

december 2015

LINK

MAGAZINE

BCIT & BEYOND



Jordan Waunch

Matt McArthur

Millie Kuyer photography

The Dark Side of the Moon

Animal Inside Out

Women's Self-Defence

PLUS

- **Cup Controversy**
- **Discovering Greece**
- **Craft Markets**
- **Narcos? Naw.**



Pray for A's and bluebird days. (photo: millie kuyer)

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Jordan Waunch lays down a rhyme at the Aboriginal Gathering Place / Mi Chap Tukw.
(photo by steph brosky)



LINK

MAGAZINE

LINK magazine is a free monthly publication of ideas and culture produced by the students of BCIT and distributed across all 5 campuses in the Lower Mainland.

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EDITOR'S LETTER

Heartbreak Season.

I can't help but feel more connected with people than usual around the holidays, yet they always seem to be garnished with a twist of melancholy. I recognize this feeling is more than likely elicited by capitalistic culture such as Starbucks Season, or those cute McDonalds commercials — but nevertheless, I still find a way to fall in love with the whole festival every December.

I hear a lot of brackish North Americans talking shit about Xmas time. I used to be one of them, always attempting to justify my own mordancy. But through ruins I've

realized true Christmas spirit has simply adapted, rather than gone extinct. Like an old brick building that's been painted over gloss; the colour has been changed, but the structure remains the same.

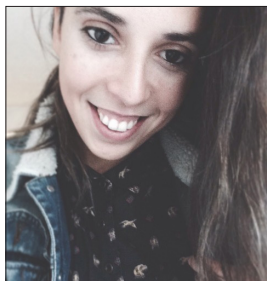
All these years later, humans are still exchanging gifts, and broke university students are still flying home to visit their families. Still, non-literal minds out there remain the same, pointing out the fact that Jesus probably wasn't even born on the 25th, and that it's rather an ancient Roman holiday, and therefore they don't like Xmas

time. But like any holiday you find on a calendar, it's merely a proclamation open to interpretation.

The holidays are like you and I; we both have fake or corporate traits about ourselves. But if something bears true meaningful spirit, a celebration is always welcomed.

— Calvin A. Jay
Associate Editor

FACES TO NAMES



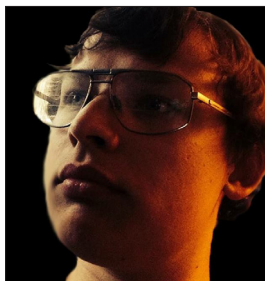
Epifanía
Alarcón

Communication
Design

Epifanía “Pifa” Alarcón is an illustrator based in Vancouver, BC, born in Morocco, raised in Spain. She usually draws funny stuff but also enjoys sketching her friends and creating self-portraits. Sometimes she makes her illustrations move. Pifa works both on paper and digital, and dares sometimes to do it on walls as well.

Pifa has a BFA and a Diploma in Classical and Computer Animation. She is currently studying a Certificate in Communication Design at BCIT and Emily Carr.

pifanida.com



Jakob
Schmidt

Broadcast
Journalism

Jakob Schmidt is a writer and journalist who also operates his own blog and website. When Jakob isn't updating Instagram or grabbing a latté, he's in Starbucks writing poetry. When he's not trying on the newest bomber jacket, he's down at Whole Foods buying organic. When Jakob's not writing in third person, he's rocking lens-less horn-rimmed glasses. He's just like, really outgoing and like, actually really nice.

jakobschmidt.ca



Laina
Tanahara

Broadcast
Journalism

Laina is a second-year Journalism student, making this her 7th (and hopefully last) year of post-secondary. She spent her first two years doing commerce at UBC before realizing she had absolutely no interest in business. She then switched to English Literature and History and graduated with a BA in 2013.

Laina also teaches piano for a subsistence living and enjoys making people cringe with her awful puns.



5 Tips for Surviving the End of the Semester

Kal Opre comes through with a bunch of great ways to stay focused and take care of yourself during this busiest time of the year. And yes, he's aware of the irony of posting this online where you're probably *not* spending your time wisely, so he also slipped in a post on "4 Ways to Productively Procrastinate" to help you make the most of your time doing the least.



Fashion Friday: Floppy Hats, Chelsea Boots and Loungewear

Paulina Jaszczewska and **Tavia Mcquay** have the eye for style, and they know you don't always have the time to pick out good outfits, so they're happy to try on a few things for you, and offer some advice on how you can pull off the season's best looks. Every Friday they've got a different detail to transform you from broke student, to fashionable broke student.



REVIEW: "Above Club" by We Are the City

Thank goodness for music writers like **James Flory**. They can take an album you might have otherwise missed and describe it so well that you just can't help checking it out for yourself. And he even makes that easy for you too, by embedding a couple of songs right in there, so you can fact-check him when he calls the album: "intriguing, like a strange mysterious neighbour you can't help but be infatuated with."



RT

@FLakkyOfficial

And all of sudden I feel odd not having the usual hectic to-do's until January haha.
#BCITBroadcast #BCIT

@aheatherington9

"If someone tells you to f*ck off, it's the best advice you'll ever get"
#JudyGraves #downtowneastside
#BCIT #journalism

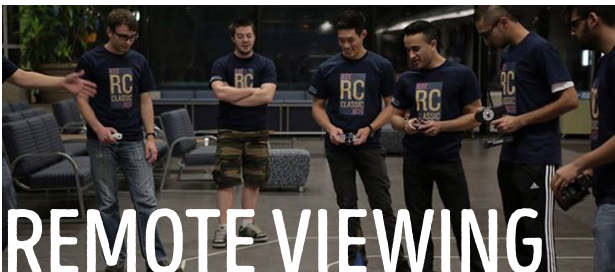
@BarthSiemens

#RayKurzweil on over-population at #BCIT plenary session: The entire population could live in Texas, with plenty of space.



Have you ever just wanted to get up on stage in front of a bunch of people eating their lunch, trying to relax between classes, and drone out your best impression of that Alice In Chains "Unplugged" special where Layne Staley is wearing sunglasses and a black turtleneck, surrounded by candles, and is (arguably) at the rock bottom of his heroin addiction? Well go for it, because every 3rd Thursday of the month, Professor Mugs hosts an Open Mic after 2pm and you could totally do that if you wanted to.

facebook.com/ProfessorMugsPub



"Where's my remote CON-trool. Where's my remote CON-trool..." (a little song called "Remote Control" by Age of Electric – look it up on the Youtubes and just try to get it out of your head). Anyway, the Institute of Electrical and Electronics Engineers (IEEE) is holding their annual RC Classic in The Great Hall on December 18th. Basically, a bunch of talented electrical engineers get together every year, build amazing remote control cars using the skills they've learned in class, and then battle their creations to the death. Except not to the death, to victory. And a \$500 cash prize. And highfives from their friends.

www.ieeebcit.org/rc-classic/



Imagine your Facebook timeline as one long scrolling house post. From top to bottom, it tells the most important stories of your generation; a painstakingly hand-carved depiction of the significant and profound moments that define you. Just think, 100 years from now people will know that pizza was the food of your god, your eyebrows were "on fleek" (oh the forgotten languages, so poetic) and the one they called Drake was Lord of the Dance...

Kudos goes to Aboriginal Services and artist Aaron Nelson-Moody/Tawx'sin Yexwulla for recently carving a QR code into the house post in SW1, effectively bridging the gap between a rich and beautiful storytelling culture, and that other one. The next time you're passing by, pause for a quick Insta, then snap that QR code while you're at it. You'll be taken to a website full of all kinds of extra goodies to enrich your understanding.



