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by Mark Prior

facebook.com/markprior.images

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*The opinions expressed herein do not
necessarily reflect the views of the
Publisher.*

CALL TO ARTISTS For Expressions of Interest

By Arts Denman

The Arts Denman Community Arts committee is looking for proposals to create a sculpture for the Denman Arts Centre Sculpture Park.

Budget: \$5000

Deadline for submissions: November 30, 2025 Proposals received after the closing date may not be considered.

Submit via email to denmansculpture@gmail.com

Installation: No later than August 31, 2026.

The sculpture must be constructed to withstand year-round outdoor weather and be devoid of sharp or other unsafe materials.

Artists or artist teams must have the demonstrated creative expertise and technical skills to manage all phases of the process, from concept design development through to installation.

Your proposal should include:

- Your name and contact information
- Narrative and conceptual design material illustrating your intent
- Images of previous artwork and a visual representation of the proposed sculpture
- Materials that will be used
- An indication of the work's size/dimensions
- Any other useful information

An independent jury of professional artists will create a shortlist, and the shortlisted artists may be invited to participate in interviews as part of the review process.

The winner of the commission will be announced no later than December 30, 2025

For questions, please contact denmansculpture@gmail.com



Denman Conservancy Association

PO BOX 66, Denman Island, BC V0R 1T0

Denman Conservancy Association Job Posting

The DCA is looking to hire someone to do the publicity work advertising the 2026 Home and Garden Tour which will be held on June 13/14, 2026.

The job includes designing and publishing the tour promotional poster and map/guide of tour properties, social media postings, and the creation and publishing of tour materials in traditional media including press releases, etc.

The contract would be ideal for someone who has experience organizing a studio or art tour on Denman.

This is a contract position. There is considerable support from prior media coordinators and the DCA Board.

Update from Denman Island United Church and Gathering Place

By Helen Wilson



Denman Island
United Church
and Gathering Place

One day in March of 2020 I had an errand at Denman Island United Church. There was a sign on the door that said: CLOSED! DO NOT ENTER! Covid regulations were upon us. I remember thinking and especially feeling, “What? You can’t ‘close’ what’s alive in this place!” Since that time there has been somewhat of a spiritual renaissance and an opening of the Space to the broader Denman Island Community. This was largely due to our air filtration and circulation system (forsight of teammate Wendy Pope) providing a safe environment during ever changing Covid restrictions. Word got out that DIUC was a safe and welcoming place. Someone looking for a meeting place for Mom’s and Tots commented, “This is a great space to gather.” For me, that was the birth of the Gathering Place. And 5 years later the indoor and outdoor Space have housed concerts, community events, workshops and many amazing DI community groups.

The growth of the Gathering Place happened at a time when the well of a very generous legacy from Zella Clark (dating from 2014), was running dry. Her gift helped to keep DIUC afloat through several years of deficit financing. Maintenance, minister fees, a new metal roof, and so much more were looked after even though Sunday attendance had significantly declined. Sunday offerings no longer covered expenses. The decline in Church attendance has resulted in the closure of many United Churches across Cananda. Especially small rural churches. I see it as nothing short of the best of “Denman Island Community Spirit” that has kept our doors open.

Thank you Denman Islanders for your support. You have trusted us to provide an accessible, affordable and nurturing place to gather both on Sunday mornings and throughout the week. Thank you to the Community Auction, DenmanWorks, CV Recreation Grant and United Church grants for recognizing our vital role in the community and awarding us much needed financial support. For me, the well maintained Space, and its open doors speak to that deep sense I experienced in March 2020. “You can’t shut the door on what’s evolving here.” And now in 2025 Denman Islanders are filling the Space with music, community planning, healing, support, rituals, laughter, physical practices. So many people engaged in helping to build a more resilient, sustainable and loving community.

As to the future of DIUC and Gathering Place??

DIUC and Gathering Place does not receive funding from the United Church of Cananda. We are looking to broaden our base of support in helping to keep the doors open. Please join us on Wed, October 22nd, 10-12, for an update and Q&A. This will be followed by a short break (with refreshments), and our 2025 AGM for those who wish to stay.



TIDE TABLE

• Secondary Tidal Station Ford Cove •
• Source: tides.gc.ca •

2025-10-16 (Thu)		
Time	PDT (m)	(ft)
01:37	3.528	11.6
08:13	1.642	5.4
15:38	4.691	15.4
22:18	2.668	8.8
2025-10-17 (Fri)		
Time	PDT (m)	(ft)
03:09	3.571	11.7
09:17	1.888	6.2
16:16	4.641	15.2
22:58	2.307	7.6
2025-10-18 (Sat)		
Time	PDT (m)	(ft)
04:26	3.715	12.2
10:14	2.132	7.0
16:46	4.584	15.0
23:33	1.965	6.4
2025-10-19 (Sun)		
Time	PDT (m)	(ft)
05:30	3.891	12.8
11:03	2.392	7.8
17:10	4.526	14.8
2025-10-20 (Mon)		
Time	PDT (m)	(ft)
00:05	1.660	5.4
06:24	4.061	13.3
11:46	2.669	8.8
17:31	4.472	14.7
2025-10-21 (Tue)		
Time	PDT (m)	(ft)
00:33	1.409	4.6
07:13	4.208	13.8
12:25	2.946	9.7
17:50	4.418	14.5
2025-10-22 (Wed)		
Time	PDT (m)	(ft)
01:01	1.225	4.0
07:57	4.328	14.2
13:01	3.201	10.5
18:08	4.359	14.3
2025-10-23 (Thu)		
Time	PDT (m)	(ft)
01:27	1.113	3.7
08:38	4.419	14.5
13:37	3.420	11.2
18:25	4.287	14.1



Phoenix Riting!

