



*Camosun College Faculty Association  
responds to deficit measures*

3

*Camosun alumnus launches  
YouTube movie-review channel*

4

*Film festival focusing on disabled voices  
to be held at Interurban*

4

*Fashion tips for the seasonal switch  
from winter to spring*

5



# NEXUS

camosun's student voice since 1990

Next publication: March 19, 2025

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

Location: Lansdowne Richmond House 201  
Phone: 250-370-3591

Email: [editor@nexusnewspaper.com](mailto:editor@nexusnewspaper.com)

Website: [nexusnewspaper.com](http://nexusnewspaper.com)

Publisher: Nexus Publishing Society

## NEXUS PUBLISHING SOCIETY

### STUDENT BOARD MEMBERS

President - Mackenzie Gibson  
Vice-President - Jaxson Smith Peterson  
Treasurer/Secretary - Sam Ryder  
Director at Large - Declan Reilly

### MANAGING EDITOR

Greg Pratt

### STUDENT EDITOR

Lydia Zuleta Johnson

### STUDENT EDITORIAL ASSISTANT

Ray Nufer

### SENIOR WRITER

Santiago Vazquez-Fuertes

### CONTRIBUTORS

AJ Aiken  
Nelson Bath  
Ben Belland  
Felix Best  
Alex Hanuse  
Jay London  
Jaxson Smith Peterson  
Olivia Pearson  
Declan Reilly  
Miles Roever  
Hanna Shultis  
Acacia Tooth  
Leia Grace Elaine Unarce  
Jasmine Wagstaff  
Emily Welch

### COVER ILLUSTRATION

Lydia Zuleta Johnson/Nexus

### ADVERTISING SALES

Greg Pratt  
250-370-3591

NEXUS IS A MEMBER OF  
CANADIAN UNIVERSITY PRESS

## editor's letter

### Watching the crumbling clock

To live along the Cascadia subduction zone is to knock on doom's door and ask for it by name. Some who live along the fault know it well. But, it was in February that I realized my foot was lodged between its plates, too unaware of the threat.

Driving on the highway toward home with my husband and mother, it came to my attention. First, from an initial alert notifying those in the area with a working cellphone of a detected earthquake; no additional information aside from an essential reminder to drop, cover, and hold on, and with a sign-off that read "Natural Resources Canada," of whom I was only familiar with mining. Then, from the radio we learned the details: a 5.4-magnitude earthquake had hit up the coast and we had been in the radius to feel it. But we hadn't, and no one else on the road seemed to

### The aftershocks came from a residual internal tension: when else, if not then, would it all collapse?

have either. We lived uncomfortably this way, unsure of our conditions and surroundings—with only the naked eye, this was just what Fridays typically resemble.

On the radio, people tuning in claimed it felt like a dump truck had hit the house and their small animals had taken cover after sensing disaster. Others said they could only feel a small rattle under their legs. We waited for what unsure fate the on-air seismologist could offer us, and after our heads had been tucked under our arms ready for the impending, the specifics tended to some of our preliminary unease.

We continued on.

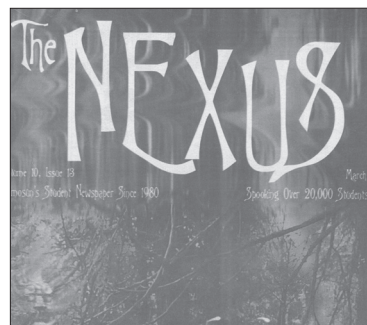
The aftershocks came from a residual internal tension: when else, if not then, would it all collapse? And how else, if not by the earth's rumble, would we find ourselves kneeling to be saved at the foot of an unpredictable world? I am talking here not only of a physical breakdown, but a larger cultural and political one.

I have found it difficult to shake these feelings since the event. And I have found it harder to shake these questions. It's by all accounts from professionals a waiting game for my answers, only given once a catastrophe has passed and once a lesson has been learned. But indeed we anticipate disaster while already in ruins. It is a matter of watching a crumbling clock, and counting its seconds.

Lydia Zuleta Johnson, student editor  
[lydia@nexusnewspaper.com](mailto:lydia@nexusnewspaper.com)

## flashback

### 25 Years Ago in Nexus



LYDIA ZULETA JOHNSON  
STUDENT EDITOR

**Statuesque:** A sculpture displayed at the Royal Roads campus had people upset back in 2000. About three people, all displeased with both the silhouette of the sculpture (a nude woman's backside) and the manner it was displayed (completely horizontal). In our March 6, 2000 issue, we covered why the Nicholas Dimpleby sculpture *Afternoon* caused an uproar. *Afternoon* was never meant to be displayed face down; in fact, in that form she appears drowning at her own hand as she sprays herself with a garden hose. No, *Afternoon* was to appear elevated so water does not stagnate, and instead trickles down from the stone garden hose she holds above her head. But, art is subjective. Indeed, especially to art installers.

**The haunting on castle hill:** Beyond whale watching and Chinatown, Victoria's tourist industry offers ghosts. And there are many to keep a third eye on. In this issue, we covered the spirits who lin-

ger around the city, namely at the Craigdarroch and Hatley castles. The Dunsmuirs particularly are accused of returning from the dead, to haunt over their wildly extravagant homes-turned-museums. Many volunteers and groundskeepers were even said to be apprehensive when entering certain rooms with peculiar smells and ambience. But if anyone is to spend \$185,000 to \$500,000 on a castle's construction, they would earn the right to haunt however they choose.

**Women's lib 2000:** The back of our March 6, 2000 issue was uncommon. While the back page typically held space for advertisements or the events page, this issue held a proclamation. One for Women's History Month. Covering the entirety it read: "Because women's work is never done and is underpaid or unpaid or boring or repetitious and we're the first to get fired and what we look like is more important than what we do and if we get raped it's our fault and if we get beaten we must have provoked it and if we raise our voices we're nagging bitches and if we enjoy sex we're nymphs and if we don't we're frigid and if we love women it's because we can't get a 'real' man and if we ask our doctor too many questions we're neurotic and/or pushy...and... for lots and lots of other reasons we are part of the women's liberation movement." A very long, very profound, run-on sentence.

## open space

### Camosun needs to bring back intercampus bus service

OLIVIA PEARSON  
CONTRIBUTING WRITER

The Camosun Express was a shuttle bus that went between the Lansdowne and Interurban campuses and allowed for an easy commute in what is now a difficult one for students. It was introduced in 2014, but the service has been on pause for a few years, leaving students stranded.

The college needs to reinstate the Camosun Express; the bus allows students to save time and help them focus on their studies. If we

transport students who have classes at both campuses on a single day. This would also lower carbon dioxide emissions across the region, which would be a huge benefit to our environment now and for the future. Toxins that are in the air and water now that affect general health would have less impact.

Having the bus service would also make room for converting some of the campus parking spots into green spaces, which the college could perhaps build community gardens in. Allowing students to

### If we had the shuttle bus, students would be less stressed travelling to both campuses and they would want to take more classes.

had the shuttle bus, students would be less stressed travelling between campuses and they would be apt to take more classes. While there are costs involved with the bus, there is potential for it to then facilitate more tuition, so the college could provide more classes (if it wanted to stay on theme, the classes could be on fighting climate change) and also fund more green initiatives on campus.

In addition, an intercampus shuttle bus would make it easier for students that have classes on both campuses, and they would be more productive commuting throughout the day. Therefore, they would be more successful because they would be more committed to their studies and want to do well. Their grades could go up. So would their confidence, since students would really enjoy their time here and be committed to what they're studying.

Another benefit of having the intercampus shuttle bus is that it would reduce traffic emissions both on and off the college campuses. Hundreds of students are forced to drive between campuses and spend time searching for parking spots after arriving. This leads to increased levels of air pollution while students drive in circles looking for available places to park.

However, if students could take the shuttle bus, they wouldn't need their own vehicles for commuting, which would result in fewer cars on the road and lower exhaust emissions in the city. In addition, fewer public buses would be required to

participate in planting and maintaining community gardens would also help the environment and be good for reducing pollution. For example, growing and eating their own healthy veggies, students wouldn't have to drive to the grocery store and would save money on transportation costs. Another benefit is that converted green spaces would give our students a chance to enjoy all the advantages of working together to create a garden. This collaboration would give people a sense of community with their fellow students outside of the classrooms, which is very beneficial, especially for new students.

Furthermore, a community garden would be a good learning opportunity for our new generation of communities and students. They could learn how to plant veggies and maintain a safe space on campus. The college has so many nice features, and a community garden would increase the beauty of everything that the campus has to offer and would be a way to expand its resources and its contributions to our communities.

An intercampus shuttle bus will actually benefit the college in the long run. Implementing the service again should be taken into strong consideration.

I understand that the college is facing a huge budget deficit and is cutting costs in many areas, but bringing back the shuttle bus would attract more students, who pay tuition, by increasing their desire to study at both campuses.

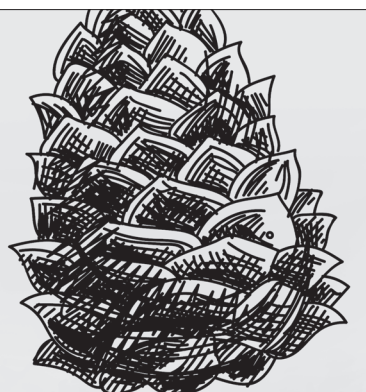
Something on your mind? If you're a Camosun student, get in touch with us with your *Open Space* idea! Email [editor@nexusnewspaper.com](mailto:editor@nexusnewspaper.com). Include your student number. Thanks!

## NEXUS

camosun's student voice since 1990

Something on your mind?  
Write a letter to the editor!

Email [editor@nexusnewspaper.com](mailto:editor@nexusnewspaper.com).