TOTEM TECH

www.bcit.ca/housepost/

No, he's not a wizard, but over the years Ray Kurzweil has made hundreds of predictions about technology, and a startling amount of them have come true. He's one of Google's biggest brains and somehow BCIT got him to stop by last month for a quick chat about, you know, how robots will eventually take over, how food production needs to change pretty quickly here, and how all

of our minds will one day soon be connected to one big "cloud" – although arguably, some consciousness studies have shown that that's kind of already been happening, and that our everyday reality is nothing more than a shared belief in a universal set of symbols that give meaning and form to the world around us, and we kind of all have to agree to this same concept together or else we'd all just be floating around in some formless primordial ooze. But I digress.



(scott mc Alpine)

www.kurzweilai.net/

You know that feeling you get during exams where it seems like no matter how hard you study, you kinda feel like you're just swimming upstream? Well at least you aren't *actually* swimming upstream, like salmon, who don't have a MarComms final at noon, but they *do* have to travel hundreds of miles to lay eggs and then hundreds of miles back to the ocean, and most of them don't even make it. Ya it's sad, but hey, it's nature, and dammit doesn't the resiliency of these fish just inspire you? Mark Angelo, Founding Director of the Rivers Institute and retired program head for BCIT's department of Fish, Wildlife and Recreation, has been working tirelessly for decades to get a couple of these little lovers up onto our Burnaby campus. So just imagine Angelo's delight when he spotted three salmon chum this past month making their way this far up Guichon Creek for the first time in – wait for it – 50 years! To some, this might seem but a small gesture, but to others, the prospect of seeing the regular return of salmon on campus signals a huge moral victory on the battlefield between civilization and nature.

<http://commons.bcit.ca/riversinstitute/>



*"Everybody's on their own path.
I'm no more special or different
than anybody else."*

CREATION STORY

Jordan Waunch is a renaissance man; an actor, a rapper, and a Television student at BCIT. He's opened up for some pretty big names — Nelly, Warren G, Lil' Kim, B-Real — and now in his second year of his program, he's looking forward and eyeing his future with an open mind.

interview **jakob schmidt** portraits **steph brosky**

What place does entertainment have in our society?

I think that people are at their best when they're creating, when they're sharing with each other. I think the more that people touch that side of themselves, and share with other people, the kinder they are, the better brothers and sisters they are, the better fathers and mothers, children and neighbours. In a world full of Paris attacks and lots of bigotry and lots of prejudice, maybe we need more stuff like that; more entertainment and more arts, more of the creative side. It could be a kinder world if we all tapped into that more.

You hear from a lot of people who are like, 'Oh, I'm not very artistic, I'm not very funny, I can't do that', but I think honestly, part of being human is being a creator of something. Even in our big or small ways, everybody is an artist to some degree. They might have been told at some point in their life that they're not an artist and they believe that and they kind of roll with that.

In this society we live in, it's very job-focused. 40 hours a week, nine to five, and there's not a lot of room for that creation. I kind of feel like our current culture is denying that from people. All art, all entertainment that we have, is very finance-driven. It's not about personal growth. Human connection. Those elements are there, but they're not celebrated.

I guess there are two types [of entertainment]. There's a capitalistic 'make money' entertainment that exists, and it totally has its place and it can be fun and create good things, but there's also a human connection level which can be explored more.

Can you talk about your process? What is it that draws you to an audience?

I like to share with people. A lot of my songs are about overcoming obstacles and finding inspiration in places I normally wouldn't. Personally, for me that's always helped me get through those dark stages in life that everybody goes through. Also there's the sharing element. I've been in hip hop groups and I've worked in different types of cypher sessions in town where rappers get together and they freestyle. It's about creating, rather than competition — though there's a good spot for competition. I love some good competition as well; I just like to share with people. Though it is very personal as well. I spend a lot of time writing, and a long time recording. I've also got tons of tracks I don't release and are just personal.

Do you ever feel as though you have a responsibility to the audience?

No I don't have a responsibility for anybody. It's for me. My own things I discover about myself. But they can benefit other people. Everybody's on their own path. They're going to figure out their own things and take little pieces of information and little bits of inspiration from everybody else. I'm no more special or different than anybody else.

Can you talk about the impact that social media is having on the entertainment industry?

I luckily grew up before the internet was really big. So I've had some years where I've gotten to see what life was like before that. Now it just consumes us all, which is fine, it's just the next level of our evolution I guess. I would say that from an actor's standpoint it's a fantastic marketing tool, you know? Take a casting director, someone who's not sure about you. If you have all your stuff together — your website, your demo reels, your IMDB casting workbook — they get to know you. On the other end of the spectrum, you have more garbage out there, because everybody's there and even their grandpa is producing a rap album at this point. The wide trolling audience of the internet does kind of weed people out, so it can be very harsh stuff.

What part of performing is just for you?

It's just the same as doing theater right? Being a musician (the performance) is something that you'll never see again. You might do the same song over and over again, but the experience with that specific audience will never be replicated, and it's just amazing the things that can come out of it. If you're giving an honest performance and sharing honestly with the people that are there, they feel that and give it back. It creates this very good energy. That's the reason we all go to these events, right? It doesn't always turn out like that, but it's kind of the goal.

Would you ever stop and only focus on one thing?

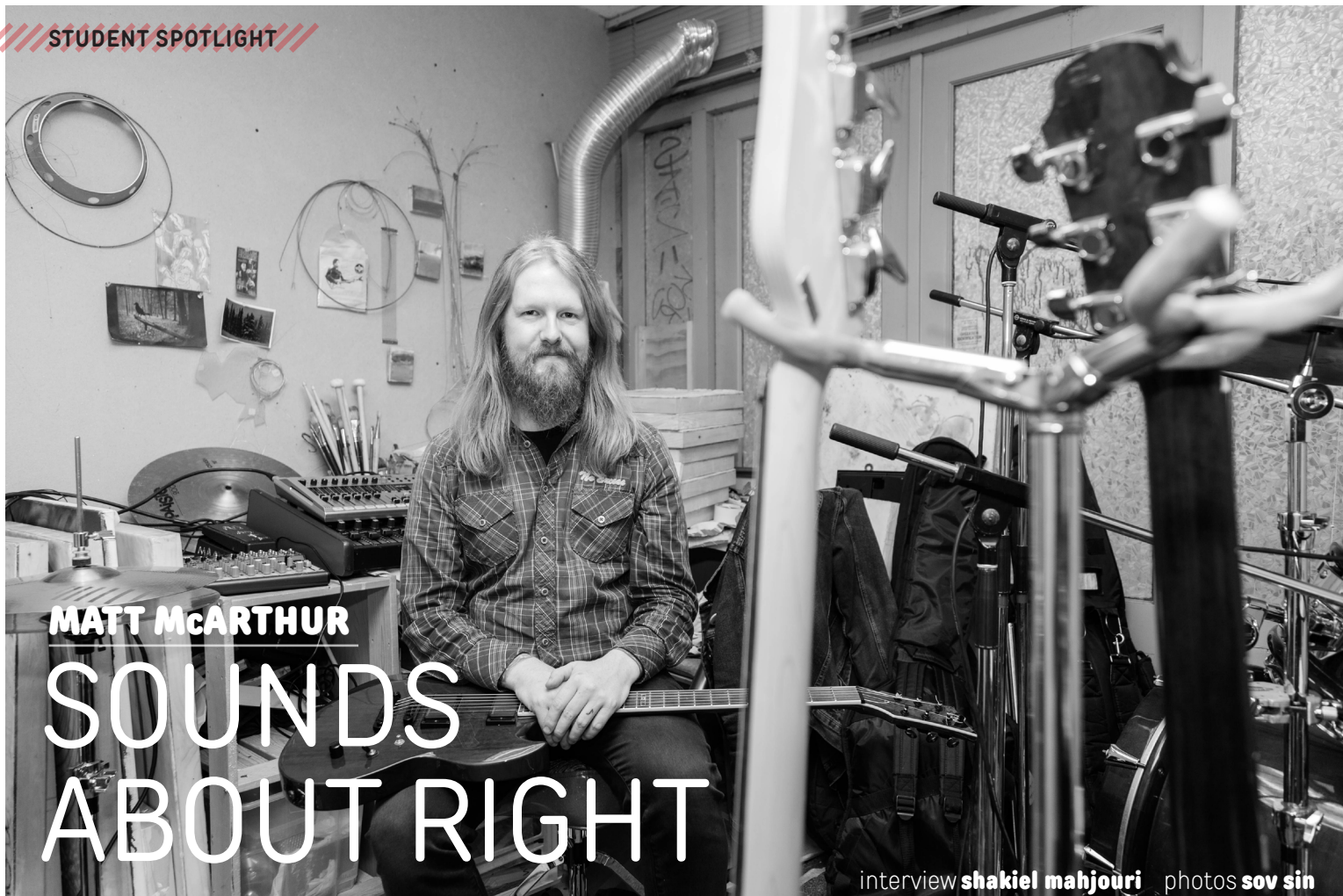
I'm an artist, I'm never satisfied. I'm just always trying to find new things. I've been dabbling in the last couple years with painting. I'll never be a famous painter, but I just enjoy it myself. I'll never sell a piece of work. Through school, I've recently found out that I enjoy writing screenplays. But will it become something? Who knows.

