

Take a Sip of the Juice

A graphic featuring the word "ORANGE" in a stylized, gothic font arched over a sliced orange. A single drop of juice is shown falling from the bottom of the orange. The entire graphic is enclosed in a decorative orange frame.

MAR 2026

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Arts Student Leaders
The Artlympics
The Nether
Music in Public Spaces



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The AL, TC, SCH Tunnel, lovingly dubbed the "Willy Wonka Tunnel"

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Juicer Credits

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Arts and Culture Editor - Angela Li



Orange Juice was founded by the University of Waterloo Arts Student Union to publish the voices of Arts students at UW. While we accept works by all students at UW, we will only take pieces of concern to Arts Students.



Submit Work Here

Leading You Into 2026/27

Tanraj Dulai, ASU CRO, 5B ARBUS History & Political Science

The end of the academic year is an interesting time, the rush to get exams and papers done, the harsh winter almost over, making us forget the sweaty summer that awaits us, but my favourite thing is the student elections. The ASU, WUSA, and the Undergraduate Senators have all just had very fun elections and have elected a new crop of Arts Students that will serve as the student leaders of the 2026/27. As such, we at Orange Juice, have asked some of the new student leaders to introduce themselves to the Arts Student Body.

ASU President Elect

Rae Lam, 3A Honours Communication Studies

2026/27 Goal:

As ASU President, my goal would be to strengthen communication, transparency, and student engagement within the Arts community. I want students to feel informed about ASU initiatives, confident in where their fees are going, and comfortable sharing their ideas or concerns.

I would prioritize clearer outreach about funding opportunities, events, and academic supports, while encouraging stronger collaboration between sub-societies to build a more unified faculty. I also aim to advocate effectively for Arts students in faculty discussions, ensuring their voices are represented in meaningful ways.

Ultimately, I hope to foster a connected and inclusive community where students feel supported both academically and socially throughout their time at Waterloo.

Fave Orange Thing: Orange Cats!!



Arts Undergraduate Senator

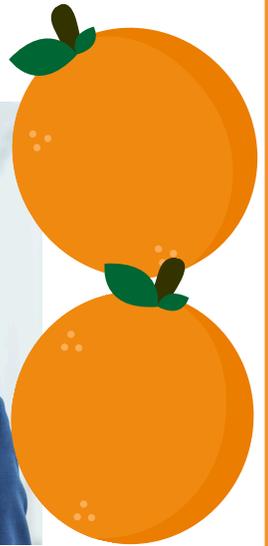
Andrew Chang, 3A Accounting & Financial Management

2026/27 Goal:

Strengthening bridges between students and university representatives: Many faculty and program-level changes are developed and finalized long before they reach Senate, often with no or minimal student input before they reach Senate for approval. This limits dialogue, student consultation and student input, limiting student senators' ability to effectively advocate for students.

My top priority this year is to collaborate with WUSA and other student senators to form stronger communication links between students representatives, faculties and departments to ensure that student voices are heard in the middle of the policy development process, not at the end.

Fave Orange Thing: Clementines



WUSA Board Member

Arya Razmjoo, 4A Honours Communication & Legal Studies

2026/27 Goal:

Having served as Vice-President of WUSA, Vice-President of ASU, Undergraduate Senator, and now in my second year as a WUSA Director, I have experienced nearly every level of student government. Like collecting the infinity stones, I've gathered a full perspective on how our institutions operate. As I enter my final year, with no further elections to run, I am motivated not by popularity but by responsibility. Term limits are liberating, they allow you to focus on what is necessary rather than what is politically convenient.

My goal is to bring reason and common sense to WUSA: strengthening governance, protecting student dollars, and ensuring our services are genuinely useful. The most important issues are often not the most eye-catching, but they determine whether an organization succeeds. This year, I intend to focus on those foundations and help ensure the Board remains accountable, fiscally responsible, and student-focused.

Fave Orange Thing: Tangerines



ASU VP Internal Elect

Raj Dosanjh, 4A Legal Studies & Political Science

2026/27 Goal:

I think it's really easy for Arts to go overlooked in post-secondary, and especially at STEM heavy schools. However, the work we study and go on to follow is integral to the way society functions.