All editorial content appearing in Nexus is property of the Nexus Publishing Society. Stories, photographs, and artwork contained herein cannot be reproduced without written permission of the Nexus Publishing Society. The views and opinions expressed herein are those of the authors, not of Nexus. Nexus has no official ties to the administration of Camosun College. One copy of Nexus is available per issue, per person.

Send a letter  
Nexus prints letters to the editor. Nexus reserves the right to refuse publication of letters. Letters must include full name and student number if a Camosun student (not printed). Nexus accepts all letters by email to [editor@nexusnewspaper.com](mailto:editor@nexusnewspaper.com). We reserve the right to edit all letters.



## college Camosun College Faculty Association responds to deficit measures

AJ AIKEN  
CONTRIBUTING WRITER

The Camosun College Faculty Association (CCFA) wants a collaborative approach to dealing with the college's projected \$10-million cumulative loss over the next two fiscal years. Their goal is not only to save jobs, but as well to ensure that students remain unaffected.

CCFA president Lynelle Yutani says that the collective agreement between Camosun and the association stipulates that consultation between the two parties must find, if possible, other ways to save money prior to laying off staff. However, she says those consultations—as well as discussions on the restructuring of the college—are not taking place.

"I know that [Camosun president] Lane [Trotter] routinely talks about how they weren't consulted [over international student enrolment caps], but it just seems like we're not consulted either, and it's just... it makes me feel very ironic," says Yutani. "It's, for example, the vague, sort of half-baked plans to restructure our entire college."

Further restructuring was announced in an internal email on February 19, which explained that the Office of the Registrar and Camosun International will now

be in the Education and Innovation division; the Advancement and Alumni Foundation will join Strategy, Planning and Transformation; facility rentals will report to the Office of the Registrar; the print shop and graphics will report to Information Technology Services; the bookstore and childcare services will report to the Administration Division. As well, the director of Ancillary Services position, currently vacant, will not be filled.

Yutani says she's concerned of possible weaponization of restructuring, creating excuses to increase tuition and, or instead, eliminate programs entirely.

"I brought [this] to the attention of the student society," she says. "One of the things that concerns me greatly, and we are seeing in the sector, is the reorganization of these long-standing educational structures, and then using that as an excuse to eliminate programs—especially ones that cost a lot—and [to also] increase tuition."

Yutani says that the CCFA has obtained some information but it wasn't through consultation.

"We've done a Freedom of Information request from the college, and what we're learning is that that idea arose in a late-night email chain and had no basis for, or we've been

provided no evidence of, how that is going to truly solve this problem," says Yutani.

The consultations that Yutani would like to see involve not only faculty, but all stakeholders—the three unions at Camosun, students, and the community. She's asking for collaborative discussions rather than one-sided conversations.

"CUPE [Canadian Union of Public Employees] has a wonderful quote that I love to share," she says. "It is 'Telling the unions is not consulting.' [Camosun] keep[s] telling us these things, and we ask for information, we ask for dialogue, and the college will meet with us, but they'll tell us. It's certainly not a collaborative process, and we have other concerns."

Those other concerns include salaries of exempt employees and the hundreds of thousands of dollars in severance payments made to exempt higher-ups who, without explanation, have left the college, says Yutani.

Yutani says faculty members have heard from students that a reduction in services is already being felt: the Centre for Accessible Learning is booked up, making it difficult to review accommodation plans; counselling appointments are hard to get; the library has shorter

**"There are student voices on the Board of Governors, and it is absolutely vital that student voices are seen and heard in those spaces."**

LYNELLE YUTANI  
CAMOSUN COLLEGE FACULTY ASSOCIATION

hours; and some courses are not offered as frequently as they have been in the past.

"Those are the real ways that student services are being cut," she says, "and I am suspicious of quotes from Lane, like students will experience no change in their their education."

Yutani says the CCFA is also concerned about what they call "shadow layoffs."

"When we talk about layoffs right now, we're talking about continuing faculty members, people with a guaranteed job... A lot of the work that exists at the college is what we call term or sessional faculty work," she says. "What the college decided to do was not run courses and sections that weren't lucrative enough. They basically cancelled all of the term work that they could."

Despite the college failing to

seek out their opinions, there are ways students can get their voices heard, says Yutani.

"First of all, make sure that all the student governance opportunities are filled so there's a student voice on our Education Council. There are student voices on the Board of Governors, and it is absolutely vital that student voices are seen and heard in those spaces," says Yutani.

Importantly, Yutani says, showing up at the monthly Board of Governors meetings sends a message that students are listening and watching.

"I think that would be amazing, if students were routinely going to the Board of Governors [meetings] to see how the board talks about things like the student experience," she says. "Does what they say match what you're feeling, hearing, or experiencing yourself?"

## event

### Camosun Muslim Student Alliance to host iftar event



PHOTO PROVIDED

Students at last year's iftar at Camosun, put on by the Muslim Student Alliance.

SANTIAGO VAZQUEZ-FUERTES  
SENIOR WRITER

For the second consecutive year, the Muslim Student Alliance (MSA) will host an iftar for Ramadan at Camosun. An iftar is a meal eaten by Muslims at sundown to break their fast during Ramadan; the event will take place at 7 pm on March 14, in

the Sherri Bell Hall in the Wilna Thomas building at Lansdowne.

Leia Grace Elaine Unarce, a Muslim student and Camosun College Student Society sustainability director, restarted the MSA in 2024 after it had been inactive for a few years. She was also responsible for hosting last year's iftar at Camosun,

a somewhat improvised event that hosted less than 10 people.

"It was not that organized, because last year I was struggling to start with something. And when we had it last year, MSA was still not very established," she says. "There were only nine of us. I remember when we had that... it was just like a potluck event. We break our fasting at the same time. I promised them that next year, this would change. We would make it into something big. We would ensure that a lot of students would be able to join us."

Now, with the MSA fully established with many more members, Unarce plans a big event that will host as many as 60 people.

"The upcoming iftar is sponsored by the British Columbia Muslim Association. So the food, they will be providing all of it," she says. "The MSA has coordinated with the Camosun College Student Society to book the event... and we're preparing for 60 participants. Right now,

around 30 are registered, so we still have a few weeks to fill it up." (You can register by using the QR code available on Instagram at the MSA's account or by emailing [msaclub@camosunstudent.org](mailto:msaclub@camosunstudent.org).)

Unarce believes that it's important for Muslims to break their fast in groups, so events like this in school are essential.

"Ramadan is 30 days, and every day, we're having an iftar," she says. "It could be in our own houses, but we believe that if it's being shared with a lot of people, it is better for us. It is what Allah wants us to do, to be able to break our fasting with a lot of people. So it's more beneficial for us than spending it alone in our houses."

Since the MSA came back last year, the number of members has grown from 11 to over 40. However, Unarce is not yet content, and she says she wants to gain more members to foster a bigger Muslim community at Camosun.

"In the next few weeks, we're going to have an information desk about Ramadan, and we hope to see more [people interested]," she says.

Last year, Unarce expressed her opinions to the college on the lack of praying space at the Interurban campus (at Lansdowne, the Prayer Room is on the third floor of Richmond House), and her concerns did not go unheard. Camosun created a Prayer Room at Interurban, and Unarce says the MSA feels grateful for the changes.

"I think there are drastic changes in the Interurban campus," she says. "We were not expecting it because it was expensive. They made sure that [the praying room] was designed to accommodate the needs of Muslim students in terms of praying. There is a prayer mat, and then there's the divider for men and women... we can really feel that support and accommodation from Camosun. Actually, we're super grateful."

## NEWS BRIEFS

### Student society to host International Women's Day comedy event

The Camosun College Student Society Women's Committee is hosting an International Women's Day comedy event on Thursday, March 6. You Have to Laugh takes place from 2:30 to 3:30 pm in Fisher 100 at the Lansdowne campus. Four local female comedians will perform at the free event, which

will have snacks and drinks available, as well as door prizes.

### Camosun Innovates develops new totem-carving technology

Camosun Innovates recently developed new technology that allows totem-pole carving using sustainable second-growth cedar. The apparatus was designed in consultation with Indigenous artist Carey Newman, who has called the

project Totem 2.0. It features a rotating mechanism allowing the user to position timber for carving access from all angles.

### Lunchtime concerts return

On Thursday, March 6, students from the Camosun College/Victoria Conservatory of Music diploma in music performance will be performing an acoustic showcase of their works. The event runs from 12:30 to 1:30

in Young 216 at Camosun's Lansdowne campus.

### CRD water survey open

The Capital Regional District is encouraging residents to have their voice heard for stage two of the Regional Water Supply Strategic Plan. According to the CRD, the plan "defines at a high-level how we will allocate our resources to manage, maintain and safeguard the water supply, transmission

system and water supply catchment lands and identifies the work we will undertake to meet our commitments." To have your say in the plan, go to [getinvolved.crd.bc.ca/regional-water-supply-strategic-plan](http://getinvolved.crd.bc.ca/regional-water-supply-strategic-plan).

—GREG PRATT,  
MANAGING EDITOR

GOT A NEWS TIP? EMAIL US TODAY!

[LYDIA@NEXUSNEWSPAPER.COM](mailto:LYDIA@NEXUSNEWSPAPER.COM)



alumni

## Former *Nexus* column *Nic's Flicks* goes YouTube

“Most of my community is up at *Nexus*, it’s up at Camosun. And I wanted to create the same community [at UVic]. So how this channel started is me exploring ways to do that, to create that.”

NICOLAS IHMELS  
NIC'S FLICKS

LYDIA ZULETA JOHNSON  
STUDENT EDITOR

Before Camosun alumnus Nicolas Ihmels started *Nic's Flicks*, the YouTube channel, he was most well known for *Nic's Flicks*, the column. In fact, for three or so years, Ihmels ran the column right here in *Nexus* before eventually moving on to UVic, where he plans to complete his studies. But while the medium he will now express himself within has changed, the content has not, and his passion for film and its developments are still palpable.