By Phoenix Bee

It is Thanksgiving Day today. This holiday is always a bittersweet one to me, and not to the obvious reasons. It feels like a perfect day for contemplating the complications of gratitude.

The Thanksgiving story says that on this day we celebrate the shared harvest and our gratitude for the help we received from the original peoples of this land. But that begs so many questions. How have we repaid that help? How did we come to dwell upon this land while they have been pushed to the fringes we allowed them? Why do they so often have undrinkable water? Most importantly, how can we be grateful for something we stole in the first place? How must it feel to receive that kind of blind gratitude?

Is it okay to be grateful for the ways we benefit from the suffering of others? No. That doesn't feel right. It triggers an uncomfortable cognitive dissonance. We need Truth and Reconciliation, and that takes time. I hope and trust that we are moving toward it as a collective, slowly and haltingly.

But better to know uncomfortable history than to bask in ignorance. Me, I'd rather know too much than too little, and so I've made peace with a certain constant dissonance.

This dissonance extends to other things, too. I might feel grateful for a great bargain I found on a shiny new thing—yet deeply uncomfortable knowing that someone, somewhere, was likely paid less than their work was worth to create it. Balance is difficult to find in this technological, interwoven, webwork world. So many harms done, so few reparations made. How to feel uncomplicatedly grateful in this tangled mess?

For me, the key is to be fully located in the moment, in my skin, now. Things simplify. Gratitude narrows down. What's most important comes into focus, here and now. It feels better to say 'grateful to' rather than grateful 'for,' for one thing.

I am grateful to my fingers tapping the keys of my laptop. I am grateful to my breath, the soft way it fills my chest and gently empties again. I am grateful to the delicate balance of muscles contracting and releasing, to the swift responsiveness of my nervous system. I am grateful to my vision, that I can see what's before me so clearly now.

I am grateful to the beauty my eyes can see everywhere. I am grateful to my flexible perception that lets me see beauty even in the mess and the ugly. I am grateful to music, the way it uplifts and unites. I am grateful to my mind that thinks in song. I am grateful to my ears, to the harmonious and cacophonous sounds that beat the drums within. I am grateful to my brain, the interface between my senses and my soul, through which I experience life as if it were real.

Zooming out a little: I am grateful to my mom, who birthed me and did her very best. I am grateful to my kids, their spouses, and their friends—who are the best people I know. I am grateful to my grandchildren and the shining potential of the future they promise. I am grateful to my sweet granddoggies who love me so much. I am grateful to my sweetheart and my friends, who make life so much better.

I am grateful to the kindness of humans on this island—the caring, sharing, and pulling together I see here. I am grateful to the new directions opening up this winter. I am grateful to the Songwriter Circle, which met for the first time on Friday and turned out exactly as I hoped. It promises music and laughter every Friday (7 p.m., at the Hornby Arts Centre) throughout the coming dark season.

I am grateful to the many offerings here, the classes and groups. I am especially grateful to the produce section at the Co-op, site of so many wonderful conversations. I am grateful to the familiar faces I see each day, to the smiles and hellos that lift me when I'm down. I am grateful to the delicious produce grown by local farmers, and the fruits of my own garden. I am grateful to the help and support I've received during that time. I am grateful to the amazing resources, volunteers, teachers, doctors, support staff, chiropractors, and physiotherapists we have here.

I am grateful to my life. I am grateful to you all. Most of all, I am grateful for your patience in reading this long list of gratitude. Bless you all, and Happy Thanksgiving.

That's what I think. What do you think? Email me at phoenixonhornby@gmail.com for feedback, and for more information about the Songwriter Circle that meets at 7 p.m. every Friday evening at the Hornby Arts Centre.



Vietnam War Resisters Event

By Joline Martin

Those of us coming of age during the sixties hold vivid images of that time's turmoil. Others born later are curious about the notorious protests, riots and social change of that era. Since the fall of Saigon, which effectively ended the Vietnam War, people are reliving the memories of divided families, violent protests and the senseless loss of life. In our current political climate, remembering the Vietnam War has never been so important. While the media widely reported the protests, Americans resisting the war by leaving the US has been under-reported. Two noteworthy works are joining to broaden the public's understanding of resisters who had the courage to take a different route, one of peace. Patricia Gruben's movie *Heart of Gold* is a fictional feature film

about Michael, an army draftee who left active duty for Canada while his girlfriend stayed behind and joined the underground resistance. Michael's journey into Canada and the compassion he experienced from Americans smuggling him into Canada and the Doukhobors who helped him settle in their community is mirrored in Joline Martin's book, *War Resisters, Standing Against the Vietnam*. *War Resisters* offers a contemporary perspective by featuring previously untold stories of twelve Vancouver Island war resisters, along with bridging chapters that explain the geopolitical influences of the Vietnam War era. Together, the two works bring fact and fiction to present a blended portrait of what it was like for war resisters to stand by their principles and leave their homes, not knowing if they could ever return. Joline and Patricia both came to Canada from the States in 1972 as political dissidents — Joline to join her war resister brother in Haida Gwaii, Patricia to reunite with a resister on active duty in Toronto.