The best way to recognize the value of Arts is by strengthening our community. For the next year I want to see more Arts appreciation and make sure we're embracing and creating a strong culture for all students to come!

Fave Orange Thing: Ginger Cats



ASU Exec Reports

ASU VP Academic Elect

Hrushika Devaraja, 4A ARBUS Political Science

2026/27 Goal:

As VPA for 2026/27, I want to continue building on the work the ASU has done to date and to work with WUSA, the Faculty of Arts, and the University to ensure students' academic concerns are heard.

With the Arts Faculty Re-Organization, it's important that student voice heard and that we maintain agency in our academic futures. I hope lead and support student advocacy efforts through the Re-Org transition to strengthen the relationship between Arts students and the Faculty, making it feel collaborative, transparent, and supportive.

Fave Orange Thing: Nemo



VP Retail Elect

Anita Poletek, 4B ARBUS Communication Studies

2026/27 Goal:

My goal as VP retail for the next year is to continue building a welcoming community within the Tuck Shop, hoping that it will become a space where everyone can come in and hang out.

My goal for the next year is to make the Tuck Shop more well-known around campus, amongst all faculties.

Favourite orange thing: The Lorax

Fave Orange Thing: The Lorax



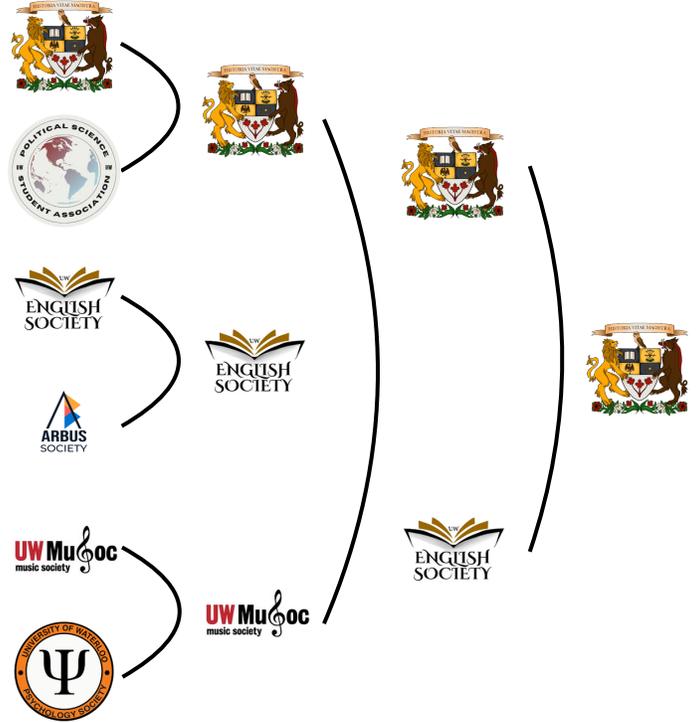
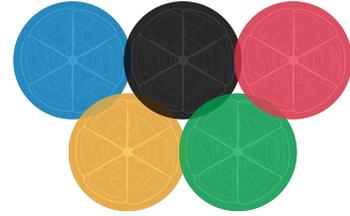
The Artlympics

Tanraj Dulai, ASU VPA, 5B ARBUS History & Political Science

As Olympic athletes from across the globe make their way to Milan to defend the glory of their nations in the honourable arena of sport, we at Orange Juice arranged our own games, the ARTLYMPICS!

As we follow the triumphant journey of the Paralympics, the Artlympics has decided to announce our victors!

Watch the Artlympic Games on our Instagram Reels:
[@orangejuice.asu](https://www.instagram.com/orangejuice.asu)



Golden Orange

History Society

Instagram: [@uwhistory](https://www.instagram.com/uwhistory)
Email: histsoc@uwaterloo.ca



Silver Lemon

English Society

Instagram: [@uwenglishsociety](https://www.instagram.com/uwenglishsociety)
Email: uwenglishsoc@gmail.com



Bronze Lime

Music Society

Instagram: [@uwmusoc](https://www.instagram.com/uwmusoc)
Email: uw.musoc@gmail.com

Orange Juice is for Arts by Arts, so if you have any opinion on the Juice, submit it here.