The channel, he says, explores up-to-date topics in the movie industry and will do so with a panel, eventually, made up of several other UVic students to bring together a variety of voices.

“It’s reviews, it’s news stories, it’s casting decisions, it’s box-office forecast,” says Ihmels. “It’s like a lot of the *Nexus* stuff I did: the list of top 10 best movies of the year

and most-anticipated summer stuff. There will be a lot of that on the channel.”

What prompted the creation of the channel, Ihmels says, is an inner need to fill out a community for himself that he feels lacks. He hopes most to bring more students on board to best serve the channel’s purpose.

“Most of my community is up at *Nexus*, it’s up at Camosun,” says Ihmels. “And I wanted to create the same community there. So how this channel started is me exploring ways to do that, to create that.”

But Ihmels is not alone in his need for community. The channel comes as a support beam to a friend in need, acting to help now co-host Jason McCracken through a particularly difficult time.

“Last Christmas, my best friend Jason had a really, really bad time. I had to let him come in and sleep on the couch a little bit. And he spent



CAMOSUN COLLEGE

Camosun College alumnus Nicolas Ihmels used to write his *Nic's Flicks* column for *Nexus*; now it's a YouTube channel.

Christmas with my family because he was having a really bad time. One of the things he said that would help him was he wanted to do a YouTube channel on movies with me,” says Ihmels. “So that’s part of the major driving force of this channel... helping him to get what he needs.”

Ihmels says that videos will be uploaded once a week: filmed on Saturdays, edited on Sundays, and posted to YouTube by either Monday or Tuesday, with the help of McCracken. Unlike his 450-word column, where words and grammar must be kept succinct, Ihmels will dedicate several hours to movie topics through long-form videos.

“They’re probably going to be at least two hours,” he says. “They’re going to consist of five topics. But we’re probably going to start shorter because it’s two of us. But once we have more people, we’ll probably get longer and longer.”

The channel will as well include a live chat under videos for viewers to interact and share opinions. But while this format fosters community, Ihmels hopes to emphasize a safe environment for dialogue, where viewers may safely comment.

“I want to make it clear... that this is a respectful place,” he says. “Because we’re dealing with a lot of other people’s opinions, please do

not attack them... It’s my responsibility to keep everyone safe on the channel, and that’s part of it.”

But it takes a village, and *Nic's Flicks* hopes to begin building a community at UVic—hiring editors, panelists, and a marketing team of UVic students—in tandem with his deep appreciation for film.

“If [students are] at all connected to the movie world, it’s like a lot of that stuff. And it’s a great way to support me, to support your fellow students, it’s a great way to support people... It’s all about movies. If you like movies, you’ll like this channel,” says Ihmels. “That’s the whole crux of it.”

event

## Film festival focusing on disabled voices to be held at Interurban

RAY NUFER  
STUDENT EDITORIAL ASSISTANT

Through the collaborative effort of Camosun faculty and students, the Sprout Film Festival will be taking place on Friday, March 14 at the Interurban campus. All the short films and music videos featured were made and include acting by people with disabilities.

Organizers Asha Roa, Hannah Blackpoole, and Grey Lagran hope that it will inspire learning and perspective in the student body and the wider college community.

“The idea of film is pretty awesome, because it’s a way in which people can have a shared experience. You’re not going to a class—it’s for the whole college,” says Community, Family and Child Studies instructor Roa. “And there’s no pressure—you just come and watch some films, and maybe sprout a new idea about your thoughts around disability.”

This is the first year that the film festival will take place; Roa originally had the idea eight years ago, but couldn’t access funds for

the project. This year, Camosun had an initiative in the winter through its Equity, Diversity, and Inclusion fund, and Roa applied. With the help of her Education Assistant and Community Support students Lagran and Blackpoole, the festival was brought to life. After Roa asked her class who might be interested in helping out, Lagran and Blackpoole stepped up.

“It’s really cool to have it in film, because then we can see a snapshot into these people’s lives and put ourselves into their shoes,” says Lagran. “I really like seeing life from the perspective of other people, so I’m really excited to see these films in a perspective I haven’t experienced before.”

The films were chosen by faculty from three programs—Early Learning and Care; Community, Family and Child Studies; and Education Assistant and Community Support. Roa and the faculty wanted the film choices to be a surprise for the students and the college community. Lagran is excited to see how sharing these short films and videos may

“I’m really excited about how the videos are made and acted by people with disabilities. The perspective and storytelling can give you an insight that just hearing facts never does.”

HANNAH BLACKPOOLE  
CAMOSUN COLLEGE STUDENT

change the way attendees see and treat people with disabilities.

“Being able to see through the lens of what people with disabilities may experience really opens [your] eyes of how people can be empathetic and treat their fellow people,” says Lagran.

Blackpoole is looking forward to the college community being able to see and recognize how they may underestimate people with disabilities.

“I’m really excited about how the videos are made and acted by people with disabilities. The perspective and storytelling can give you an insight that just hearing facts never does,” says Blackpoole.

“Films are such a communal and fun... experience.”

Representation in media such as film allows people with different abilities to be humanized and their experiences shared, breaking down stigmas and stereotypes that oppress people with disabilities.

“A lot of people with disabilities get infantilized, whether intentionally or unintentionally, and seeing from their perspective either how that feels or how incorrect people are acting towards them could really open some people’s eyes,” says Lagran.

Blackpoole has seen movies with good representation of people with disabilities and recognizes

the importance of highlighting the individuality of the people on screen.

“Even people with the same diagnosis or similar disabilities have their own interests, strengths, family backgrounds, and so on,” says Blackpoole. “You can’t assume anything, really.”

Roa hopes to start a tradition in coming years for students to participate in.

“I think it should happen every year,” says Roa. “Film is a powerful form of visual learning and offers people different ways to express themselves. It’s a great initiative that the college had, and offered some opportunity for creativity and collaboration with other colleagues and students.”

*Sprout Film Festival*  
12:30 pm to 2:00 pm  
Friday, March 14  
Free, LACC124,  
Liz Ashton Campus Centre,  
Interurban



clothes

## Fashion tips for the seasonal shift from winter to spring



LYDIA ZULETA JOHNSON/NEXUS

Heavy coats can be overbearing during the change of seasons; Nexus writer Ray Nufer says opt for a light one.

RAY NUFER  
STUDENT EDITORIAL ASSISTANT

As winter slowly fades into spring, we're hit with fluctuating temperatures and an inevitable wardrobe dilemma. This awkward period is marked by checking a weather app, stepping halfway out the door, second-guessing yourself, and risking it all with an impulsive outfit combo. Scarf, but no hat? Single coat over bare arms, or two cardigans?

"Who knows, I'm just going for it!" you think, caught in a web of your confusion. Well, here are some staples and strategies to help as the adjustment to the change of season gets more predictable.

### The power of warm tights

If you have warm tights—and I don't mean fishnets, but tights that trap at least some level of heat—you can get away with wearing a skirt or shorts. My personal favourite item to wear with tights is either a

long, dark, wool tartan skirt (which gives off that '90s witch vibe), or, if I'm wearing something extra cozy on top, such as a thick sweater, I opt for a grey or blue denim skirt. Knee socks or thigh-highs are a nice, warm touch if you decide to go legs out.

### Turtlenecks: cozy and versatile

Turtlenecks aren't just practical for warmth—they're perfect for layering. A medium-weight turtleneck can stand alone, while a

thinner one serves as the ideal base for layering with a cozy sweater. My favourite part of this classic combo is that the neck of the turtleneck pokes out from underneath your layered top, creating an optimal canvas for layering necklaces.

### Layering made easy

Layering and delayering is most recommended in the form of easy-to-carry items. Scarves, hats, and gloves are easy to take off and put in a bag when no longer necessary, and if you can pick ones that match, it will bring your outfit together no matter what else you're wearing. Basics plus one stand-out piece will also do the trick: a plain black scarf and black beret paired with a brightly coloured or patterned pair of gloves is stunning.

### Cardigans and coats: strategic layering

One of my go-to tricks is layering a thin cardigan under a big (but not bulky) fur-lined suede jacket. This way, I can shed layers as the temperature rises without sacrificing warmth in the morning. This being said, if you need to wear a big, poofy jacket, here's a pro tip for the inevitable afternoon sweats: carry a large tote bag or reusable folding

bag and tuck the jacket away when you start to run hot. It's annoying to carry, especially if you're an art student like myself and drag around canvasses and sculpture supplies on the regular, but if it's a cute jacket, it may very well be worth it. I'm thinking along the lines of a snuggly, long trench coat or a bulkier faux fur jacket.

### Boots, boots, boots

Now's the time to break out your boots—whether ankle-length or knee-high, heeled or flat, or somewhere in between. One of my favourite lower-half combinations is tights and a cute skirt with big, fluffy leg warmers layered over top of my platform Doc Martens. One of my dream outfits involves a pair of mid-calf leather cowboy boots and a knee length-denim skirt with ruffles at the bottom...

In the battle between winter and spring, flexibility is your friend. While you may still have to test the elements by sticking a leg out the door each morning, it's all part of Mother Nature's unpredictable charm. Once you've mastered the art of layering and keeping options in your bag, you'll be ready to tackle the day—lip balm in hand.

reviews

## Victoria Film Festival reviews: *Frieda's Case*, *Sweet Summer Pow Wow*

HANNA SHULTIS  
CONTRIBUTING WRITER

### *Frieda's Case*

*Frieda's Case* depicts the real-life 1904 Swiss court case of Frieda Keller, a woman charged with the murder of her five-year-old son, Ernst.

Unlike a more typical legal drama, the actions of Frieda are never in question—she confesses within the first few minutes of screen time. Yet, despite believing her confession, her family and co-workers are surprisingly defensive of Frieda's overall moral character. Central to the story is uncovering and evaluating what ultimately motivated Frieda to commit such a horrific act.