What's your five-year plan?

I really want to work with A.P.T.N. (Aboriginal Peoples Television Network). I'm Métis and I think A.P.T.N has done a great thing over the last while, and have had some really awesome original content telling Canadians their story. Hopefully I can be a part of that.

I'm an entertainer. I've been on the end of helping to create things and I would love the opportunity to do it on a larger scale, maybe nationally. There are so many stories in this nation, because it's such a diverse country, with immigrants new and old. There are new stories to be told. So hopefully I can be part of that to help foster them down the road.

*Check out Jordan's latest album "Man in the Mirror"
online now at www.iamjdubs.com*



interview **shakiel mahjouri** photos **sov sin**

Matt McArthur first started playing in bands in high school with his friends. Back then it was just an excuse to hang out and make a bunch of racket, but somewhere along the way Matt discovered his lifelong passion for music, and more specifically, sound production. Today he's enrolled in BCIT's Radio Arts program and finding a deeper appreciation of sound through his work recording local bands and scoring indie films.

So how did you get into a career in sound production?

I've always been interested in recording, and not just playing instruments. Whenever I listen to an album, I'm not just listening to the songs, but how they sound as well. I went to a school called Columbia Academy. They're not around anymore, but they had a really good Broadcast

program, and film and television sound program, so I took that for a year and a half. I learned a lot about recording and mixing and editing, which I'd wanted to do with music independently. So it was a combination of that program and my interest in recording music that all just started happening around the same time.

Is there a particular genre of music that you like to record?


Not really. I mean, I've learned over the years to keep your musical taste as broad as possible. If you want to work with an artist, you're sort of working *for* them; you're sort of their employee. So it helps to dig their music, but you gotta keep an open mind. I do like things on the heavier side, like metal, but I wouldn't mind doing an acoustic singer/songwriter project at some point, because that's on the quieter end. I've been working on a lot of loud thrashy stuff lately.

Instead of working with mortar and brick and drywall, I work with mics and mixers.

Tell me about your studio setup.

It's at a place called Renegade Productions. It's sort of a big complex of small, medium and large rooms. Me and my girlfriend (who is a visual artist) share one of the small rooms. She started using it as an art studio, then gradually we started playing in a band together and I just needed a place to keep all my drums and recording equipment.

It's a tiny room, a really tiny room actually. Not only is it a tiny room, but we actually share it with another person. So only half of the room is actually ours, and we split that half into art and music. But the studio space is just one place that I work, because the nature



of my recording equipment is actually pretty portable, so if need be, I can work in my apartment or I can record a band in their practice space or their basement.

What are some of the projects you've been working on lately?

I've got a friend who's got an independent film company out in Edmonton, and I get a lot of film work from her. She used to live in Vancouver and I scored one of her short films, and so when she got her company going in Edmonton, she was getting a lot of work that required music and she reached out to me. I said I'd do it, because I had the gear and I had the time and the audio training and education over the years, so I said "Okay, I can score something like that."

What's that process like; making your own music vs. scoring someone's film?

Obviously when you're in a band, or recording your own music, you're pretty much in control 100% of how it will sound. But you don't have that degree of control when you're working on someone else's project. Which is fine, because if I'm working for somebody, if I'm doing somebody else's band project, or somebody else's film, I kind of look at myself as a sound contractor. So instead of working with mortar and brick and drywall, I work with mics and mixers.

You've obviously already got a lot of things underway with your career. Why did you decide to join BCIT's Radio Arts program?

I wanted to get more experience. With my prior audio

experience, I wanted to build on that. And rather than take another similar program as I have in the past, I wanted to see what other kind of skills I could learn in addition to that. So when I looked at the radio program I said, 'this looks fun,' but I could also learn to do production work for radio. Because when you're doing production work for radio, you're making commercials, radio station i.d's, documentaries... you're making all kinds of stuff. And a lot of that I'd never made before and so the radio program has gotten me quite involved production-wise. Pretty much every day there's something to edit, or I'll lay down a voiceover. There's no shortage of work.

Is the film scoring and the independent music that you record something you do for a living when you're not in school?

I've always kind of looked at making film music, or music in general, as sort of a hobby. Not that I'm not passionate about it, but I don't expect to make a huge amount of money. A musician is probably one of the worst jobs to make a living at. So part of the radio program is to teach me how to get a job where I can use my production skills and get paid for it, ya know?

Where do you see yourself using your skills from radio production after you graduate?

I think no matter what I'm doing for work, I'll always be involved in music and production. Whether it pays great is not the hugest priority, as long as it's a job I can go to that I love, that I can do every day and just feel stoked about it, because I've had plenty of jobs where I did not feel that way.

DARK SIDE of the MOON

words **jakob schmidt**
illustration **epifania alarcon**

Dark Side of the Moon (1973) is pure majesty from start to finish. It surpasses the typical sophomoric notion of 'trippy' and enters some strange uncharted fog. Whatever middle-aged divorced dad reputation Floyd and *Moon* might have garnered over the years doesn't matter.

Recorded in the hallowed halls of Abbey Road Studios in London, *Dark Side of the Moon* is one of those crowning achievements in rock history. Originally called *Dark Side of the Moon: A Piece for Assorted Lunatics*, it was conceived as an album of songs about insanity and, more importantly, songs about things that make people go mad. In trying to create songs about what makes people go mad, Floyd stumbled upon all of life — and they ran with it. The album sums up all of humanity in a brisk 42 minutes and 49 seconds. That's big talk for any piece of art, but it's true.