The Importance of Music in Public Arts Spaces

Yashika Vahi, 3A Honours English

Imagine you've just gotten out of a hectic class and you're feeling the overwhelming pressure of upcoming exams and assignments while trying to manage your part-time job. Everything feels too difficult; too much. But then you sit at a Hagey Hall sofa, and in the distance, there's someone playing the most melodious tune. You close your eyes and just fall into the comfort of the sofa, your mind relaxing. For a while, you just calmly dissociate into your thoughts, into a world that is not filled with tensions and insecurities. In that world, university life doesn't feel too heavy. In that small moment, listening to another student play, you're just one of the thousands of kids trying to figure out what to do with your lives, and it seems perfectly justified to feel lost.

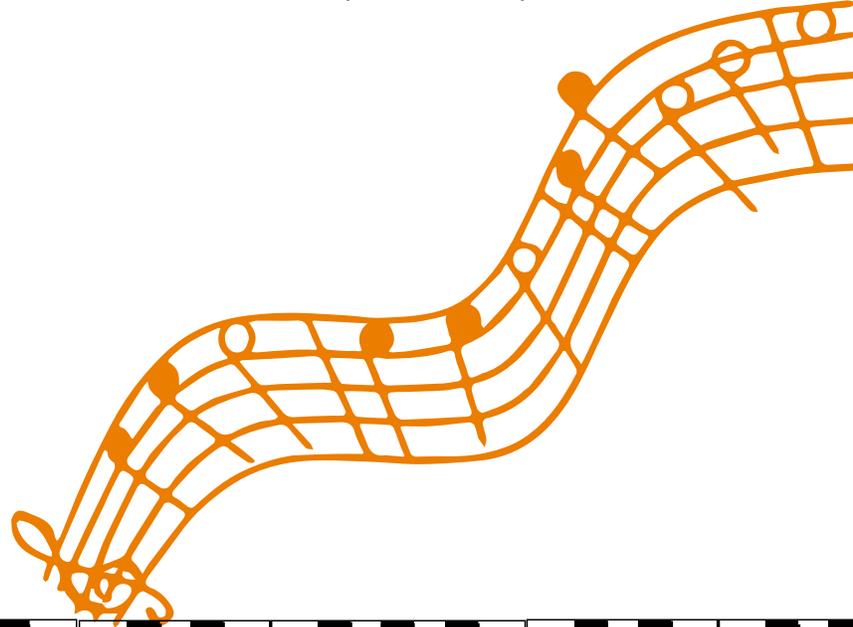
The importance of a piano in a public arts space may feel like something that will not matter much if eradicated, but the reasons to keep the piano far outweigh the reasons to not. Music is a method to elevate creativity and focus. One may argue that the use of musical instruments in public arts study spaces prevents students from focusing on what really matters. But if one studies the arts and is passionate about it, what harm does classical music do during their time of concentration? In fact, many professional artists including writers, painters, designers and performers say that they get inspired to work only when they have music playing in their ears. The music helps transport them into a different world. Depending upon the choice of music, sometimes this is an angry world, sometimes sad, sometimes motivational, and sometimes empty. Yet it cannot be argued that music is an irreplaceable part of the lives and creative motivations of arts students.

In addition, the piano provides ambience and environmental music that has its own benefits. Most students in Arts Spaces have their headphones blasting loud music into their ears during study sessions. To allow a piano into the arts space means students take a break from the loud music and really pause to appreciate the unique sound of the instrument.

Furthermore, the power of a single piano in arts spaces doesn't just extend to helping others relax after classes. It means those who can't afford to buy a piano can try out a musical instrument to develop their interest in a new hobby. One may say people randomly playing on the piano may create unpleasant noise, but someone who does not feel interested in learning the piano will not commit to spending more than five minutes on it.

Then there is the argument of implementing a time limit on the piano. If noise is a complaint, then why not allow students to use the piano late night or early morning to play during their free time when there is no one in the building who will be disturbed?

To limit the use of or to remove such an instrument completely from the arts space means limiting creative resources for students who are already feeling the pressure of university. Though it is inevitable that the university keep its strict standards when it comes to academia, it does not have to take away the creative instruments that students depend upon or at least take respite in during difficult times. It may seem like a little thing, but if the existence of the piano helps even ten out of a thousand students find solace, then I think it is worth keeping, and that at least one musical instrument should be available for university students to rely on.