Much of the viewing experience hinges on the trickling in of various important details that I won't spoil here. This is a triggering movie in regard to the topics of child death and sexual assault, which is depicted in detail. For those not suffering from such traumas, the movie is useful in broadening an understanding of women's rights through Frieda. The costuming and set pieces are immaculate and on par with other, higher-budget period releases this year.

Admittedly, by the third act, I did start to tire of listening to the paternalistic tirades, mostly delivered by prosecuting attorney and main investigator Walter Gmür,

who often has the unfortunate effect of shutting down key figures in the case. This frustration is likely intentional on the part of filmmaker Maria Brendle. But the movie is rhetorically at its strongest when Walter's disdain for Frieda feels somewhat understandable, as his voicing of these assertions forces the audience to evaluate their own assumptions. When his statements don't feel justified, the experience borders on the tedium of listening to an irate uncle at Thanksgiving.

Brendle also makes the conscious decision to preserve Ernst's humanity, mostly in the form of flashback sequences. The inner armchair director in me would have liked these sequences to be used more sparingly. Admittedly, at some point during the viewing experience, I became completely desensitized to images of little Ernst being the undoubtedly adorable little five-year-old that he was.

Tragedies such as these are at their most emotionally satisfying in catharsis. Guts should be wrenched and tears jerked but, tellingly, there were no sniffles heard from the audience.

That said, this movie succeeds as a depiction of history. While certain issues addressed in the movie are specific to Switzerland in 1904, others are not. Contemporaneously, there are those who, to varying degrees of success, argue to roll back

the social progress of the past hundred years, in favour of a supposedly simpler, pre-feminist time where men were men and women were... you get the point. 1904 was that time, and, as this movie reminds us all, it sucked.

### *Sweet Summer Pow Wow*

In *Writing the Romantic Comedy*, author Billy Merrit argues that rom-coms are possibly the most difficult genre to attempt. According to Merrit, apart from needing to be funny—no small feat—rom-coms are quintessentially about flawed people achieving completion via the power of love.

I argue here that more difficult still is the teen rom-com. This is because the genre preserves all the demands of its adult counterpart while adding the challenge of needing to appeal to teens (or, let's face it, tweens) and their parents. Teens may enjoy themes of freedom and rebellion but parents naturally prefer obedience and good role models. This movie falls more on the latter side of this continuum.

*Sweet Summer Pow Wow* is about 17 year olds Jinny and Riley; Jinny is touring as an owl dancer the summer before she is set for university. Jinny is unsure the direction of her life while Riley lives at home with his abusive, alcoholic father and dreams of a better future. Jinny's mother, Cara, is eager to see her daughter follow the narrow path

*Frieda's Case* is rhetorically at its strongest when Walter's disdain for Frieda feels somewhat understandable, as his voicing of these assertions forces the audience to evaluate their own assumptions. When his statements don't feel justified, the experience borders on the tedium of listening to an irate uncle at Thanksgiving.

of success she herself was never encouraged to pursue. Needless to say, Cara does not approve of Riley, whom she sees as a needless distraction and potential life-ruiner, leaving Jinny torn between her love for Riley and wanting to please her mother.

The setup may lead one to intuit that Jinny will assert herself to her mother, Riley will overcome his trauma, and Cara will loosen up. *Sweet Summer Pow Wow* sticks to the landing on the first two points.

Jinny begins the movie already asserting herself and communicating her wants. Despite her complaints, Jinny remains extremely obedient throughout. Riley, while understandably sensitive about his home life, never has this sensitivity manifest in any particularly un-

appealing actions. In many ways, Riley is the perfect boyfriend, taking Jinny on lavish dates and telling her that it's okay to cry. Much of the character development is done by Cara, who is, admittedly, still fun to watch.

The ultimate question is whether or not *Sweet Summer Pow Wow* is worth watching. The answer depends entirely on your affinity for the rom-com genre as a whole.

This movie is definitely better than most of the two-bit schlock coming out on Netflix these days. The comedic elements are also genuinely funny. And while Canadian cinema has been shamefully lacking in terms of Indigenous representation, this movie is an enjoyable way to see Indigeneity depicted on screen.



# THE CANADIAN WOMEN

## Where we come from

**W**hy has society so viciously disadvantaged women? It shouldn't be a skill-testing question: the answer is patriarchy.

Patriarchy is a social system in which men hold primary power and authority in political, social, and economic spheres. It's not limited to individual relationships—it extends to societal structures, cultural norms, and legal systems that perpetuate male dominance and female subordination.

Across cultures, societies, and historical periods, patriarchy has manifested in various forms. It's deeply ingrained in many institutions, such as family structures, religious practices, education systems, and the workplace. It can have both overt and subtle mechanisms, with the overt being laws, policies, and practices that explicitly privilege men over women. Subtler manifestations of patriarchy include gendered social expectations, stereotypes, and values that dictate how individuals should behave based on their gender.

The impact of patriarchy on women is profound and wide-ranging. There lacks perspectives from diverse genders, BIPOC, and other minority groups in Parliament and our legislatures. Patriarchy often reinforces harmful stereotypes that limit and control people's choices and opportunities. Oppression by the patriarchy and misogyny continue to be focuses of feminism today.

*Barbie* sparked numerous debates on social media when it came out due to its feminist and anti-patriarchal themes. The best example I've heard lately that describes the struggle women face under patriarchy comes from the movie, when character Gloria tries to console Stereotypical Barbie.

"It is literally impossible to be a woman," she says. "We have to always be extraordinary but somehow, we're always doing it wrong... You have to be a boss, but you can't be mean. You have to lead but you can't squash other people's ideas."

Another double standard that Gloria mentions is motherhood. A woman's right to choose how she lives her life is part of the package of feminism. That includes the choice to be a mother. The perception that women must be the caregivers is a subtle patriarchal gender stereotype; there are men with the capacity to be caregivers.

"You're supposed to love being a mother but don't talk about your kids all the damn time. You have to be a career woman but also always be looking out for other people."—Gloria

Then there's something I really can't stand in the patriarchal hellscape—getting scapegoated for men's behaviour. For example, dress codes that force women to cover up because men can't control themselves. The argument that women showing skin are distracting is a fallacy. Let's be real: women are still accused of being a distraction when clothed.

"You have to answer for men's bad behaviour, which is insane, but if you point that out, you're accused of complaining. You're supposed to be pretty for men but not so pretty that you tempt them too much or threaten other women."—Gloria

It's truly exhausting—nothing is ever "good enough" when you're a woman but the same things would be acceptable for a man. The playing field isn't level, and the goalposts seem to keep moving.

"It's too hard, it's too contradictory and nobody gives you a medal or says thank you, and it turns out, in fact, that not only are you doing everything wrong but also everything is your fault."—Gloria

Patriarchy harms men, as well. By enforcing restrictive and rigid gender roles, patriarchy pressures men to conform to ideals of toughness, competitiveness, and emotional stoicism. This can have detrimental effects on men's mental health, relationships, and overall well-being. Patriarchy discourages men from expressing vulnerability or engaging in emotionally supportive relationships, reinforcing harmful stereotypes about masculinity.

We now suffer hypermasculinity, which is characterized by an extreme or exaggerated form of traditional masculinity and misogyny.

"Your body, my choice" follows this philosophy proudly and is becoming more ubiquitous. If overturning *Roe v Wade* wasn't enough in the US, the culture has followed.

Until patriarchy is dismantled, hypermasculinity and misogyny will exist and, therefore, the feminist movement will continue to be a necessity; they're all interconnected.

**G**enerally, when people talk about the women's movement, they refer to 1970s feminism; however, that's the second wave of feminism. The women's movement started long before that.

The first notable stand for women's rights was in 1405 when Italian Christine de Pizan wrote *The Book of the City of the Ladies*, a book about women's position in society. This was in response to books written by men about the faults of women and questions regarding their humanity. At that time, most women couldn't read or write.

During the French Revolution, working women fought for equality by holding demonstrations and marching to Versailles. Unfortunately, their efforts did not lead to change. Due to France continuing with the status quo, Olympe de Gouges wrote the *Declaration of the Rights of Woman and of the Female Citizen*. De Gouges was responding to the *Declaration of the Rights of Man and of the Citizen* and wanted to expose the French Revolution's failure to achieve gender equality. Consequently, de Gouges was accused of treason, tried, convicted, and immediately executed.

Feminism's first wave began at the end of the 19th century and is commonly known as women's suffrage. This was a time of mass demonstrations, publishing papers, organizing debates, and establishing international women's organizations.

In Canada, the ability for all women getting the right to vote in both provincial and federal elections took several decades. Manitoba, Saskatchewan, and Alberta were the first provinces to grant women the right to vote in their elections in 1916, with British Columbia and Ontario giving women the right to vote the following year.

In 1917, the *War Time Elections Act* was passed in Canada; with it, women with male relatives fighting in World War I and women in the military were given the right to vote in federal elections. All Caucasian women were able to vote in federal elections in 1918; however, minorities were still denied the right to vote.

It wasn't until 1940 that Quebec, the final province to hold out, gave women the right to vote; the final territory to grant women the right to vote was the Northwest Territories in 1951. (Indigenous women and men were only allowed to vote starting in 1960.)

Despite getting the right to vote in Canada, women were not legally considered "persons" under the British North American Act. That began to change in 1916 after a group of women were removed from a court room during a prostitution case. The reasoning for the removal was that the testimony wasn't fit for "mixed company."

Emily Murphy, a well-known women's activist in Alberta, "mixed company" the trial should be conducted by a woman. Alberta appointed Murphy as a judge. However, a lawyer involved in the case disallowed her from the trial because she wasn't a "person."