Their Vietnam War Resister Event is at the Activity Centre gym, Denman Island, Sunday, October 19th, 2025. *Heart of Gold* starts at 1pm, tickets \$10 at the door, and the *War Resisters, Standing Against the Vietnam War* launch starts at 2:30, free.



BOOK READING & MOVIE SCREENING

**Sunday, October 19th, 1 to 4 pm, Denman Island Activity Centre,
111 Northwest Road, Denman Island, BC**



Heart of Gold Vancouver filmmaker Patricia Gruben's feature drama tells the story of a US Army draftee who heads to Canada while his ex-girlfriend goes underground as an antiwar activist.

Movie begins at 1 pm
Tickets will be sold at the door



Joline Martin shares stories of twelve Vancouver Island residents who risked everything to stand by their principles, and the politics that led them to leave the US.

Reading begins at 2:30 pm
Books to be sold by Abraxas Books

After the screening and reading, there will be a discussion between Patricia Gruben, the filmmaker behind *Heart of Gold* and Joline Martin, the author of *War Resisters*



Patricia Gruben

Joline and Patricia both came to Canada from the US in 1972 as political dissidents: Joline to join her war resister brother in Haida Gwaii, Patricia to reunite in Toronto with a draftee who had quit the Army. Both bring their unique perspectives to their work.



Joline Martin






Caitlin Press Inc. acknowledges financial support from the Canada Council for the Arts, the Province of British Columbia through the British Columbia Arts Council, Creative BC, and the Book Publisher's Tax Credit, and the Government of Canada through the Canada Book Fund.

“YES, I AM ANGRY!” Mrs. Sexo Thingy’s voice cracked across the stone square like a whip.

Gabriel Jeroschewitz,
September 30th, 2025, a little Halloween story?

LITERARY

It was a Tuesday evening in Nettlesham, which is to say it was already doomed. Tuesdays in our village carried a curse of their own—the sort of dull vexation that couldn’t be exorcised by whiskey nor explained by weather. The older adults said it was because Tuesdays had neither the optimism of Mondays nor the relief of Fridays. It was a day designed solely for arguments. And oh, how we argued. This explains why I found a great huddle around the fountain, shouting purple over garden gnomes when I arrived in the town square after sundown.

Yes, gnomes. The Gardiner Gnomes, to be precise. You might think plaster statuettes of squat men in floppy hats hardly warrant blood feuds, but Nettlesham was no ordinary village. Here, quarrels were the chief currency, and grievances were collected like stamps. Nobody spoke of football scores or weather patterns. No, here we catalogued offences like genealogists of spite. And the gnome dispute—well, that had metastasized into something larger than anyone could quite name.

At the center of the square, standing like duelists ready to stab one another with words, were two pairs of local celebrities.

On one side: Mr. and Mrs. Sexo Thingy. Every conversation with them felt slightly indecent, though they rarely said anything improper. Their mere existence seemed an innuendo in search of a punchline. Mrs. Sexo Thingy, red-cheeked and stern, had a voice made for scolding bishops. Meanwhile, Mr. Sexo Thingy was a man who looked like he’d been misdelivered by fate—perpetually confused, vibrating with some low-level tension, like a tuning fork that never quite stopped ringing.

On the other side: Mr. and Miss Death. Now, the Deaths were dangerous. Not because they wielded scythes—though rumour said they owned some—and not because they exuded dread, but because they were unearthly good-looking. Mr. Death, in his immaculate tailored coat and alabaster skin, radiated punctual doom. In her red high heels and fingernails sharp enough to lift the veil between worlds, Miss Death was the beauty that made people forget what

they’d been saying mid-sentence. She carried her allure like a loaded revolver, and she never missed.

And the matter of dispute?

The Gardener Gnomes.

Recently, those poor statuettes had been stolen, daubed with vulgar graffiti, repainted with garish smiles, marched through Main Street as if in a parody of a military parade, and deposited in various hedgerows. By now, they were fewer in number than hostages. And tonight’s argument wasn’t about who had committed the acts. No, tonight’s fight was about what they meant. “YES, I AM ANGRY!” Mrs. Sexo Thingy’s voice cracked across the stone square like a whip. Even the pigeons froze mid-step.

She stood trembling, bun unravelling, her chest heaving. It was not the anger of hysteria but of accumulation—the kind of fury that grows barnacle by barnacle over decades until the hull finally snaps.