The events that had to unfold for this album to exist seem totally unrepeatable. It starts with *A Saucerful of Secrets*, released in 1968. Floyd founding member and genius, Syd Barrett, is losing touch with reality. On stage, Barrett slowly detunes his guitar and strums a single chord, while staring blankly into the audience. In the studio, Barrett is uncontrollable. He rubs broken tranquilizer tablets and an entire tube of hair gel into his hair, smashes guitars and amps, and refuses to hold a pick.

These antics explode in late 1968 and David Gilmour is hired to replace Barrett, punctuated on a cold day in January when they decide not to pick Barrett up from his house while on their way to the next show. Barrett is finished, but his mark is forever burned into the band.

With Barrett out of the picture, Roger Waters is forced to step up as a songwriter, and step up he does. After a string of excellent but somewhat unfocused prog-rock albums, comes *Dark Side of the Moon*. It's his grand vision of what life is like in the modern era, with its routine and mundanity, chaos and death, and ultimately, constant repetition. The album broke new ground when it came out. It was one of the first studio albums to be recorded in quadrophonic sound. That's four-channel audio. Think of having double stereo sound. Although finding a copy of *Moon* still mixed in four channels is difficult to do. Back in the day, it was quite a step forward, although Floyd had been on the quadrophonic train for quite some time. They were the first band to use surround sound in their live shows starting in 1967.

Still reeling from Barrett's descent into insanity, Waters creates an album that is about everything and nothing at all. The album opens with a heartbeat: birth. Each track is a piece of life, but the lyrics never cross over into pretention nor do they preach. The glorious track "Time" says: "You are young and life is long and there is time to kill today, and then one day you find, ten years have got behind you, no one told you when to run, you missed the starting gun." It's a stark reminder to wandering youth that life is a blink and it's going to race past you.

The album leads us through life to "Brain Damage" — the final phase of life — slipping into insanity; echoing Barrett. Finally comes "Eclipse," which unites the themes and the trivialities of life into one phrase: "Everything under the sun is in tune."

Pink Floyd's legendary album has been melting minds and converting the faithless for decades. Now the spellbinding opus has come alive inside BCIT's planetarium in a whole new spectrum — with lasers.

ON

*And you run and you run to catch up with the sun but it's sinking.
Racing around to come up behind you again.
The sun is the same in a relative way, but you're older.
Shorter of breath and one day closer to death.*

All of these topics slowly meld into nothingness, even time itself. Then the final haunting heartbeat — *ba-boom, ba-boom, ba-boom* — and that's it. The record ends and the heartbeat stops. That's life in all its grandiosity and all its meaninglessness. It's a reminder that we focus on petty things that don't matter and then we die — perhaps with some final insight, or perhaps in utter chaos. The album isn't sad at life nor is it angry, nor does it tell you how to live. In a decidedly British way, Waters accepts that this is how human beings are.

In my own mind, *Moon* represents some kind of high watermark for artistic freedom. As somebody who strives to make music, it's a kind of bible. What makes the album work is its ambition. Too often bands and artists are fine to produce a set of ten or fifteen songs about shaking it off or not being able to feel my face, or about hearing that hotline bling. Those kinds of tracks are fine — a phrase I feel required to say. But how often do you hear artists in any genre tackle the big issues? *Moon* engages the listener on a deeper level.

For an album so interwoven with stoner culture, it's remarkable that the band almost never indulged in any drugs. Floyd keyboardist Richard Wright once said, "*Dark Side* certainly wasn't recorded or written under a haze of drugs. I couldn't have made that record if I was stoned out on dope." The whole counterculture part started shortly after the album was released. 'Moon Parties,' happened when a group of people would get together, get lit, and spin *Moon*. At some point somebody (probably in some kind of a drooling stupor) decided to add lasers. Thusly, the Pink Floyd laser show was born.

For the longest time, A Pink Floyd laser show ran out of Vancouver's H.R. McMillan Space Center and was apparently visited often by a zonked-out younger Seth Rogen. But the show wrapped up its run at Mcmillan a few years ago, leaving fans at a loss. In recent developments however, Roundhouse Productions has resurrected the laser show and has brought it to BCIT's humble Planetarium.

Here's how it works: You walk into SW3 and pay at the desk, then descend a set of stairs and pass through a strange, red-lit room. After having your bad spirits washed away by the light, you lay on your back in the Planetarium (plenty of pillows are provided) and the room gets dark. Suddenly Pink Floyd comes on and above you on the ceiling a fully panoramic video plays footage of what looks a bit like Vancouver. This footage alternates between bizarre pictures and the stars, all while Floyd plays on. Then the lasers kick in. It's a pretty fantastic experience.

I would encourage you to go to the laser show *before* you listen to the album. With or without lasers, *Moon* conjures mental vistas and the grimy British underbelly, and will make you introspective and dreamy. I'm not going to tell you that being sober is the wrong way to watch this show, but there's a reason Rogen opted for a pre-show "weed food buffet."

The show's going to be running for the foreseeable future on Friday and Saturday evenings at 8:15, 9:20, and 10:20. You can buy tickets at the door, but be warned, the Planetarium doesn't seat all that many and it can sell out before the show even starts. It's only \$10 for BCIT students — a fair price for having your mind blown into a million pieces.

Defensive

by Iaina Tanahara

This past month, the BCIT Student Association hosted a free women's self-defence class held by a local jiu-jitsu instructor. This event falls into a larger strategy by the SA to address violence against women, and even though it came from a good place, it did not come without its share of controversy. But for me, unlike the small minority of people whose biggest beef was with the fact that it was a women's-only class and somehow undermined the perceived feminist ideal that men and women should be equal, the controversy comes from what this event is not tapping into, which is a conversation about rape culture as a whole — something that is deeply ingrained in our society and should be addressed with long-term preventative measures and less short-term defensive solutions.

To start, this self-defence class was not held because the SA wanted to have a fun 'Ladies Night.' It was held because 1 in 4 women are sexually assaulted in North America. It was held because over 80% of sex crime victims are women. It was held because violence against women is a legitimate fear. I don't know a single woman who has never had to worry about her safety, and specifically the safety of her body. The idea that the class was unfair to men because they were excluded from the event shows that, though feminism has been taking recent strides by becoming an almost zeitgeist topic for millennials, its meaning has not been fully comprehended.

“Rape culture
might be harder
to understand,
because it often
can't be seen.”

Feminism does not mean men and women get equal parts of everything. Feminism recognizes that the world is currently not equal for men and women, and that is why classes like this must exist. We live in a world where women are disproportionately attacked for their bodies, so self-defence classes are held in response. It is not a 'privilege' that women get this class. In a truly equal world, women wouldn't even need this class. But we do.

There has been a lot of discussion as of late around rape culture, specifically at post-secondary campuses over the past few years. The term 'rape culture' itself has become part of popular discourse lately as universities have become embroiled in controversy, with story after story emerging about allegations of sexual assault and the mishandling of cases. First coined in the 70s by American feminists, 'rape culture' is defined as: a society in which violence against women is normalized or excused.

Rape culture might be harder to understand, because it often can't be seen. But rape culture isn't necessarily explicit. It doesn't have to mean there are signs everywhere that promote raping women. It's usually more insidious than that; it's entrenched in the way people think.

Take UBC as an example where, in 2013, the commerce faculty had their Frosh events canceled after it was revealed that there was a chant advocating the rape of underage girls. This chant had been encouraged for years, and for awhile no one said anything. In fact, people willingly sang the chant without a second thought. I know this because I was one of those people who sang it in 2009. At the time, it didn't occur to me that the chant was grossly misogynistic. But *that* is rape culture.