The issue went to the Supreme Court of Alberta, where the trial didn't stop there. She decided to test whether women were "persons" in the eyes of the law. The answer was no. With almost 500,000 signatures, Murphy and other women petitioned the Governor General Borden said he would appoint Murphy if he could, but a British North American Act stated that "women were eligible for pains and penalties."

Murphy decided to join forces with Irene Marryat Parlyb, Mary H. Morgan, and Nettie Muir Edwards, who became known as The Famous Five. They fought for women's equality under the law.



Finally, after several long, arduous trials, women were finally recognized as "persons" in 1929. The second wave of feminism didn't start until 1963, with the first wave ending in the early-to-mid 1980s, with focus on peace and nuclear disarmament and violence against women.

It was during the second wave when the Voice of Women and the Women's Institute were happening. As the world was in the Cold War and Vietnam War were happening, Canada accepted the use of Bomarc missiles during the Cuban Missile Crisis, Canada accepted the use of Bomarc missiles and signed a partial ban on nuclear testing.

Representation of women grew in other media such as music. Canada gave feminist performers such as k.d. lang opportunities to perform in the theatres with their works and over 50 feminist magazines and women's magazines.

To gain employment equality and break free from the control of men, women fought for a complete education overhaul, from elementary to university. They fought for equality by striking despite making up only 32.3 percent of all

Story by AJ Aiken,

Graphic by Lydia Zuleta



# WOMEN'S MOVEMENT

## m. Where we stand.

challenged that decision by saying if it was not fit for “mixed  
attorney general Charles Wilson Cross agreed and appointed  
agreed and challenged her ability to preside over the case since

courts ruled that women were, in fact, “persons.” But Murphy  
persons” on a federal level by putting her name forward to be a  
on a petition to have Murphy appointed, prime minister Robert  
in common-law ruling that became the basis of the British North  
penalties, but not rights and privileges.”

Nellie Mooney McClung, Louise Crummy McKinney, and Hen-  
e, to fight the decision and have women recognized as persons



ally declared persons on October 18, 1929.  
the publication of Betty Friedan’s *The Feminine Mystique*, and  
clear disarmament, equality in education, employment and pay,

(VOW) was founded to fight the use of nuclear weapons as the  
atched the Berlin Wall being built and felt the intensity of the  
ssiles, which had nuclear warhead potential. By 1963, Canada

music festivals, theatre, and print. The National Film Board of  
ies with their Studio D venue. More feminist playwrights filled  
and newspapers popped up across Canada next to mainstream

ines of only clerical work, health care, and teaching, feminists  
to university. Women in unions across Canada fought for pay  
unionists in the country.

During the second wave, feminism in Canada reached a level of visibility that surpassed suffrage. A coalition of over 30 women’s groups fought for and won a federal Royal Commission on the Status of Women, which made recommendations on equal pay for equal work of equal value, maternity leave, daycare, birth control and abortion, family-law reform, and revision of the *Indian Act*.

The third wave of feminism—post-feminism—occurred in the 1990s and brought into focus intersectionality and racial issues, both nationally and internationally, equality in job opportunities and pay, and bodily autonomy. Pro-choice advocates also began fighting for women’s right to choose how to live their lives.

During this time, feminists began using pop culture to get their points across. The Riot Grrrl movement played a key role in this.

During this time, feminists began using pop culture to get their points across with fanzines filled with women’s stories of lived experiences of domestic abuse, eating disorders, discrimination, homophobia, racism, and more.

Music was also used as a medium to get the message across, with the Riot Grrrl movement, which started in Olympia, Washington, playing a pivotal role. Carving out a cultural space for women was one of the goals of the movement, with the three Rs representing the growl of the angry punk feminist.

In the Riot Grrrl Manifesto, their feminist values are clear: “Because we are angry at a society that tells us Girl = Dumb, Girl = Bad, Girl = Weak.”

The manifesto has a total of 16 statements in it, one of which sums up the entirety of the movement.

“Because we are interested in creating non-hierarchical ways of being and making music, friends, and scenes based on communication + understanding, instead of competition + good/bad categorizations.”

They explain the reason for using fanzines and music in their manifesto as well.

“Because doing/reading/seeing/hearing cool things that validate and challenge us can help us gain the strength and sense of community that we need in order to figure out how bullshit like racism, able-bodieism, ageism, speciesism, classism, thinism, sexism, antisemitism and heterosexism figures in our own lives.”

The movement set the stage for future female artists to have a voice about issues that mattered to them.

For decades, and even during post-feminism, women were fighting for equality in the workplace; however, not all women wanted to work outside of the home. The point pro-choice advocates tried to make (and are still trying to make) was that if women can choose bodily autonomy, they can make other choices that either adhere to traditional female stereotypes or avoid them.

There’s nothing wrong with choosing to be a traditional housewife over having a career, if that’s a woman’s decision. Parents spending time with their kids is a good thing. On the other hand, women having careers and breaking glass ceilings is also a positive. Does society need all women to have careers? No, society needs everyone to be happy and satisfied with their lives, whatever that looks like.

In 1996, women’s right to go topless was brought to the forefront. Ontario’s Gwen Jacob walked around in public then sat on her porch topless and got charged with indecent exposure under the Criminal Code (*R. v Jacob* (1996)). She stated that she was trying to bring awareness to the double standard of men being able to go shirtless but not women. Her argument was that breasts were just fatty tissue. The judge, however, took the position that breasts were sexually enticing both by sight and touch. Jacob was fined \$75.

Jacob wasn’t finished with her quest to expose the hypocrisy; she appealed the decision. The Ontario Court of Appeal acquitted her case, stating it is not a sexual act or indecent to be topless. Surprisingly, the Ontario government opted not to appeal to the Supreme Court of Canada (SCC); instead, they accepted the verdict.

By not appealing to the SCC, the decision did not become automatically binding on other provinces. However, in most provinces there has been a case in which the decision has been upheld and the right for women to be topless in that province exists. BC is one of those provinces.

Even though women have the right, it’s still contentious. I’ve been at the beach multiple times where women who I’d guess were in their 20s were topless and women 20 to 30 years older got upset about it; some even asked the girls to cover up. Unfortunately, we’re still a prudish nation.

*R. v Jacob* was also used in the courts to challenge and win the right to breastfeed in public. In my experience, whenever someone took issue with me breastfeeding my baby in public, they claimed it was “indecent” to expose my breast in public. Legally? No. Morally? Depends on who you ask; we’re not all prudes.

So where does that leave feminism today? Well, we’re in the cyberfeminism/networked feminism fourth wave. Major focuses in cyberfeminism are body positivity, sexism, misogyny, and gender-based violence against women.

One of the most notable moments so far has been the #MeToo movement, which originally began in 2006 when the phrase “me too” was coined by Tarana Burke on Myspace to help survivors of sexual assault and abuse feel less alone. The movement gained attention in 2017 when actress Alyssa Milano posted on Twitter using the hashtag #MeToo.

After Milano tweeted, Gwyneth Paltrow, Jennifer Lawrence, Uma Thurman, Ashley Judd, and others, particularly in Hollywood, started sharing stories of sexual harassment and abuse. Media coverage of the movement spread quickly and sent shockwaves through Hollywood, causing high-profile terminations.

Millions of people started sharing their stories shortly after it hit mainstream media. As awareness grew, #MeToo started being used around the world.

One day I made the mistake of trying to watch the hashtag through a program with automated refresh every second. The stream of tweets moved so fast that my eyes couldn’t focus; when I stopped it to read the stories it was heartbreaking.

With all the countless stories shared, did #MeToo accomplish anything? Short answer: yes. Across Canada, crisis centres saw an increase in calls from survivors, police received more reports of sexual assault, and workplace policies regarding sexual harassment were reviewed. In the 2018 federal budget, investments were made into employment equality and programs to fight gender-based violence and promote gender equality.

**T**he steps are in motion. Progress has indeed been made. As a nation, and globally, we have seen growing response and policy driven through the feminist movement.

The path has been forged for us to continue to enact on issues that we still face today. Not only for women, for everyone. We all benefit from following through with the collective promise of equality.

contributing writer

Johnson, student editor



stage

## Shakespeare's *Twelfth Night* insightful commentary on modern issues

"Shakespeare was very interested in gender-bending, and because he had a company of male actors, men often played women."

FRAN GEBHARD  
TWELFTH NIGHT

LANE CHEVRIER  
CONTRIBUTING WRITER

Shakespeare's 21st play is a romantic comedy that, while produced in 1600, seems quite relevant to a contemporary audience, dealing with social issues like gender norms and other pressing problems like climate change and related ecological disasters.

Directed by Fran Gebhard and presented through UVic's Phoenix Theatre, *Twelfth Night* is set in what may be our near future, after a series of natural disasters such as hurricanes, tsunamis, earthquakes, and wildfires. The play is originally set in Illyria, which is a southeastern region in the Balkan Peninsula of Europe, but Gebhard has set this iteration on coastal Vancouver Island, near Tofino.

Gebhard's intent is partly to showcase some pressing ecological concerns, but it's also to show the importance of relationships, particularly during difficult times.

"The main theme of the play is love, and if I put that against the backdrop of these natural disasters, my message would be, in this day and age, when we have so much going on in the world, when we have

wars and a very uncertain political situation here in North America, what you need is love," says Gebhard. "You need relationships, you need friends, you need family, you need to rely on one another. You need love to survive."

*Twelfth Night* was chosen democratically by students, but also partly because of the makeup of the third- and fourth-year acting company: this year there were many women in the department, and this aligned with Shakespeare's own interests in gender fluidity, since several women are playing the roles of men.

"Shakespeare was very interested in gender-bending, and because he had a company of male actors, men often played women," says Gebhard. "I think it was interesting for him to have men playing women playing men."

An ardent fan of Shakespeare, Gebhard has retained the original text and dialogue rather than changing the language to adhere to modern language standards.