University of Waterloo Theatre and Performance

This term, the Theatre and Performance program at UWaterloo is excited to share their production of *The Nether*—a contemporary play written by Jennifer Haley and directed by Zachary McKendrick. This work explores the nature of reality in an increasingly technology-driven, artificial world.

The UWaterloo production is experimental and unique in that it will be staged through mixed reality; to maintain ethical responsibility, immersive virtual reality systems will be integrated into this piece to explore its impacts and limitations in real time. Audience members will see real-world actors transitioning in and out of virtual reality through the use of headsets and controllers, while their avatars are projected on scenery upstage.

Ariana Kobetic, a UWaterloo Honours Psychology student and cast member of *The Nether*, shares some insight into this process: “Using VR in rehearsals has been an incredibly challenging yet fun experience. We’re remembering our blocking, our lines, our characters’ motivations—all while in the headset—and ensuring our actions read well. Although it’s challenging, we have many measures in place to make sure everyone is safe and feels comfortable. One thing that’s really helpful is our ‘threshold’ that we’ve created; this helps us ground ourselves before we’re in the headsets, right when we put the headsets on, right before we step out of the headsets, and right when we take the headsets off.



Its focus is on breath and connecting our bodies to the outside world, and it’s a helpful way for us to listen to and connect with ourselves before and while stepping into the VR world.”

‘If no one is physically harmed, does that mean no harm is done?’ A central question of the show, *The Nether* asks difficult philosophical questions (without necessarily providing explicit answers). Audience members will be engaged in critical reflection and encouraged to question their own moral assumptions. Through *The Nether*’s post-show symposium, attendees will have the opportunity to further explore these ethical paradigms in a safe space.

As with any creative work, this production will work through many iterations before it reaches its final stage. The creative and production teams will collaborate closely along the way and adapt to overcome obstacles that others may never have encountered. “This is our opportunity to show the importance of art in an increasingly STEM-centred world. More than ever, we need to remember to consider the humanities while advancing technology,” says UWaterloo English major and student Head of Lighting, Jamie Connors. Students will have the opportunity to contribute at every step through this process and experience new approaches to producing theatre, all while developing hands-on skills across a variety of creative disciplines.

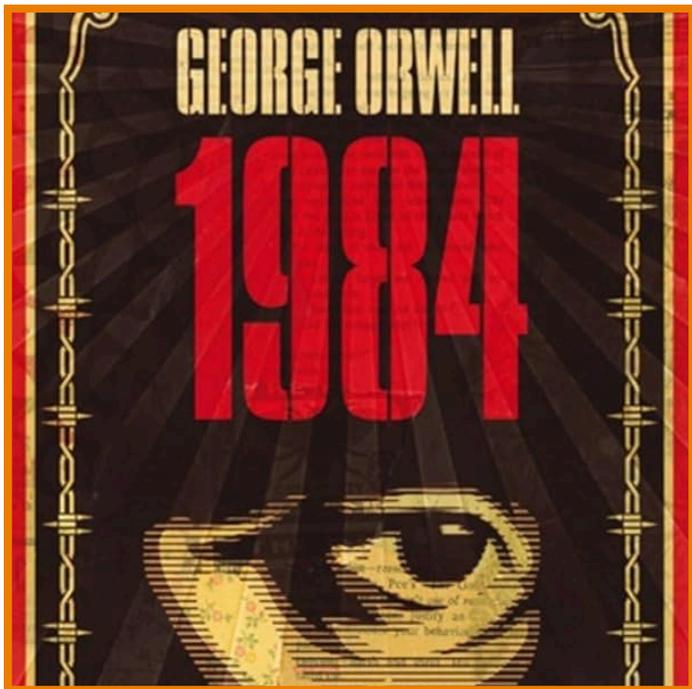
Concluding with a final message from Ariana: “*The Nether* brings out so many different thoughts and questions about ethics, identity, power, and the blurry line between imagination and harm. These are all core Arts questions that we’ve learned to unpack and digest. This production is essentially a live case study in the philosophical, psychological, cultural, and ethical tensions that define our generation. It forces you to question how we live now and examine our moral frameworks. As a Faculty of Arts student, this production feels less like ‘going to see a play’ and more like stepping into the hard questions we’ve learned to analyze. It reinforces why I chose the Arts in the first place; this field is all about asking deeper questions, and this production does exactly that. It proves that the humanities are essential for navigating the moral complexity of the world we’re already living in.”