“I’m angry that my hands have been forced time and again,” she declared, shrill with righteousness, “that I exhaust myself doing what is *right* while others—” she glared daggers at Miss Death’s scarlet nails “—serve only themselves!”

Her husband nodded solemnly, as if his entire life had been training for this moment. “What my wife means,” he intoned in his quivering basso, “is that the Gardiner Gnomes represent respect. Boundaries. *Trust!* They were not just garden ornaments; they were a covenant!” The villagers gasped. A covenant! In Nettlesham, words like that were dangerous.

Miss Death tilted her head, purring. “Darling. They were plaster lumps in silly hats. One held a plastic fishing rod. You humans are so eager to forge religion out of resin.” She tapped her nail against her teeth with feline indifference. “You project fragility onto figurines; when they crack, so do you.”

Somewhere in the crowd, an older woman fainted.

Projection was the gravest possible insult in Nettlesham society—tantamount to declaring someone soiled linen. The tension rose; I swear even the cathedral gargoyles leaned forward, eager for blood.

Mrs. Sexo Thingy’s face shone with the sheen of imminent combustion. “Apologies without change are meaningless!” she bellowed. “You painted over the Gnome Father’s beard and *smirked!* That was gaslighting!”

“Oh, darling,” Miss Death snorted. “Gaslight. Candlelight. LED lighting. It doesn’t matter. The gnomes were mirrors, not idols. You didn’t love them—you merely plastered your grief onto them.”

Now the crowd murmured

continued on P.7...

...continued from P.6

dangerously. In Nettlesham, the phrase *you plastered your grief* was practically a duel-by-dawn challenge. Through all this, Mr. Death stood still, patient as an undertaker waiting for a coffin lid to settle. At last, he spoke, and his voice rolled smooth as oil across the cobblestones.

"You are not angry about gnomes," he said. "You are angry that you trusted. You are angry that you opened your heart to plaster, people, and possibility. And when that trust broke, so did you. That is not our doing." His words slithered into the square like smoke. A few villagers wept quietly, ashamed at how neatly their souls had been summarized. But Mrs. Sexo Thingy was not cowed.

"Yes!" she roared, spreading her arms like wild evangelists. "YES, I am angry! Angry at takers, destroyers, and those who harm and walk away! And yes—I am angry at myself, for trusting without discernment. But this anger—" her voice splintered into something raw, "—is my messenger. My grief dressed in fire! It tells me where the distance lies and warns me: never again will I grant my vulnerability to those who mock it! Never again will I whisper across a canyon!"

The silence that followed was excruciating. Even the wind held its breath. Her bun tumbled down like a curtain-fall, gray strands wild against her flushed cheeks. And something happened then that I had never seen before: Miss Death faltered. Just for an instant, that perfect smirk wavered. Mr. Death, unfazed, began clapping—a slow, deliberate applause. "Well said," he murmured, with genuine admiration. "Most mortals thrash and sputter, but you... You have given your anger new work. That is rare."

The crowd whispered like dry leaves. I thought then of the Professor—our village's unofficial philosopher, who specialized in eavesdropping and unsolicited wisdom. He once explained that people shout when angry because their hearts have

grown distant. The louder they shout, the greater the distance. When they love, they whisper, for their hearts are close.

And indeed, I noticed it now—the Sexo Thingys and the Deaths, with every bitter word, had been physically stepping farther apart. The square stretched between them like a canyon, wide enough for pigeons and children to wander through unnoticed. Perhaps that is why Mrs. Sexo Thingy's declaration struck so hard. It wasn't rage anymore; it was the tearing down of a bridge that had already crumbled.

Of course, none of this solved the gnome problem. The Gardiner Gnomes, in case you're wondering, were never recovered. Weeks later, they turned up in a pawnshop three towns over, their paint half-scrubbed, their eyes scratched hollow. The Gardiners bought a pair of flamingo statues instead and claimed they liked them better. (No one believed them, but that is marriage for you.) In the end, the fight was never about lawn ornaments. It was about armour, what we wrap around ourselves to survive, and what happens when that armour cracks.

As the crowd began to disperse, shaken but satisfied, I overheard the Professor whispering to a wide-eyed pupil:

"Do you see now? Anger always shouts because it wants to be heard across the distance. But shouting never closes the gap. Only the truth whispered can. Sometimes only silence."

The boy nodded, though children rarely understand until they, too, shrieked in a square over stolen plaster, realizing it was never about the gnomes at all but the yawning cavern between two hearts, where jealousy scuttled like a rat.

That, dear reader, is the thing about Nettlesham: every quarrel is a horror show dressed as comedy. The laughter tastes like ash, the arguments smell faintly of grave dirt, and the echoes linger like whispers from beneath the soil when the crowd goes home.

And when I left that night, I could not help but feel the gnomes were still watching.

They were always watching.