Let me also refer you to federal judge Robin Camp who is currently under review after he asked a 19-year-old woman who was suing a man for allegedly raping her: "Why couldn't you just keep your knees together?" In an instant, that question placed the responsibility of rape on the victim, asking her why she couldn't she prevent her own rape. *That* is rape culture.

Here at BCIT, there haven't been any major incidents that come to mind, at least since I've attended, but rape culture isn't a campus-concentrated problem and extends much further than the boundaries of a school parking lot. Rape culture is a problem present in society

at large and self-defence classes are not the answer. At least not in the long-term.

Self-defence classes for women *are* a good short-term practical way for women to protect themselves while learning new physical skills, gaining strength and feeling empowered. My criticism arises when these types of classes are used as a way to place the responsibility of sexual assault on the victim. In a newsletter sent out by the BCITSA advertising the class, they suggested you can, "feel safe walking home alone with these skills." For me, this message is disconcerting because it implies that a woman's safety can be secured through her own efforts; that is, she can be responsible for her own safety from sexual assault. I'm also not convinced that a single one-hour class would actually make me feel safe walking home alone.

Self-defence classes are not the answer. At least not in the long-term.

"When self-defence classes are packaged as part of a discourse that says 'don't go out at night, don't go out alone,'" says Kim Snowden who lectures at UBC at the Institute for Gender, Race, Sexuality, and Social Justice, "then it can be seen as perpetuating parts of rape culture that place blame and responsibility on women rather than focusing on how we can address rape culture itself."

Self-defence classes, like the one held here at BCIT, are not a long-term solution to end violence against women; they are only a response to the violence. Self-defence classes could maximize their potential by actually addressing rape culture. For instance, Model Mugging and the Soteria Method are two different models that both go beyond the physical aspect of self-defence.

"Model Mugging doesn't assume you will be attacked by a stranger," says Snowden. This is an important acknowledgement, as 80% of

assaults are friends or are family members of the victim, according to Sex Assault Canada. Snowden adds: "It also deals with the emotional trauma of defending yourself against a partner or family member. I think these things go a long way in addressing the reality of assault often erased due to the perpetuation of rape culture."

Classes should also be offered through high schools. 60% of sexual assault victims are under the age of 17, which means post-secondary is too late for many people. High school administrators should also implement more discussions on consent and rape, to attack rape culture at a crucial time when most young people are just beginning to engage in sexual activity.

Despite my criticisms, I ultimately do think the self-defence classes promoted by the Student Association will have a positive impact for those who signed up. At the very least, it recognizes that it can be a scary world for women. And the class actually runs alongside the White Rose Campaign, which advocates for the end of violence against women and remembers the victims of the École Polytechnique massacre, in which a man specifically targeted women after proclaiming he was fighting feminism. That was in 1989, and is sadly reminiscent of the more recent 2014 Isla Vista killings in California when a man killed six people after writing a manifesto outlining his desire to kill women for rejecting him.

Violence against women is a pervasive problem that is rooted in the idea that women are not only unequal in value, but are also defined by their capacity to provide sex and therefore must provide sex. Rape culture also encompasses the notion that this violence against women is normalized.

I can give example after example of rape culture, but there will be some who remain steadfastly unconvinced. It is incredibly difficult to change people's minds but that is also what allows rape culture to endure, because it thrives in the way people think.

But if you've read this far and you still think it was unfair that women got their own self-defence class, then I have nothing left to offer except this: the BCITSA is hosting the event again in the new year. It will be co-ed.





PHOTO FEATURE

Millie Kuyer
3rd-Year Ecological Restoration

www.milliekuyer.com

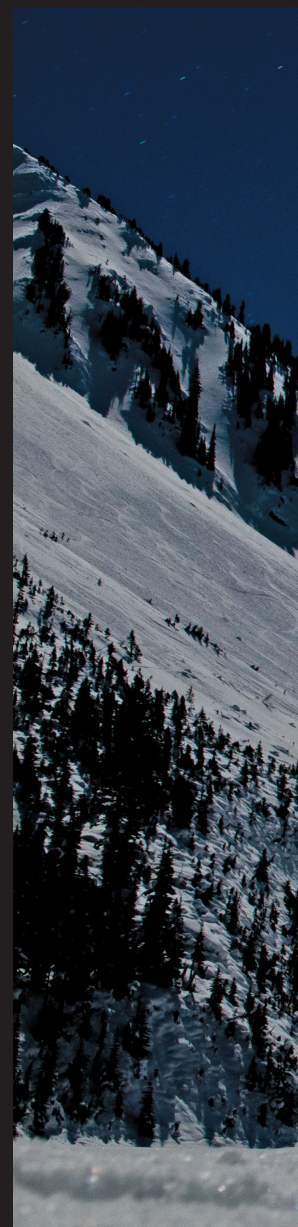
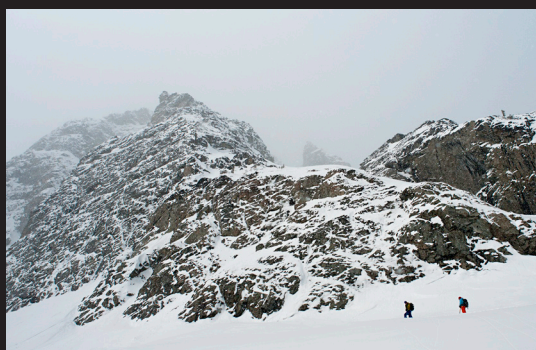
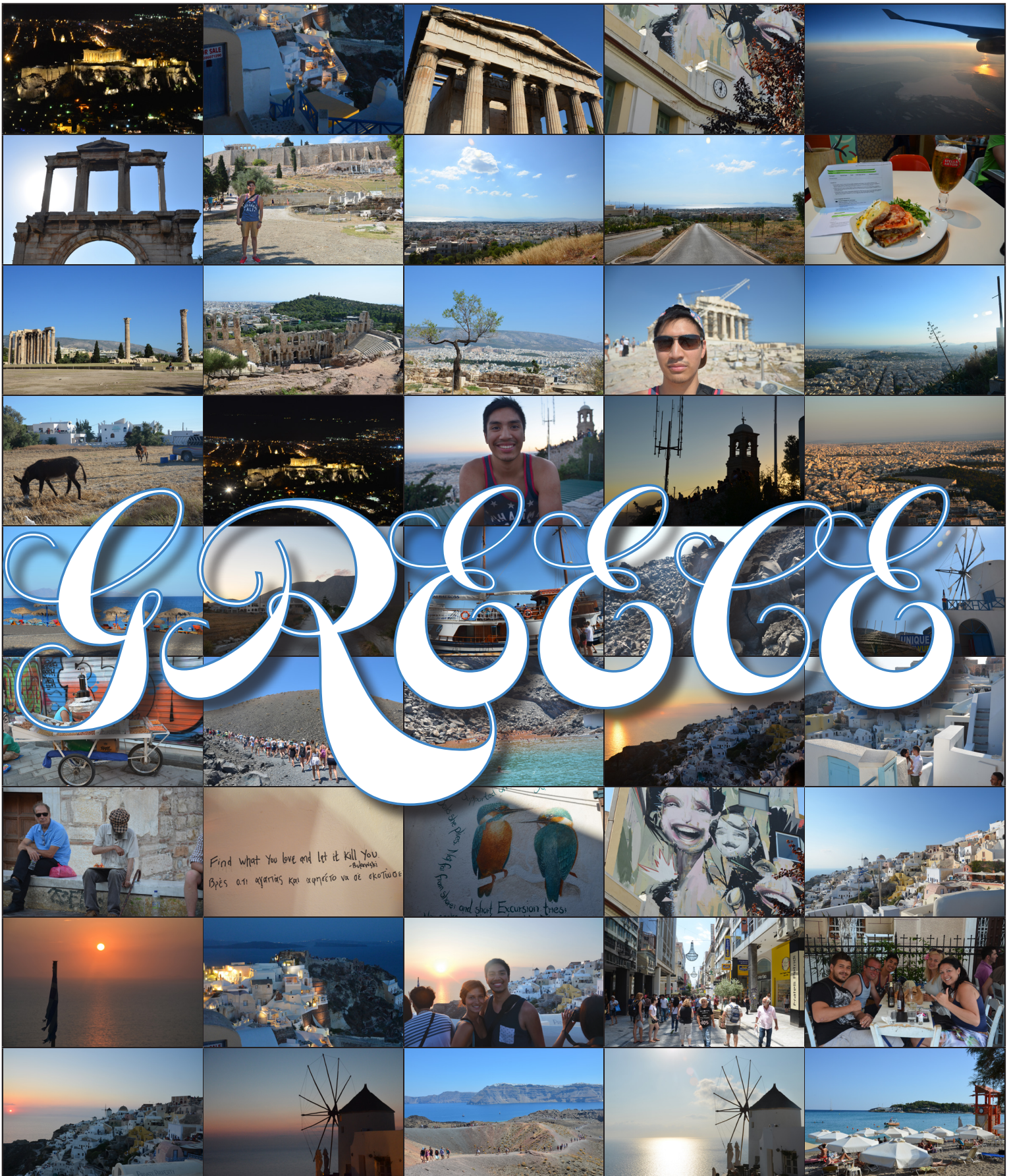