If you are interested in immersing yourself in the world of *The Nether*, and supporting this provocative piece of local theatre, visit @uwtheatreperf on Instagram or uwthenether.ca to learn more!

Orwellian World: How Spheres of Influence Bring us Closer to the World of 1984

Thomas Savage, Honours Arts English literature and rhetoric

It's clear to most people that things are not going too well in a political sense, and the feeling of ongoing crisis has blanketed the consciousness of populations globally. Well, I'm here to share a wonderfully uplifting thought surrounding the progressively dystopian world we find ourselves in -- it's starting to mimic the global structure of 1984, the famous dystopian novel by George Orwell. The parallels to a world increasingly characterized by mass technological surveillance is lost on virtually no one, as people take as a matter of course that everything we do is tracked, logged, and used to sell us whatever Temu product we desperately need today. What I find more interesting are the parallels that arrive in the wake of Trump's ever more imperialistic policies and rhetoric surrounding its neighbours (us, Greenland and more), as well as the abduction of Venezuelan President Nicolás Maduro. These parallels manifest themselves in the world of 1984, where the three world powers govern the globe through a combination of war and totalitarian control, seemingly less dystopian and more realistic by the day.



In the international abduction of the Venezuelan head of state Nicolás Maduro, however dubious his own claim to democratic authority, we see a blatant disregard for dialogue, negotiation, and international law. This drastic action comes off as a campaign of terror on the Caribbean sea, including airstriking boats without clear evidence of any crime committed. Here, the Trump administration asserts its new "Monroe Doctrine," claiming the ability to act with complete impunity in the Western Hemisphere. This has shaken many of the U.S.' allies, causing concern for a new international order built entirely on the will of the strong who dominate whatever weaker parties it finds in its zone of influence. This is further reflected in the reporting of TIME Magazine where the president and C.E.O. of the International Crisis Group (ICG) Comfort Eco, and Executive Vice President of the ICG Richard Atwood warn against "a world in which great powers dictate affairs in their respective backyards... [which] is more likely to descend into chaos or conflict than to achieve stable equilibrium," (Eco & Atwood). The article goes on to cite the dangerous precedent set by the Maduro kidnapping, especially in relation to traditional U.S. adversaries China and Russia. While Russia has their eyes set on changing the European security landscape, China has open ambitions to gain control of Taiwan, and the writers of the TIME piece assert a return to great-power spheres of influence could "actively legitimize these longstanding strategic goals," (Eco & Atwood). With the knowledge of these three powerful countries seemingly vying for territory and influence, we are finally brought to the geopolitical make up of Orwell's 1984.

Throughout the story of 1984 we follow the character of Winston Smith, a middle-aged man who has grown to disdain the totalitarian society he inhabits, Oceania, led by the INGSOC party of which he is a lower member, and headed by the mysterious Big Brother. In the second part of the book, Winston has already begun his rebellion with a passionate love affair with his co-worker Julia and has received a book from the illusive O'Brien, claiming to be written by the revolutionary Emmanuel Goldstein. Goldstein is thought to be a former higher up in the party that went rogue; his book, *The Theory and Practice of Oligarchical Collectivism*, lays out the mechanics of the ruling class as well as the geo-political structure of the world in this dystopian future. The second chapter, titled "War is Peace", lays out this geopolitical structure in which three warring super-states rule nearly the entirety of the world, using this eternal war to consolidate the power of the wealthy elite. These three powers consist of Oceania, Eurasia and Eastasia.

Goldstein details the creation of these super-states, with Oceania being created after the U.S. absorbed the British Empire and being made up of the "Americas, the Atlantic islands including the British Isles, Australasia, and the southern portion of Africa." Russia is said to have similarly absorbed Europe creating Eurasia, consisting of "the whole of the northern part of the European and Asiatic landmass from Portugal to the Bering Strait." This leaves Eastasia, comprising mostly China and "the countries south of it, the Japanese Islands and a large but fluctuating portion of Manchuria, Mongolia and Tibet." While we are admittedly nowhere near this calamitous stage, we do see the recognizable figures of the United States, Russia, and China, who have respectively conquered their respective areas of interest.