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SPECIAL INTEREST

DIRA's (Denman Island Resident's Association) Newest Committee

By Denman Roads Committee

A group of Denman Island residents has formed

a Roads Committee under DIRA. This Committee is working with the Ministry of Transportation and Transit (MOTT) and Main Road North Island Contracting to improve the roads and road safety on Denman Island. The Committee appreciates the efforts of our local road contractors, who are working hard to maintain our existing roads to the current road standards and classifications. However, we are also aware of many issues on our roads, and expect that improving them will require a renewed attention and effort within our community. The Committee has ten members, and would welcome assistance from other interested residents. In our first four meetings we have defined terms of reference, begun identifying many issues associated with our roads and road safety, and established contact with the various government organizations involved. We now want to hear from the Denman community.

The Roads Committee can become a central focal point for identifying issues about roads and safety, for understanding the community's views about priorities among these issues, and for working to bring about solutions. We will have a Committee member available on the veranda of the Denman General store every Saturday afternoon from 1:00 – 3:00 during November, to hear people's thoughts about issues and priorities. Should you prefer to submit your thoughts by email, please do so at frankfrketich501@gmail.com. We aim to consolidate our findings into a survey to establish and demonstrate the community's views about priorities among our various roads and safety problems. Once we have identified priorities, we can begin to focus our efforts towards solutions.

Frank Frketich

Chair

DIRA Roads Committee



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October / octobre 20	Denman Island
October / octobre 27	Denman Island

dominique@ceas.ca / 250-334-3119

www.workbccentre-courtenay.ca

Denman Island: Activity Centre, 111 Northwest Rd / Hornby Island: 2155 B Sollans Rd
Services offered in French and English / Services disponibles en anglais et en français



9 8 25 the old gladiator

The
grizzled
old kick
boxer
bounces
into the
ring
well aware
of the tender
nature of his
swollen right
ankle
and there is
an internal
twang
gyrating up
his left leg
from the horrendous
rips in his untreated
meniscus
but he is here
to do battle

with a young
buck karate
instructor
and his old
redneck fans
are already
drunk bellowing
his praise
while shoveling
hot dogs and
popcorn into
chinless gullets
and the kids
are indifferent
to the old fart
but are here
to support
their sensi
while one old
fan watches
the match on
cable TV
in a corner
of his small loft

sitting on
his old broken
cherry red
leather couch
obsessively
munching packets
of South Korean
seaweed and rice
krispy snacks
sipping a can
of Canadian
waiting with
tepid impatience
to see how the
old gladiator fairs
occasionally getting
up in his torn boxers
to shadow box
imaginary opponents
while trying not
to hit his head
on the low ceiling
or trip over the
coffee table.

Alan Black

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Doug Schmidt

Shingle Spit Boat Launch



Construction Timeline Delayed

Due to the tide schedule and pouring/curing of precast concrete deck tiles, the updated launch date is expected for mid-November. Some night work may occur.

For more information and project updates, visit:

comoxvalleyrd.ca/shinglespit



Shucking Oysters: When Nature Calls

By Alex Allen

Thunder buckets. Super bowls. Portable potties. No matter what you call them or where you use them – at festivals, construction sites, and even ferry terminals – we all hate them. At the Hornby terminal our porta-potties are to address the overflow. On Denman it seems, to address the no-flow. And at the Co-op parking lot – our canary in the coal mine – we used to have four summer portables, now we need ten. Whether we like it or not, they clearly are a part of our lives. But do they have to be so unattractive and utilitarian? Do they have to make us feel even more apologetic about our shameful functions?

When it comes to the form and character of public toilet design we have barely evolved. And the portables are the worst. They are mean-spirited cubicles designed to trigger all our vulnerabilities. These 90" x 43" glorified urinals were designed for optimum speed and efficiency – but for the guy, not the girl.

Even the urinal puck, so stuck in its time, gets more love. Who can compete with the redundant: “its ocean breeze scent is guaranteed to make you feel like waking up to the breeze of the ocean.” If that’s what waking up to an ocean breeze smells like, then I’m glad I don’t live on the waterfront. In fact, I’d rather wake up to the smell of an idling diesel truck with burning tires than the smell of urine with citrus notes.

Beyond a few children’s books, porta-potties are not a particularly popular choice for advancing the narrative plot. Imagine Emily Brontë writing: “I’m wearying to escape into a porta-potty, and to be always there: not seeing it dimly through tears, and yearning for it through the walls of an aching heart: but really with it, and in it.” The porta-potty is very much the star, however, in Stephen King’s 2008 short story, *A Very Tight Place*: A man, whose dog was killed by a neighbour’s electric fence, lures the neighbour to a deserted construction site. He forces the neighbour into a “Port-O-San,” tips it over, and leaves him trapped in the Florida heat to die. Eventually the neighbour crawls through the toilet and into the tank where he can unscrew the bolts using his dead dog’s collar tag. Needless to say, the rest of the story reveals the consequences of not getting along with the Jones’.

With an estimated three million portables around the world and the portable sanitation industry worth over \$2 billion a year, never has an industry been so ready for disruption. In June, the British Royal College of Art published a cheeky report, “Designing Inclusive Public Toilets: Wee the People,” that explores creative approaches to toilet design. Known as TINKLE, their Public Toilet Research Unit website hosts a Toilet Innovation and New Knowledge Exchange, where architects and designers can share ideas.