PHOTO FEATURE







ast year I had the most amazing summer; one full of adventure and self-discovery. I received a grad gift from my parents to learn about life in Greece. It's where my Aunt lives, and I was to stay with her for a month alone. I had just graduated from high school and was about to be thrown into a life-altering experience.

The first two weeks went by like a blur. In one day alone I visited all the popular historical landmarks in Athens: The Acropolis, Monasteraki Flea Market and Plaka (the old city of Athens), Zeus' Temple, Panathenaikos Stadium, National Garden, and finally Lykavittos Hill where I enjoyed a stunning sunset dinner. I had plans to explore more of Greece and luckily my cousin George had just returned from guiding tours in Turkey and I was ready to piggyback on some island-hopping.

The first stop was Mykonos. George was busy leading tours, so I decided to hang out at the beach all day and read my book. Later, after some shaky plans to meet back up with George had me feeling anxious, we finally reconnected for a mojito and I took up a spot on the balcony, staring out at a gorgeous sea view. But despite being amidst the beauty and live music in the air, I couldn't shake how homesick I felt and how much I missed my friends and family. The introverted part of me had completely taken over, and I was struggling to really feel like talking to anyone around me.

The next day we departed for the island of Santorini and I became terribly seasick. I eventually made it to my hostel — The Santorini Breeze — then set out to explore the beautiful black sands. The next day I booked a ticket to see the famous Santorini sunset by boat. It was a full-day excursion that started on the top deck of a small, *Pirates of the Caribbean*-style cruise ship. I wasn't really in the mood to talk to anyone, so I kept mostly to myself. We traveled to a volcano, which I hiked up in the sizzling sun. Afterwards, we went to the volcano's hot mud spring, then back to the boat for the sunset. Some people were jumping overboard to enjoy the crystal clear waters. I stayed on deck to protect my camera.

Next I explored the city of Oia, taking in all the white and blue painted windows of the houses. In the center of the town I discovered a small church perched on top of the hill. I decided

to go inside and kneel down to pray. There was a priest singing in Greek, and in that moment I felt a rush of emotion flowing through me. I felt a presence, as if Jesus was there with me, putting his hand on my shoulder and telling me that everything would be ok. It was unlike anything I'd felt before. I started to tear up and reminded myself that I was never truly alone. I left the church with a smile on my face, and went to meet up with my cousin and his tour group.

I was energized. The tour group reignited the fun-loving person I normally become when I'm with people. My new friends and I watched the sunset, and it was a moment I'll never forget. The white walls of the city were reflecting the many colours of the sunset, and the smooth blue domes on the skyline contrasted the sea of people gathered to enjoy a moment together. There was even a proposal on top of a nearby building.

Being alone wasn't something I had been used to back home, and here I was out of my comfort zone. Back in Canada, I had all the options in the world to socialize with familiar people, but in Greece there was only me. I didn't know who I was when I was alone, or how to be friends with that person. Enjoying beautiful life moments unaccompanied was a puzzle in itself. I'd been keeping myself distracted by reading *Game of Thrones* or listening to Jack Johnson on repeat, but when the noise died down, and the thoughts came rushing in, all I heard was a voice bouncing around the hollow dark cave of my mind. I tried to let go of this sensation, to calm down and take in life's beauty.

That was when I learned how to remember moments one at a time. Every time I experienced something new, or saw something amazing like a sunset, I acknowledged to myself: that's a moment. It gave me an ability to enjoy things, unattached to those around me.

Finding out who I was alone had become my wake-up call to becoming a happier person. The last words my mother had told me before I departed was, "Please learn something, that's all I ask". Well I definitely learned something new, even if by accident. Being alone doesn't mean being lonely, as long as you understand that your own best friend is yourself; your soul.

"I started to tear up
and reminded myself
that I was never truly alone."

ANIMAL INSIDE OUT

Andrea Liu tries not to let Science World's latest exhibit get under her skin.

As I turned the corner, a red and white cadavre seemed to pop out against a black background. Nothing about the first few sections of *Animal Inside Out* exhibit had prepared me for this sight. The momentary shock though, was quickly replaced with amazement. A few feet away stood a towering five-meter giraffe with its head grazing the ceiling rafters. It was stripped of its skin, revealing details of the herbivore's internal makings.

The creators of *Body Worlds* are back once again at Science World. Visitors at the new *Animal Inside Out* exhibit can expect to see more than 100 preserved animals displayed in lifelike poses. These specimens range from familiar household and farm animals (dogs and horses) to exotic ones that even zoos may not have (camels and giant squids).

Like the human specimens in the previous *Body Worlds* display, all the animals have been preserved through a process called plastination. This scientific method was invented by anatomist Dr. Gunther von Hagens in the 1970s. The process involves removing all the water and soluble fat from an animal and replacing it with a plastic polymer. Specimens are first dissected, then plastinated, and finally treated with a gas to hold its shape.

It is worth noting that no animals were killed for this exhibit. All of the specimens in the exhibit were obtained from zoos, private owners, or university veterinarian programs. Ellis Whelan, one of the facilitators at Science World, says that the process to put the entire display together must take many years because waiting for animals to die from natural causes requires time. The giraffe alone took two years to prepare.



There is no doubt the exhibit has educational value. Not only does it allow visitors to make anatomical comparisons between animals and humans, there is even a human specimen for people to note the similarities and differences underneath the skin. A guided tour of the exhibit by one of the facilitators, left me with knowledge that was skipped over in science units through my grade school years. For example, did you know a giraffe has the highest blood pressure of any animal in the animal kingdom? It was also news to me that camels store fat in their humps instead of water, and that antlers are shed annually, but horns are permanent bones.