"Shakespeare's language is absolutely beautiful," she says. "I tell the students you don't have to manufacture emotion because



PHOTO PROVIDED

*Twelfth Night*, running at UVic's Phoenix Theatre this month, showcases the importance of relationships in tough times.

you will get the emotions from the beautiful text that Shakespeare, a genius playwright, has written."

Gebhard has been involved with the theatre world since she was about six years old, when she would frequently attend theatre with her parents. As an acting student, she got the opportunity to direct her first play, which, despite being several decades ago, was also *Twelfth Night*. Eventually she took on the mantle of instructor, which is where everything really fell into place.

"I really, really enjoy it; I absolutely love the students, and I love my job, and that is that is 100

percent true," says Gebhard. "The students keep you young. I love sharing my passion with the students, they're very enthusiastic about classes, about learning how to act. I teach acting for the stage and for film and television, and I get up every day and I really can't wait to get to the theatre."

One treat for audiences is that Gebhard has included live modern music, as well as other cultural references familiar to modern viewers, and she believes it will be a good night out on the town.

"One of the things that I have added to the show that is not of

Shakespeare's invention is modern music," she says. "I have a live guitarist, and she will be playing riffs by Bruce Cockburn and various other people. There's lots of cultural references in the piece, so I think it should be fun for the audience, as it's a comedy."

*Twelfth Night*  
Various times,  
Thursday, March 13  
to Saturday, March 22  
Various prices,  
Phoenix Theatre, UVic  
[phoenixtheatres.ca](http://phoenixtheatres.ca)

review

## *Behind the Moon* a stellar hit containing the essence of universal human experience



PETER POKORNY

*Behind the Moon*, which ran at The Belfry, was nothing short of a gloriously triumphant victory of stage theatre

NIK OVSTAAS  
CONTRIBUTING WRITER

*Behind the Moon* is a gloriously triumphant victory of stage theatre. I went into it not knowing much, aside from the fact that it takes place in a Toronto-based Indian restaurant and stars one of *Schitt's Creek*'s most endearing actors, Rizwan Manji.

Aside from that, I was blissfully unaware of what I was sitting down for, and was mostly just impressed

at The Belfry Theatre's recent upgrades.

When the show started, I was delighted right off the bat by two things: the rapid-fire hilarious stage chemistry and quick wit of its central characters, and the fact that I had an empty seat on either side of me in an otherwise packed house.

The rollicking tale centres on two mismatched immigrants operating the Mughlai Moon, a take-out-style Indian eatery. Just as I was

settling in for a good old-fashioned chucklefest and succumbing to the mood that overtakes you when the whole audience is laughing along with you, something changed.

The mood (as well as the expertly executed stage lighting) darkened.

From that point on, the play was at turns jovial and knee-slappingly funny, heart-rending in its poignant portrayal of grief and loss, and jaw-dropping, edge-of-your-seat

I've never experienced quite a roller-coaster of true emotion from a single-set, three-actor piece.

intense as a study of a slow descent into madness.

I've never experienced quite a roller-coaster of true emotion from a single-set, three-actor piece. It was a true attestation to the fact that not only is playwright Anosh Irani a master of translating real human emotion into the written word, but that these three actors (Rizwan Manji, Anand Rajaram, and Ben Yoganathan) are true masters of their craft. Every character felt complex and multi-dimensional. The story, although very far outside of this writer's frame of experience, felt like it contained the essence of universal human experience. It was wholly relatable, despite being nothing I could ever know as a white boy from western Canada and not a Kashmiri from the Hindu Kush.

When the end came, and the stage was plunged into darkness before the house lights came up, there

was a moment of stunned silence before thunderous applause erupted and the curtain call began for the three maestros. As they took to the stage, the entire audience stood as one, for there was no doubt in anyone's mind that this was worthy of a standing ovation.

This had the same lasting effect as finishing a particularly good book, one that leaves you staring off into space for time, trying to reconcile what you've just seen with once again finding yourself in the real world. I drove home without turning on the radio, which is extremely out of character for me, unless I've just been forced to work a gruelling 14-hour day on a film set.

All of this to simply say: this is one of the most spectacular explorations of humanity I've ever seen on screen or stage, and I urge you, if this returns to Victoria and you have the chance: go.





PIECES OF PERFORMANCE

BY ACACIA TOOTH

## Sovereign Ace brings Black excellence to island

“I like to just play around with props... and incorporate weird things into performances.”

SOVEREIGN ACE  
DRAG PERFORMER

Reigning from Nanaimo is a most mystical and mind-bending performer. Sovereign Ace has been nothing short of an incredible creator and sharer of any fantasy realm that they can dream up.

From fan of drag to performing for two years, they have presented Black excellence from Nanaimo to Victoria. Celebrating gender fluidity and freedom has become a day-to-day expression for them.

“It has allowed me to explore my gender, sexuality, and presentation more,” says Ace. “I will usually wear my fits in my life [that day].”

What can you expect when you see Ace performing? Their love of cosplay has been one of the consistent things that make this performer so unique on stage.

“I like to just play around with props... and incorporate weird things into performances,” they say.

With beautiful makeup, a stunning wardrobe, and a hint of nerd, this is a performer you will not forget.

“My inspo is honestly just being a fantasy character or some cool background character that you just meet once but you really want to interact with more,” they say.

Before-show rituals are usually based around performers giving

themselves time and space to feel more in tune; Ace likes to lend a helping hand to those around them.

“I get fidgets, gummies, and mangos for the rest of the people I am performing with... [Being in shows] can be cup filling but also can be tiring sometimes,” they say. “I like meeting so many new and wonderful faces.”

If you ever have the chance to interact with Ace at a show, you will leave feeling enlightened, uplifted, and seen. They’ve been a shining light with the support of the drag community, and make everyone they meet feel welcome. It doesn’t matter if you’ve been doing drag for years or are new.

“Every spotlight [debut performance] and first timers are always my favourite,” they say, “and I can’t pick just one as I love seeing them put themselves out there and try their best and see new talent.”

While being in Nanaimo with a smaller drag scene has presented challenges, the reach of love and kindness has not been withheld. They have great hopes for diversity in the future of drag.

“[I] would love to see some more diverse performers in Nanaimo,” they say, “like some more BIPOC performers.”



PHOTO PROVIDED

**Sovereign Ace gets inspiration from fantasy characters for their drag.**

Ace is hopeful for the changes that can come out of sharing our stories, backgrounds, and views for others. The power of drag can represent so much and be a personal journey for most.

“A lot of the time, masculine-presenting Black individuals and female-presenting individuals are often seen as oversexualized... I like to just hopefully bring a fun vibe,” they say.

As for a goal they wish they could accomplish tomorrow, Ace’s wish is simple.

“Just to make someone smile, and eat some chocolates.”

You can catch Sovereign Ace in Nanaimo at the show that started it all, *They/Them/Theirs*, every third week at The Vault Café, as well as pop-up appearances in Victoria at Moon Under Water Pub and Café Runway at Café Fantastico on Quadra Street, with many more to come. Chances are you will run into them at anime conventions as well.

Follow the adorable LARP and D&D beauty @pebbles30000 on Instagram.

New Music Revue



**Drake/PartyNextDoor**

*Some Sexy Songs 4 U*  
(OVO Sound/Santa Anna/  
Republic Records)  
1/5

*\$\$\$4U* arrived on Valentine’s Day and marks the long-awaited first full-length R&B collaboration between Canadian artists Drake and PartyNextDoor. The album contains 21 songs and lasts a total of 73 minutes.

Let’s get this straight out of the way: the album is boring, is not well written, is underproduced, is unpolished, and is trash.

The first half of the album is awful, with songs like “SPIDER-MAN SUPERMAN,” where Drake sings about a girl needing him to save her like he is Spider-Man or Superman (no, I am not kidding—this happens). Then he mentions the Kendrick Lamar beef in “GIMME A HUG,” by saying “Fuck a rap beef/I’m trying to get the party lit,” which, unless the party is a sleepover and you’re trying to go to bed, I don’t see this album achieving that.

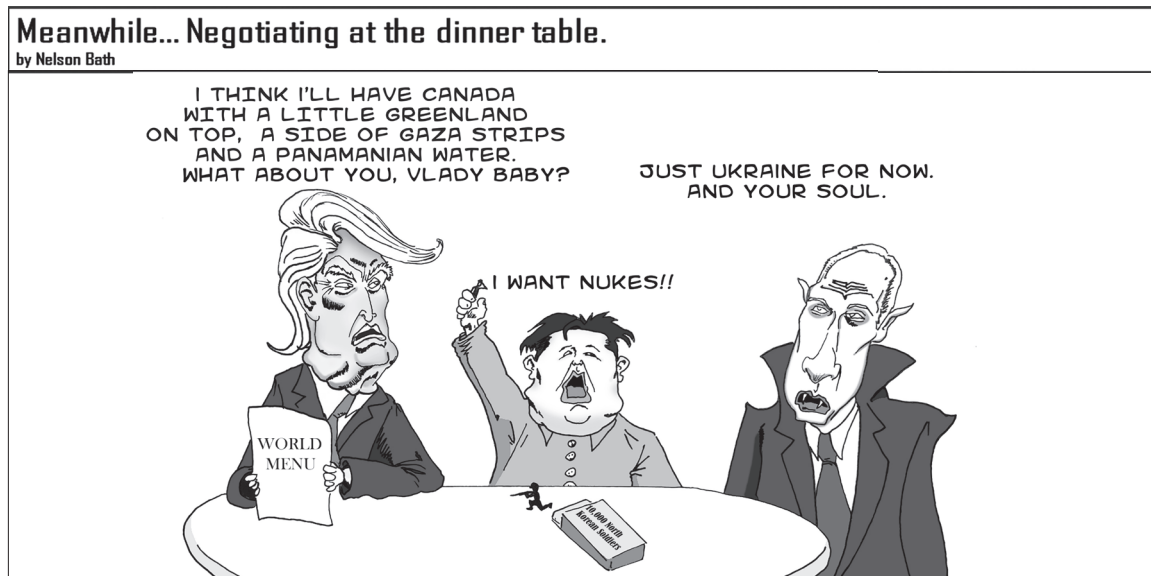
This album is an early candidate for worst of the year and I do not plan on revisiting any song on it ever again.