The Peequal, designed to improve gender equality and shorten line-ups, is one such British innovation, an open air, door-less toilet, “with ten fewer touch points than normal toilets.” It’s a wedge design that lets six women (or eight or more) pee at once in a big circle. Oddly, the user’s head is poking out, which could be awkward, but it may reduce the temptation – while everyone watches – to text her BFF that she’ll be back in ten minutes instead of an hour.

Across the pond in Denmark, two Dane architects designed the Lapee, a pink plastic structure with three urinals arranged in a spiral. Made from recyclable polyethylene, the Lapee can be hosed down for cleaning and withstand the continual abuse at a Lilith Fair concert. With three women at one time and no door, they claim it takes just 30 seconds to visit compared to a three-minute moment in a toilet cubicle.

In the US, personal wipes brand Goodwipes has come up with the Porta Palace, “a luxury bathroom experience on wheels.” Meredith Diehn, senior VP of marketing, said the company wanted to reinvent the festival bathroom experience. The Porta Palace features three golden toilet stalls, neon signs and foliage. “There is also music playing inside the stalls, so it’s a really unique pop-up experience,” said Diehn. The valet, I gather, is extra.

Researchers from the UBC school of architecture and landscape architecture have a novel solution: the MycoToilet, the world’s first mushroom-powered water-less porta-potty. The “living labora-

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tory,” made from prefabricated wood panels, with a skylight and green roof, works by directing the solid waste into a mycelium-lined compartment which turns it into compost.

The MycoToilet was recently launched at the UBC Botanical Gardens in September and once it's operating at full capacity, researchers estimate that it will produce around 600 litres of soil and 2,000 litres of liquid fertilizer a year. “It can be a really beautiful experience that connects us to natural ecologies,” Joseph Dahmen, leader of the project said. One user compared the toilet to a Scandinavian sauna experience.

In August, the City of Toronto held a public toilet design contest to raise awareness about the need for a “robust public washroom network.” The winning Hamilton-based architects’ design is made out of concrete with an epoxy coated interior finish that can be hosed down as well. They also incorporated natural elements like green roofs and “biodiverse panels” with curved surfaces to help open up sight lines and make it more friendly for those who are neurodiverse. The design incorporates sound art in the corridor providing “auditorial privacy” and a platform for people to share their art through music and stories.

Part bathroom, part art gallery, The Tokyo Toilet project conceived by entrepreneur Koji Yanai, displayed architect-designed toilets around the city of Shibuya. This Japanese exhibition was not a commercial venture, but to raise awareness on maintaining cleanliness and respect for cleaners. When Yanai approached Wim Wenders for help on a companion video, Wenders made a feature film instead. The result:



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“Perfect Days,” which follows the daily life of a lonely toilet cleaner who finds solace in gardening and photographing trees. The film was not only honoured with the Prize of Ecumenical Jury at the Cannes Film Festival in 2023, Koji Yakusho who played the cleaner won best actor award.

Across the sea in China, some public toilet users are forced to watch an ad in order to gain access to the coveted toilet paper. A person has to scan a QR code on the TP dispenser and then sit through a short video, before a few squares of paper are released. If you want more TP sheets or if you don't want to watch the advert, you must pay the equivalent of a dime to skip the soul-crushing ritual. Authorities claim the system cuts down on TP hoarders.

Speaking of our ferry terminals, what's with their tissue paper dispensers? It can take over 10 minutes – pulling with both hands – just to get enough to give your butt a cursory swipe. So plan your trips ahead accordingly.

And the record for most porta-potties at one event? Over 5,000 units during President Obama's 2009 inauguration. Unfortunately, the shit has hit the proverbial fan, as Potty Mouth Trump claims he had millions more thunder buckets at his 2025 inauguration. 

Israeli Officials Are Openly Saying They Plan To Resume Attacks On Gaza

By Caitlin Johnstone
October 12th, 2025

OPINION



Israel's top officials are openly declaring that they intend to terminate the Gaza ceasefire after they get their hostages back.

Defense Minister Israel Katz has posted a tweet in Hebrew which machine translates as follows:

"Israel's great challenge after the phase of returning the hostages will be the destruction of all of Hamas's terror tunnels in Gaza, directly by the IDF and through the international mechanism to be established under the leadership and supervision of the United States. This is the primary significance of implementing the agreed-upon principle of demilitarizing Gaza and neutralizing Hamas of its weapons. I have instructed the IDF to prepare for carrying out the mission."

Hamas has not agreed to any demilitarization or destruction of its tunnels. There is no way to demilitarize Gaza and neutralize Hamas of its weapons against their will without continued warfare, something Israel has demonstrated it cannot do without killing shocking numbers of civilians.

Katz's comments echo the public statements of Prime Minister Netanyahu, who said in a televised speech on Friday that "Hamas will be disarmed and Gaza will be demilitarized," and that if Hamas doesn't disarm voluntarily then "it will be achieved the hard way."

In another statement Netanyahu said, "We have achieved tremendous victories but the campaign is not over; part of our enemies are trying to recover."