As for those of us who are tactile learners and may have a hard time obeying the “Do Not Touch” signs, Science World did

think of you. There is a section where visitors are encouraged to comb their hands through various fur pelts and test the sharpness of canine fangs. Staff are also roaming through the exhibit holding a plastinated human arm, plus a human heart and a pig’s heart for those who crave to touch.

Animal Inside Out will be on display until March 28, 2016 at Science World, then the travelling exhibit will pack its gear and move onto the next city for a new batch of curious visitors. As much as *Body Worlds*’ unique collections have educational value, the franchise has also earned Dr. Von Hagens and his Institute of Plastination more than \$100 million over the years, making it quite a profitable business.

"DO YOU WATCH NARCOS?"

ESCOBAR, NETFLIX AND COLUMBIA NOW

by **diego gonzalez**

"To watch a romanticized cartel drama feels like grabbing a bag of popcorn to watch my country burn."

I remember waking up at 4AM when the windows in my room shattered. A small bomb had exploded one block away from our house. My mom was scared; she sheltered us. My dad was trying to figure out what to do, while my sister cried. This is my first memory of the Pablo Escobar era in Colombia.

I used to get asked if I liked the local coffee, when people found out I was Colombian. Now the question is: "Do you watch *Narcos*?" referring to the latest hit drama series on Netflix. I don't get mad though, I just make fun of it and share some laughs. I don't hate the show. It actually reveals how Colombia used to be, and I appreciate that it isn't just another Hollywood movie depicting Bogota as a hot village in the middle of the jungle. Bogota is a vast metropolis with the Vancouver-like fall weather all year round. But let's be real, *Narcos* shows a romanticized Escobar, and Colombia as the perpetual backwater damsel in distress, waiting for her American Prince Charming to save her.

Nobody in my family died in the drug war, but I remember how frightening it was to see Escobar in the news. My family stopped going out at night. We would avoid walking next to a plastic bag – or any bag. I remember my dad stopping his car and throwing himself down into the seats when a nearby car backfired. That is what it was like to live there in the 90s; you were always afraid. So being a child of the narcoterrorism era, to watch a romanticized cartel drama feels like grabbing a bag of popcorn to watch my country burn.

I know that I didn't live there long enough while he was alive to complain, but I have to live with the consequences now. As a Canadian you can travel to 170 countries without a visa. As a Colombian, I can travel to 63. That means more than a hundred countries will consider me "dangerous." Stereotypes, visa denials, hours waiting in immigration customs. All these are consequences of carrying the same passport as Escobar.

Things are looking better for us now though. The crime rate in Colombia has been lowering consistently for the past 15 years, and Bogota is now considered safer than Washington D.C. The peace treaty is being signed with the left-wing armed group FARC, and Europe is freeing Colombians of their visa groundings next year.

Now a few things about Colombia.

We stand as one of the new main emerging economies—now with a GDP raising steadily over the last few years. We are well known for mild high-quality coffee, as the largest producer of emeralds, and as the second biggest producer of flowers. El Dorado (the city of gold), our mad salsa-dance skills, our pink dolphins (yes, pink) in the Amazon River, and also a red and orange river (Caño Cristales). We are the second most biodiverse country in the world, as 10% of the species on Earth live in Colombia. So it's not just about just cocaine and Escobar, Colombia is something more, and it's not that far away.


 illustration **flavia chan**

CUP the CRAP

The Starbucks holiday “controversy” has Jess Gowans seeing red.

The whole concept that society is waging a “War On Christmas” is ridiculous to begin with, but this year it’s been taken to new heights with the furor over Starbucks’ red holiday cups. In this case, it’s not about *what* is written on them, but rather what is not. This year instead of the traditional “Merry Christmas,” or any other holiday greeting, there is... nothing. That’s right; people are getting all up in arms because Starbucks released cups bearing no holiday message.

To be clear, it is a very small minority of people who are actually upset over this situation; a loud minority, but a minority nonetheless. Now I don’t think it’s a stretch to say that media coverage has greatly exaggerated the scope of the outrage, but that being said, there really are people out there who are upset about Starbucks coffee cups, and I just can’t wrap my head around it. They’re coffee cups. Cardboard, takeaway, coffee cups, that people don’t think twice about before throwing in the garbage. And we’re supposed to get upset that they don’t say “Merry Christmas?” Please.

One strategy I’ve heard being used by the blank cup scrooges, is to tell the barista their name is “Merry Christmas” when ordering, thus brilliantly forcing the barista to write the phrase on the cup. Wait, so you’re mad at a company because they won’t put “Merry Christmas” on your cup, and your response is to buy more of their coffee? Wouldn’t it make more sense to boycott the chain entirely? Yes, Starbucks has the coffee market cornered, but there are many other places to get your daily fix.

Companies don’t learn lessons if you just keep going back. The only thing they care about is their bottom dollar, and buying more coffee just makes them more money, which is only a win for them. A boycott might not work to change much, but it would at least be more effective than to keep buying their coffee.

Starbucks is a secular company and are under absolutely no obligation to put anything on their cups. But beyond that, is this really what we want to make Christmas about? Coffee cups?

“We’re supposed to get upset that they don’t say Merry Christmas?”

DIY CRAFT MARKETS

This holiday season seems to be the most beloved and dreadful time for students; they get to spend time with their families yet feel obligated to bring something of value to show that they've been thinking about them. Well this year, why not make it more thoughtful and go crafting.

Crafting is what us homemade, DIY-types do when we want to stay home and literally 'Netflix and chill.' The art of crafting is both beautiful and accomplishing. No time for crafting? There are plenty of great little markets out there where you can find affordable, thoughtful gifts for your loved ones, all while supporting local artisans and craftsman by helping them do what they love.

by frances leigh

Vancouver Christmas Market

The most well-known and advertised of them all, this market always makes for a great, spirited holiday outing. It isn't great for local handmade crafts (like a *true* craft fair), but it does have a great atmosphere. It's theme throughout the years has always been German/Austrian-inspired 'Christmastime.' I don't see why it wouldn't be the same this year except with the addition of some local vendors such as Okanagan Spirits Craft Distillery, and Natural Soap Manufacturers. A beautiful attraction within this market is the carousel ride for all ages and the warm hot German cider.

Nov. 21 – Dec. 24
QE Plaza
630 Hamilton St,
Vancouver

Admission:
\$4 for kids,
\$7 for seniors
\$8 for adults.

Eastside Flea

This market is primarily made up of East Van-ers, and boy is it one of my favourites to visit when I can! Usually their hosting locations vary, last year it was at UBC. It's a very eclectic market that pretty much has everything: handmade body lotions and balms, handmade body products (ie. Soap, shampoos, beard essentials), candles, used clothing, records, shoes, handmade intricate hats, plants, EVERYTHING (except food when I was there). Seriously, go to this! It's like an indoor thrift store/tent market.

December 19 –20
Wise Hall
1882 Adanac
Vancouver

Bakers Market

For all of those who have a sweet tooth, the Baker's Market in South Vancouver is back! Remember classic bake sales in elementary schools where we tried to raise money for a new gym or uniforms? Well, this is similar – and bigger! Check out Moberly Arts and Cultural Centre for tons of tasty treats and, best of all, free samples! Local bakers and artisans love giving samples of their foods for feedback, they really just want to know what the consumer thinks about their product, while giving advice and recipes. Never be scared to try free samples because hey, you never know!