The first interesting parallel beyond the recognizable military powers is the clear consolidation of the Western Hemisphere. It's important to note that Goldstein claims these super-nations are self-sufficient, obtaining most of the raw materials they need for war and life from within their borders. This mirrors Trump's seizure of Venezuela, which he openly admits to taking control of for its oil supply to directly benefit the U.S. In the case of Russia, Europe falls under its control, and a deep-seated fear of the European elite has been hastened by the U.S. undermining of the NATO alliance in the form of Greenland. This turn away from Europe is further confirmed in the 2025 National Security Strategy released by the administration which the Russian government had claimed is "largely consistent" with their vision, and pins the biggest threat to Europe as mass migration causing "civilizational erasure," (Muller-Heyndyk). This fear is cemented with Russian cyber attacks as well as drone incursions into EU airspace. We can also see a clear march towards a global militarism, as European nations as well as Canada jack up military spending seemingly preparing for global conflict.

With all this in mind it's easy to think that the world is going to shit, but with a generation easily disposed to nihilistic doom-scrolling, I don't think this should be the takeaway. We as young people face an increasingly dangerous world, where military actions are more blatant and extreme, and states seem to push for war and conflict without the consent of their people. I don't believe this has to be the case. With a more politically active generation, young people could organize together to demand peace and international fairness, exemplified in organizations like World Against War. Here, I think international solidarity among young people, who would bear the brunt of any conflict, is key if we hope to leverage the democratic tools we still possess to turn away from the Orwellian world at war. A peaceful future is still possible, but it looks like it's going to be up to us to shape it.

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In the Key of Community JamNet Takes on a Classic

Abigail Morosin, 4A Honours Communication Studies

On Friday, February 27th, beneath the stained-glass windows of St. Matthew's Lutheran Church in Kitchener, cables still snaked across the floor as JamNetwork execs hurried between mic stands and monitors. The room was almost full. Near the front, JanNet president, Shobhit, moved quickly from table to table, greeting friends, checking in with performers, and making sure everything was coming together tonight.



At the centre of all this commotion was an audacious goal: to perform *Songs in the Key of Life*, one of the most expansive and culturally significant records ever released by Stevie Wonder.

JamNet's "album concert" format — complete with a printed pamphlet listing the setlist, executive team, and a note from the president about the history of these large-scale tribute projects — framed the night as more than just a showcase. It was an act of stewardship. Released in 1976, *Songs in the Key of Life* is sprawling and deeply human: joyful and political, intimate and orchestral, playful and urgent. It is not an easy album to recreate. That a student-run collective would take it on in a church turned concert hall speaks to the ambition of Waterloo's music community.

Before the first note, Shobhit offered a land acknowledgement and introduced the album's significance, grounding the performance in both place and history. He also spoke briefly about how students could get involved with JamNet — a reminder that the network is not just a performance group but an open invitation. Around me, conversations drifted between classes, co-op terms, and local gigs. It felt less like an audience and more like a gathering of collaborators.

That sense of participation defined the night.

With 11 acts and an encore, the concert unfolded as a collective effort rather than a single-band performance. Because the album is so vast, songs were selected based on auditions, meaning each act brought a slightly different interpretation and energy. Two saxophonists — Angie C. and Khanjan S. — appeared throughout the evening, anchoring the arrangements with bright, brassy confidence. Their consistency across multiple sets gave the show cohesion, echoing the layered instrumentation that makes the original album so rich.

My friend Celina was among the first to stand up and start dancing. Then they began pulling others with them. Within moments, a cluster formed near the front. Hesitant at first, then fully committed. It changed everything. Performers visibly fed off the movement; what had been a strong cover became something looser and more electric. Throughout the rest of the night, that invitation lingered. I heard people asking each other, "Do you want to get up?" By the encore, almost everyone had.