Israeli outlet YNet reports that Israel is planning to resume its blockade and prevent reconstruction if all the bodies of the deceased captives are not returned, when Israel already knows that Hamas probably won't be able to locate all the bodies of deceased Israeli captives due to the intensity of the Israeli bombing campaign over the last two years.

"If Hamas does not cooperate with the return process, and Israel suspects that it is deliberately hiding the bodies in order to preserve them as a bargaining chip, it is expected to impose a series of sanctions on it—including preventing the reconstruction of the Strip, the entry of caravans, the opening of bakeries and the entry of civilian equipment," Ynet reports.

In a recent article titled "Israel assesses Hamas may not be able to return all remaining dead hostages," CNN reports that "Sources say the Israeli government is aware that Hamas may not know the location of, or is unable to retrieve, the remains of some of the 28 remaining deceased hostages."

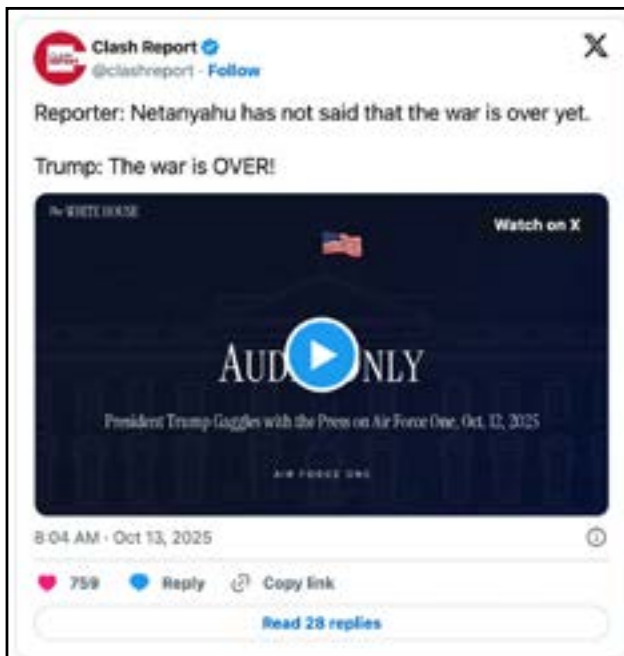
As noted by Shaiel Ben-Ephraim, these two pieces of information would seem to indicate that Israel is planning to use the unreturned bodies as a pretext to break the ceasefire.

It is perhaps somewhat noteworthy that Israel's open preparations to resume the onslaught in Gaza directly contradict the statements of the president of the United States.

Asked by the press about Netanyahu's refusal to say that the "war" in Gaza is over, Trump forcefully stated, "The war is over. The war is over, okay? You understand that?" Trump suggested (without stating outright) that he has received "verbal guarantees" from Israel that the violence will not resume.

So here we have Israeli officials openly and explicitly saying that the attacks on Gaza have not ended, and the US president saying that they have. It's not often you see these two governments directly contradicting each other with mutually exclusive positions in ways that will necessarily be proven or disproven by the events which follow.

So I guess we're about to find out who has ultimately been in charge of the Gaza genocide this whole time.





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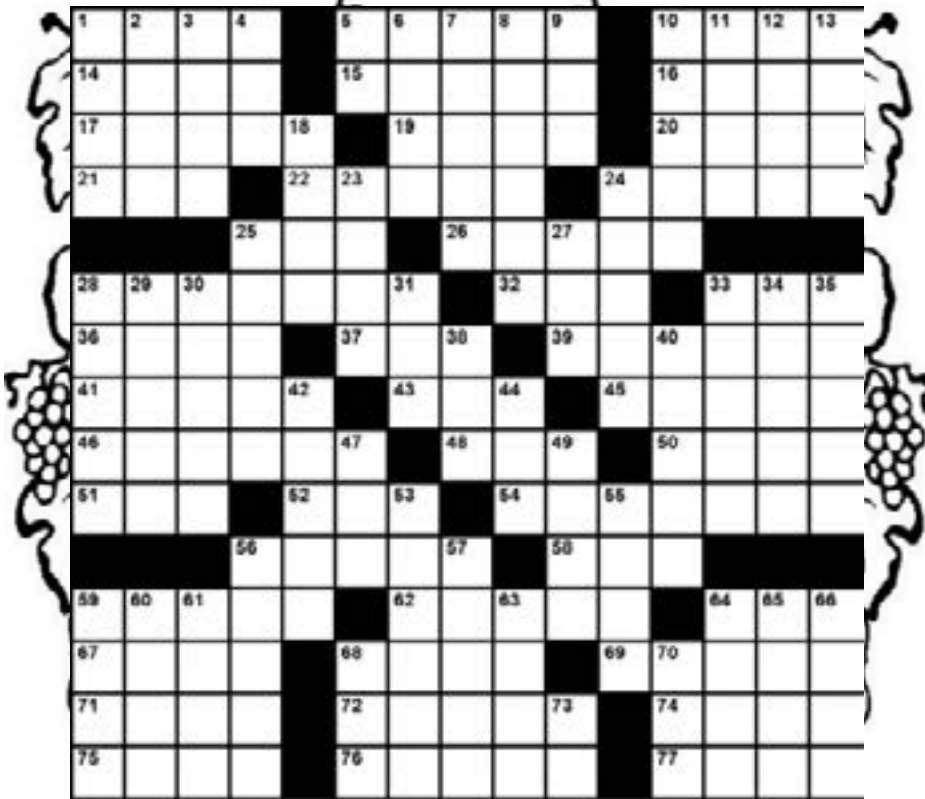
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37. Have dinner
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41. Small musical combo
43. Bar vessel