—Santiago Vazquez-Fuertes

Dr. Mythic - Miles Roever



Meanwhile... - Nelson Bath

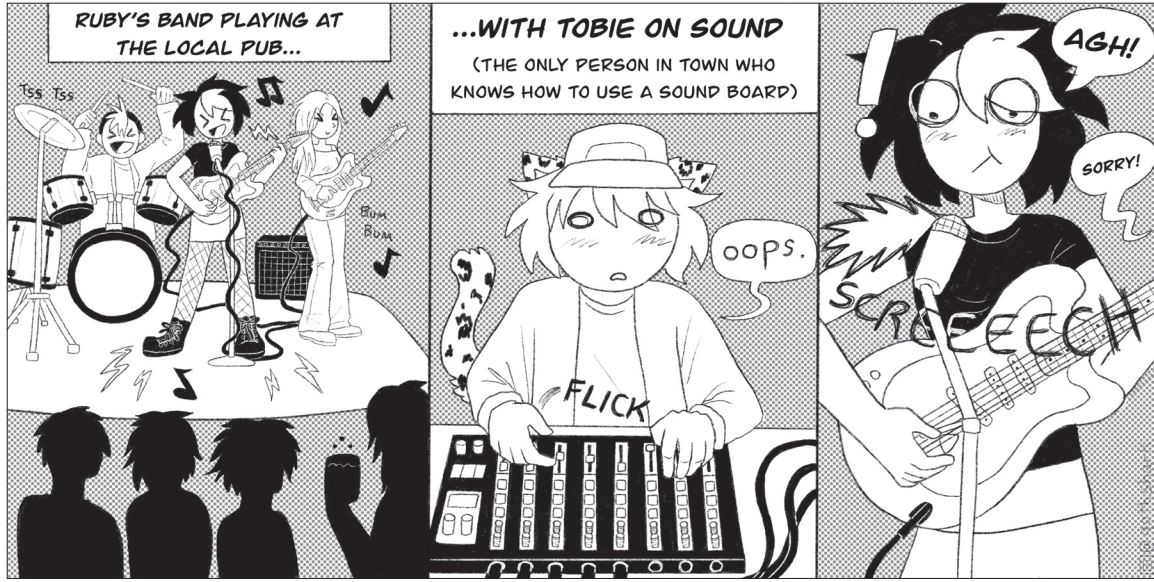


**NEXUS**  
camosun's student voice since 1990

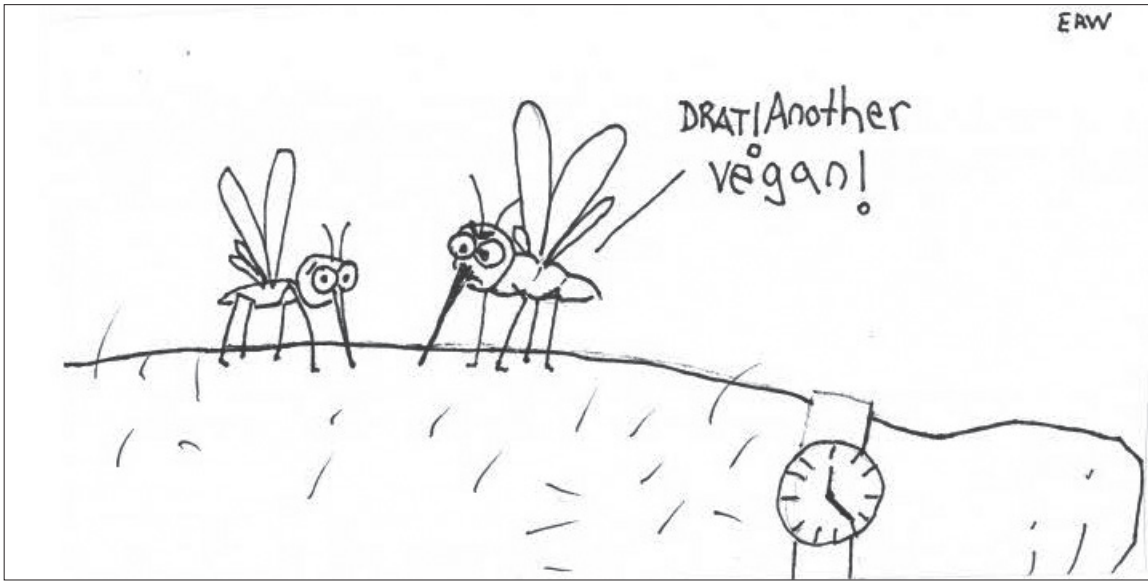
**Find web-exclusive stories at [nexusnewspaper.com](http://nexusnewspaper.com).**



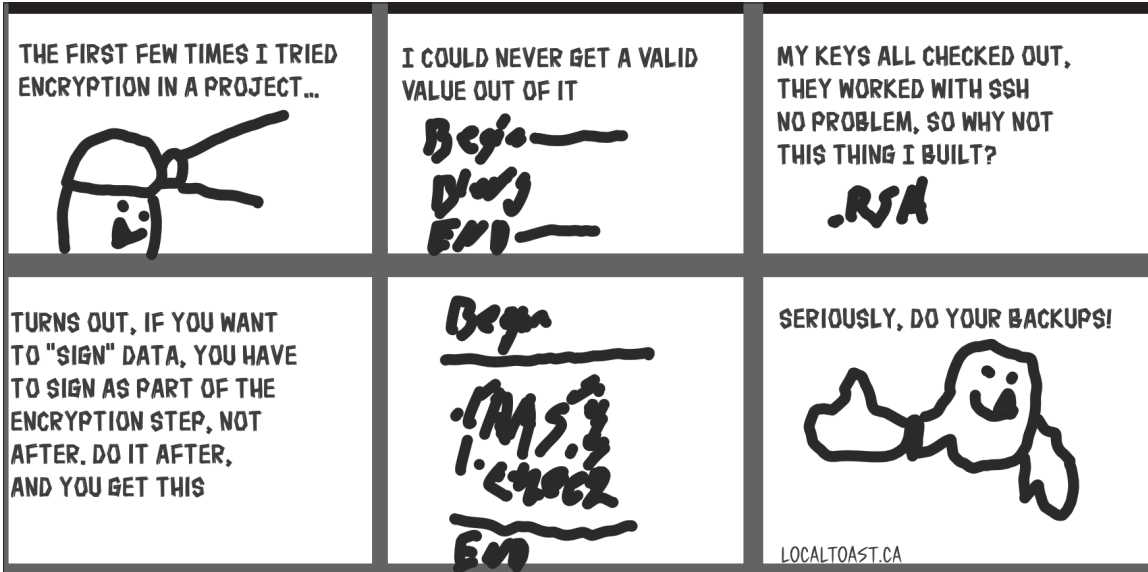
Ruby Rioux and the Bats from Saturn - Ray Nufer



Natural Selection - Emily Welch



Localtoast: The Daemon That Lives at Localhost - Ben Belland



Weird Dog Ink - Felix Best



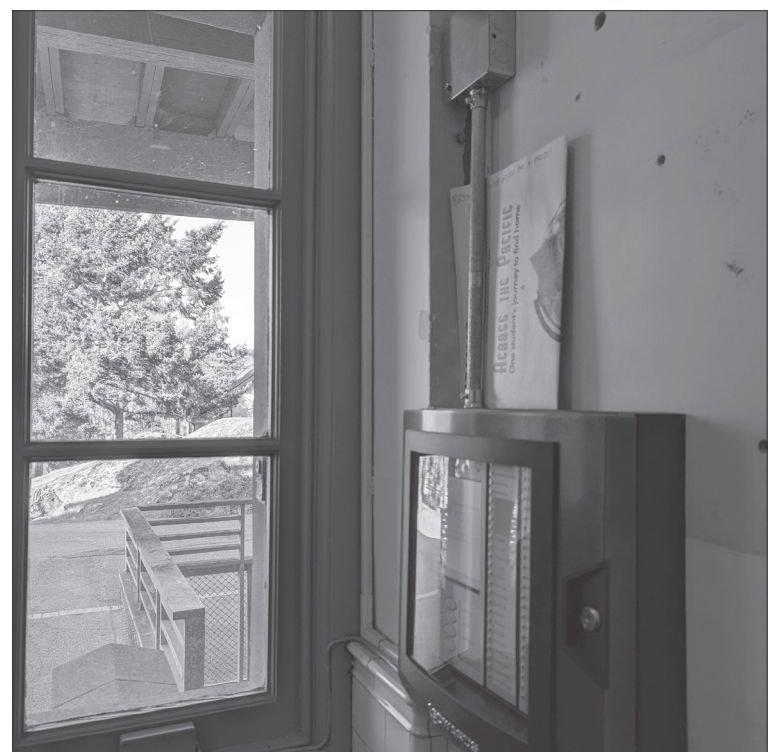
Nexus Hero - Declan Reilly



Tile Crawler - Jay London



contest  
Find the hidden Nexus and win



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

**NEXUS**

Become our next volunteer writer! Email today!  
editor@nexusnewspaper.com







## LYDIA'S FILM CRITIQUE

BY LYDIA ZULETA JOHNSON

## Love Streams



As he waves goodbye in his character Robert to character Sarah, he does so simultaneously out of character as Cassavetes to Rowlands, his wife and eternal muse.