December 13
Moberly Arts and
Cultural Centre
7646 Prince Albert St.
Vancouver



Dear: Hockey Gods

words colton davies

illustration flavia chan

If Canada's seven NHL teams were to receive Christmas gifts for their performance so far this season, some would get everything on their list, some would get the middle-child kind of recognition, and some simply would be getting a lump of coal. Regardless, every team could use improvement somewhere. So what's on their wishlist?



VANCOUVER CANUCKS

Vancouver needs to find someone with speed and skill who can play in 3-on-3 overtime. It's a big reason why most of Vancouver's losses on the year have been by just one goal. They wouldn't mind having Brandon Sutter back from injury either, to take some pressure off Bo Horvat at center.

CALGARY FLAMES

On the top of the Flames Christmas wishlist is for one of Jonas Hiller, Kari Ramo and Joni Ortio to solidify some consistency in net. All three goalies had a SV% below .900 and a GAA above 3.00 through 22 games. Yikes.

OTTAWA SENATORS

The Sens are that spoiled kid on Christmas who already has everything they need. Their core players like Erik Karlsson, Bobby Ryan, Kyle Turris, etc. are all playing to their potential. All they can ask for is a fast recovery for goalie Andrew Hammond, who has been out with what seems to be a concussion. The Hamburglar has only played in four games this year, but he's known for stealing a game or two.

TORONTO MAPLE LEAFS

Toronto wants help winning in regulation or overtime. The Leafs won just a single game in October and started the year 2-8-3. It's hard to specify exactly what they need. They recently got a new coach, GM and President, and while they're not fully entering a rebuild, they're not winning many games either.

WINNIPEG JETS

The Jets soared to a 7-3-1 start to the season, but then sputtered in the standings, highlighted by a six-game losing streak in November. They may be asking for the NHL to take them out of the Central Division. Winnipeg sees tough teams – Stars, Blues, Wild, Predators, Blackhawks – more than almost anyone.

MONTREAL CANADIANS

Yeah, the Habs won't be asking for too much this year. They set a franchise record that saw the team win their first nine games of the season. The only thing they need from Santa is for their saviour in the crease, Carey Price, to get over his groin injury struggles.

EDMONTON OILERS

The Oilers will be asking for some better luck this Christmas, as Connor McDavid and now Nail Yakupov have gone down with long-term injuries. They certainly don't need any more top-10 draft picks; the Oilers need to start finding ways to win games. And with a new coach and GM – like the Leafs – and tons of talent through their lineup, Edmonton needs to build a pedigree.



FILM



I've come to realize that James Bond movies are cultural mirrors. Run down the list of Bond films and you can gauge what audiences wanted to see based on the plot. In the 60s we dealt with the Russians, then when the 70s rolled around we dealt with dangerous drugs and the space race, then we tackled hacking and tech in the 80s, then into the 90s we had the fall of the Soviets and the rise of China, then into our era, we

SPECTRE

dir. sam mendes

(columbia pictures)

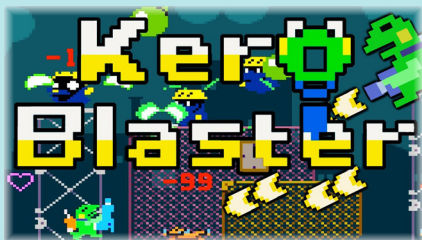
dealt with North Korea and finally, with Daniel Craig, we dealt with terrorism and stock fraud.

So what's big in 2015? What image will *Spectre* reflect to us? At least partly to my great displeasure, *Spectre* reflects political correctness — to the degree a Bond film is capable of reflecting such things. The women of *Spectre* are mostly fierce and independent; although they fall for Bond, they fall because of love, not because they get weak knees. Murder carries with it a heavy psychological toll for Bond. Gone are the days of wanton killing. Bond in 2015 drinks because he has to, not because he wants to. His trail of broken relationships haunt him like a ghost.

Aside from cultural updates, the Bond formula remains intact. Car chases, scary henchman, mysterious bad guys, globetrotting, train-hopping, tight-dressed women, explosions and set piece moments all appear in the acceptable order. *Spectre* is just another bad organization and its mysterious leader is just another Bond villain — and not a great one at that. Marketing has made this film out to be the zenith of Craig's Bond Empire and it's not. That crown goes to *Skyfall*. The critics need to relax. It's a perfectly fine Bond movie and you should go watch it before Craig hangs up the suit.

— jakob schmidt

GAMES



It's important to know your roots, and in order to plan where you're heading, you need to know how you got to the place you are today. *Kero Blaster*, a game by Daisuke "Pixel" Amaya, knows the past very well.

Many games are created today with an arcade-like "throwback" kind of mentality — a simpler video game era, before a console was even a thing. They appeal to the nostalgia in all of

KERO BLASTER

PC, iOS, Android

(daisuke amaya)

us, but they tend to fall short. The unfortunate part is that beyond the superficial elements (visuals and sound), many of these throwback titles fall short on feeling, or playing like a game made many years ago. *Kero Blaster* avoids this common pitfall with grace.

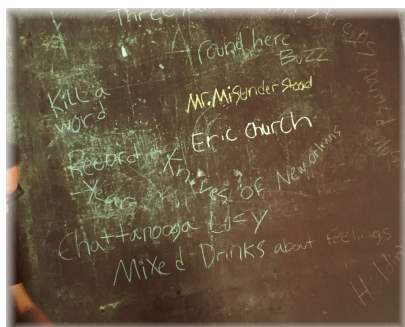
From the playable title screen that doubles as a tutorial, the game makes it very clear what it's about. *Kero Blaster* is a 2D action-platformer in the same vein as classics such as *Mega Man* and *Contra*. The key element that makes this game feel perfectly retro is its design. The game never

throws surprises at the player; every new gameplay element is introduced in a manner that lets players become comfortable before moving on. After becoming acquainted, the real challenge begins and your newfound knowledge is tested. This loop of learning and overcoming challenges creates a feeling only matched by a handful of modern titles.

Fun, challenging, and never overstaying its welcome, *Kero Blaster* is a charming homage to video gaming yesteryears. I recommend it to anyone looking for an accurate reproduction of a classic arcade game design.

— brandon mclean

MUSIC



Eric Church shocked fans in November after dropping the surprise album, *Mr. Misunderstood*, only nine months after the release of his hit album *The Outsiders*.

Mr. Misunderstood is an interesting reflection to his previous album. It's the lighter, country-increased counterpart to the dark energy that was *The Outsiders*, however still mournful in its own right, and written in Church's usual

MR. MISUNDERSTOOD

eric church
(emi records)

impressively deep prose. The title track opens the album as an ode to Church's misfit school days and the music that got him through it. "Chattanooga Lucy" and "Knives of New Orleans" are the up-tempo boot stompers, with both blues and country roots shining through. Hints of soul and gospel tangle in "Mistress Named Music" and in the mournful duet "Mixed Drinks about Feelings."

Perhaps the most lyrically brilliant track of the album is "Kill a Word," a

melodic, meaningful play on words. Church also pays tribute to his family life with "Three Year Old," and the heartfelt "Holdin' my Own," which hints that he may be taking a hiatus from the music scene, as he tells us: "If the world comes knocking, tell 'em I'm not home, I'm finally holdin' my own." Regardless of his future plans, *Mr. Misunderstood* is a richly crafted addition to Eric Church's already impressive body of work, which highlights his standout writing abilities and heartfelt lyricism.

— jaylene matthews



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