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46. French tower builder
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50. Stead
51. Brit. fliers
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58. Ammonia, e.g.
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62. Unlike rolling stones
64. Braying beast
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75. Food carrier
76. Ancient Hebrew
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29. Persian water wheel

30. Dover sight
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57. Scottish lakes
59. Cavalry base
60. Big pitcher
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66. Dance piece
68. Bread or booze
70. Hand woven rug
73. Atop



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• Last Week's Answers •

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GRUMPISM

“ I accidentally passed my wife a glue stick instead of chap stick. She is still not talking to me. ”



Thank you
Noel VILLARD

• Last Week's ANSWERS •

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As the record of our times, every issue of the Grapevine is a compilation of that week's submissions. We do not editorialize content, nor do we censor. We ask that writers moderate their own content. The Grapevine reserves the right to edit for brevity.

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FORTNIGHT EVENTS

THURSDAY 16

• Dora Drinkwater Library 1:30pm-3:30pm
• RECYCLING CENTRE 1-5pm
• BOTTLE DEPOT 2-5pm
• CAP SITE Hub Comm. Hall 4-7pm
• FOOD BANK Hub Comm. Hall 4-7pm
• FREE STORE 3-5pm
• Community Choir 2:30pm Back Hall

FRIDAY 17

• Dora Drinkwater Library 1:30pm-3:30pm
• AA Meeting DIUC Gathering Place 7pm
• Songwriter's Workshop 7pm Hornby Arts Centre
• Deadline for November's Flagstone

SATURDAY 18

• Dora Drinkwater Library 1:30pm-3:30pm
• RECYCLING CENTRE 9:30am-5pm
• BOTTLE DEPOT 9:30am-5pm
• FREE STORE 9-12:30pm
• FARMERS MARKET Old School 9:30-12:30

SUNDAY 19

• Vietnam War Resisters Event
Heart of Gold 1pm DAC
War Resisters: Standing Against the Vietnam War
2:30pm DAC
• Hornby First Edition Deadline 11:59:59pm

MONDAY 20

• Dora Drinkwater Library 1:30pm-3:30pm
• AA Meeting DIUC Gathering Place 7pm
• Employment Services 9am-3pm DAC
• Volleyball still happening 6:30-8pm by the C.R.S.

TUESDAY 21

• Dora Drinkwater Library 1:30pm-3:30pm
• DILTC Meeting 10am DAC

WEDNESDAY 22

• Dora Drinkwater Library 1:30pm-3:30pm
• RECYCLING CENTRE 1-5pm
• BOTTLE DEPOT 2-5pm
• DIUC AGM 10-Noon The Gathering Place

THURSDAY 23

• Dora Drinkwater Library 1:30pm-3:30pm
• RECYCLING CENTRE 1-5pm
• BOTTLE DEPOT 2-5pm
• CAP SITE Hub Comm. Hall 4-7pm
• FOOD BANK Hub Comm. Hall 4-7pm
• FREE STORE 3-5pm
• Community Choir 2:30pm Back Hall

FRIDAY 24

• Dora Drinkwater Library 1:30pm-3:30pm
• AA Meeting DIUC Gathering Place 7pm
• Songwriter's Workshop 7pm Hornby Arts Centre

SATURDAY 25

• Dora Drinkwater Library 1:30pm-3:30pm
• RECYCLING CENTRE 9:30am-5pm
• BOTTLE DEPOT 9:30am-5pm
• FARMERS MARKET Old School 9:30-12:30
• FREE STORE 9-12:30pm

SUNDAY 26

MONDAY 27

• Dora Drinkwater Library 1:30pm-3:30pm
• AA Meeting DIUC Gathering Place 7pm
• Employment Services 9am-3pm DAC
• Volleyball still happening 6:30-8pm by the C.R.S.

TUESDAY 28

• Dora Drinkwater Library 1:30pm-3:30pm

WEDNESDAY 29

• Dora Drinkwater Library 1:30pm-3:30pm
• RECYCLING CENTRE 1-5pm
• BOTTLE DEPOT 2-5pm
• Choose to Move 11:30-12:30 Gathering Place

THURSDAY 30

• Dora Drinkwater Library 1:30pm-3:30pm
• RECYCLING CENTRE 1-5pm
• BOTTLE DEPOT 2-5pm
• CAP SITE Hub Comm. Hall 4-7pm
• FOOD BANK Hub Comm. Hall 4-7pm
• FREE STORE 3-5pm
• Community Choir 2:30pm Back Hall