Rowlands), this is very clear. Her emotion is high and she sings loud her understanding of love, begging her ex-husband (Seymour Cassel) to sing the same. He does not. This upsets her. In fact, she is told by a shrink that she loves her husband and family too much; she should, instead of becoming overly absorbed with the custody battle of her child, go to Europe, see the world. She does. This upsets her.

But in the hopes of finding balance—she is “almost not crazy,” she says—Sarah finds her way to the Los Angeles home of her brother Robert (John Cassavetes), whom it is clear she has not seen in some time. They embrace under luggage and fur coats in the taxi as she pulls up to his front door. This electrifies her.

He lives hedonistically, almost opposite to Sarah, in a home with many young women: research, I suppose, for his next novel on nightlife. He prompts lines out of them, finding the character to cling

to. To seek out life, he does so only through short spurts of pleasure and booze and women and women and women. But of any more than such, he is in total void.

This is how the symbiosis functions. How Sarah and Robert will try to, through each others' faults, find the stability they require.

*Love Streams*, directed by Cassavetes, was his last film (barring, of course, *Big Trouble*) before his passing. As he waves goodbye in his character Robert to character Sarah, he does so simultaneously out of character as Cassavetes to Rowlands, his wife and eternal muse.

In both cases, nothing can be done to stop the goodbye: an overflowing woman in need of her family and a cancer diagnosis. The madness which occurs in life interferes with the love stream. They sway within it, here, knowing of its course. But as the whole crux of the stream, the love still finds a way to carry on.

If love is a stream, then it is in continuous motion. It pours past small obstructions, catching and letting go. When it pulses it is outside of any reason, and beyond any control; it is unafraid of any frictions that may hold it back or tighten it or forcibly carve out a new course. If love is a stream, and there is such belief in *Love Streams* (1984), then love mustn't ever stop.

I suppose one could say the film is about love; what one needs of it and how one enacts it. And they could also say that it is about loneliness and desperation and self-destruction. And these would all be correct. But, almost more potently, the film is about the discomfort which lies in between these conditions, where we find ourselves in chaos, floundering at intervals of multiple affections.

Of course, with Sarah (Gena



## REASONS TO LIVE... IN VICTORIA

BY ALEX HANUSE

## The Breakwater Bistro &amp; Bar

The Lekwungen peoples have long treasured the land and sea along the coastline, including Ogden Point. There were major village sites along the coast up to Clover Point. Local artists Butch Dick of the Songhees Nation and Darlene Gait of the Esquimalt Nation were behind the breakwater mural that honours this history. Painted along the exterior cement walls, it's one of the largest murals in Canada.

The project was completed with the help of young artists and sponsorship from the Greater Victoria Harbour Authority. The central theme stems from the Salish phrase *na'tsa'maht*, which means “working together as one.” The mural depicts themes of land and sea, illustrating the importance of land stewardship and ancestral knowledge. It celebrates the interconnectedness of the sea, the land, and its people. The mural also depicts the signing of the Douglas treaties and the founding of Victoria and the Esquimalt township.

Originally constructed in 1917 for international trade purposes, the deep berths of Ogden Point now serve as a place for cruise ships to dock on their way to Alaska. The breakwater stretches 765 metres out into the open water of the Salish

Some locals may be feeling a bit salty about the cafe's glow-up, but I love it.

Sea, with a lighthouse and surrounding benches at the far end.

Quarries from Haddington, Nelson, and Hardy islands supplied the 10,000 granite blocks making up the main structure of the breakwater. An additional million cubic yards of locally quarried rock was dropped into the water to support the structure. The granite, combined with the cold waters of the strait, contributes to the abundant marine life surrounding the breakwater, making for excellent snorkelling.

My personal connection to the place started when my husband and I were walking the breakwater and I went into labour; I gave birth early the next morning. Now it's a place we like to take our little one. They love to walk out towards the lighthouse, watching the seagulls pick at the barnacles and the snorkellers emerging from the water like 007 agents.

It's our tradition to go the Breakwater Bistro & Bar after our often-chilly strolls. A multi-hyphenate business, it offers a to-go café, a full-service restaurant and cocktail bar, an ice-cream shop with house-

made, locally inspired flavours, and an event space downstairs.

Some restaurants with this proximity to the water suffer from location laziness; they mail it in because they can, contributing to the many beautiful waterfront restaurants with mediocre food. This is not one of those. Some locals may be feeling a bit salty about the cafe's glow-up, but I love it. All the neighbourhood charm and convenience (and incredible clam chowder) remain, now with more atmosphere and full service.

The bistro is closed on Mondays and Tuesdays but open for breakfast, lunch, and dinner from 9 am to 9 pm the rest of the week, except for Friday and Saturday nights, when it hosts live music and stays open until 10 pm.

The patio is open year-round and is one of my favourites in the summer. The Breakwater Bistro & Bar is a community-oriented business with a focus on local ingredients. Happy hour from 3 pm to 6 pm is a great time to enjoy this funky spot and soak in beautiful Victoria.



## FELLAS, LET'S FIGURE IT OUT

BY JAXSON SMITH PETERSON

## Dude, don't skip cardio

Over the last few years there's been a significant rise in young men participating in exercise, specifically weight training. While there's no doubt that the uptick of people participating in resistance training is a good thing, it leaves something to be desired as far as overall health goes.

In addition to the appearance-based benefits, cardiovascular training helps to strengthen your heart, lower your heart rate and blood pressure, and reduce the risk of heart disease later in life. If your goal is to live a long, healthy life, these are all indisputably good things.

The idea of starting a cardio routine may seem intimidating, but you don't need to go on a 10-kilometre run on day one.

I never thought I'd write about the benefits of and reasons to improve your cardiovascular fitness. In my younger years I was pretty adamant about not doing cardio, citing bro knowledge like “it kills your gains” when my real reasoning was that it was simply not enjoyable.

Despite my past opinion on the topic, I have come to learn that cardio is actually pretty important for your health. If your goal is health, fitness, and longevity, some form of cardio training should be non-negotiable.

The benefits of cardio are vast, and despite what I, and many others, used to believe, it doesn't make your muscles smaller or hamper the results from weight training—in fact, it can amplify them.

Cardio helps you stay lean by burning calories and fat. The leaner you are (to an extent) the more the work you do in the weight room can shine.

Cardio training can also improve your lung capacity and oxygen efficiency, which can make everyday activities easier.

This is the same concept as lifting weights, studying for a class, or, really, anything in life where the more you actually do the thing, the better and more efficient you get at it.

I acknowledge that the idea of starting a cardio routine may seem intimidating, but you don't need to go on a 10-kilometre run on day one. Start small—walking is a great, low-impact option that can improve your cardiovascular health.

The best tip I can provide for cardio training is to find something you enjoy doing—if you hate running, try the bike or rowing machine. The best exercise is the one that you are most likely to stick with. Make it a bit more challenging every week and in no time you'll be enjoying all the benefits that cardio can provide.



## DROPPING THE NEEDLE

BY SANTIAGO VAZQUEZ-FUERTE

## The Dark Side of the Moon is overrated

*The Dark Side of the Moon* by Pink Floyd is overrated, but not because it's a bad album—it's great, but is it their best? *Animals* and *Wish You Were Here* offer so much more artistically, but they don't get as much recognition because they are less accessible.

First of all, yes, *Dark Side* is a great album filled with strong songwriting and top production. However, it does lack lyrical depth. While it touches on themes of greed, mental illness, time, and even existential dread, it does not explore them as profoundly as the band does in later albums.

This LP was the moment Pink Floyd refined and solidified their signature psychedelic rock sound, but it was not their peak—it was simply their most accessible album.

Unlike later releases, where songs could stretch past the 15-minute mark with long instrumental passages, *Dark Side* keeps its songs concise. Also, the lyrics are more direct and not as cryptic as in *Animals*. This, along with the classic album cover, makes it the go-to Pink Floyd project.

*Wish You Were Here* was released two years later, and it's a deeply emotional album that discusses themes of loss and absence. It's mainly about Syd Barrett, a for-

mer band member who parted ways with the band due to mental-health issues and addiction. It contains “Shine On You Crazy Diamond” and “Wish You Were Here,” deeply emotional songs that talk about their former band member, with lyrics like “Remember when you were young/you shone like the sun.”

Two years later, their best album, *Animals*, was released. The production is masterful; the sound is perfect, and the meaning behind it is so deep.

Loosely inspired by George Orwell's novel *Animal Farm*, this record critiques societal structure, with each animal in the album representing a group of people. Dogs represent the people who are ruthless and are so power hungry that they would do anything to succeed. Pigs represent the corrupt and greedy authoritative figures, and the sheep represent the masses. The lyrics can feel cryptic and layered, and every time you listen to them, you'll hear new things.

*Animals* is a masterpiece and this album was Pink Floyd's artistic peak.

So, this isn't about *Dark Side* being bad, it's about *Animals* and *Wish You Were Here*—masterpieces that often get overlooked—getting the love they deserve.





Camosun Student Society

# **NOMINATIONS**

## CCSS Board of Directors

**March 3rd 9am to March 14th 3pm**

**External Executive (1 year term)\***

**Finance Executive (1 year term)\***

**Lansdowne Executive (1 year term)\***

**Interurban Executive (1 year term)\***

**Indigenous Director (1 year term)\***

**International Director (1 year term)\***

**Pride Director (1 year term)\***

**Students With Disabilities Director (1 year term)\***

**Sustainability Director (1 year term)\***

**Women's Director (1 year term)\***

**Interurban Director (6 month term- 1 position)**

**Lansdowne Director (6 month term- 3 positions)**

Terms of office commence: May 1st, 2025 \* Position is remunerated an hourly stipend up to 20 hours a week depending on the position

**Get your nomination forms here:**



[camosunstudent.org/elections/#nomination](https://camosunstudent.org/elections/#nomination)