If there was an emotional peak, it arrived at the very end. The encore — powered by soaring vocals from Cooper S. of Swampfruit — felt less like a final number and more like a culmination. The energy was high, but there was also a collective exhale. Nearly the entire room was on its feet, dancing beneath the church balcony where, earlier in the night, a few children had been swaying along to the music. Watching them, I was struck by how naturally the album's spirit translated across generations. Music written half a century ago still moved a room in Kitchener filled with students balancing midterms and co-op applications.

It would be easy to evaluate the night purely on technical terms. The sound was occasionally rough; balances shifted and transitions faltered. But those imperfections are part of what made the evening distinctly JamNet. This is a student-run organization operating with limited institutional support, yet it continues to mount large-scale projects that require coordination, rehearsal, design, and marketing. The equipment team was still running around as doors opened. Execs managed ticketing, lighting, and logistics. The \$10 general admission and \$7 student pricing kept the event accessible. None of this felt corporate or polished — and that was precisely its charm.

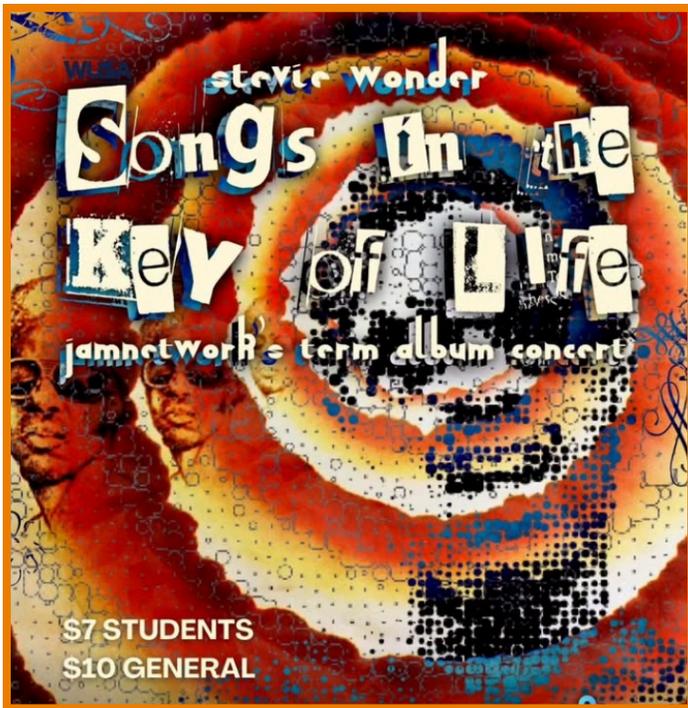
I've been attending JamNet shows for a while now, and many of my closest friends were on that stage Friday night. That proximity could make it hard to be objective. But if anything, being embedded in the community clarifies what the space provides. JamNet is not simply a platform for covers but a training ground for collaboration and creative confidence, where students challenge themselves with material that demands range and stamina.

Performing *Songs in the Key of Life* is not a neutral choice. The album carries themes of love, inequality, spirituality, and social responsibility. To stage this work in 2026, on a campus often defined by productivity and careerism, is a reminder that artistic community is just as formative as professional ambition. It carves out space for feeling – for groove, for reflection, for communal release.

At the end of the night, Shobhit stepped forward once more and asked the audience, “Did you have fun?” They erupted in joy. It was a simple question, but it captured the evening’s ethos. Fun, here, was collective; built slowly over months of rehearsal and realized in a room that chose, together, to move.

When people finally filtered out into the cold, conversations continued about favourite moments, about future album concerts, about who might audition next time. JamNet’s album concert series has become something of a tradition, and Friday’s show reinforced why. It preserves musical legacy while building new ones, proving that ambitious artistic projects can thrive even in spaces not typically known for prioritizing the arts.

In the end, the night was not just a tribute to Stevie Wonder’s masterpiece. It was a testament to what student communities can build when given room – however improvised – to create.



Exam Cool-Down: Things to do Before, During and After Exams so You Don't Lose Your Mind!

Alishba Noor, 2B Honours Political Science

Universally, I think we all agree that the two worst things as a university student are 8am classes and exam season. Especially this time around, where the weather is cold and sad, with snow everywhere and professors giving a lot of work all at once, it's completely normal to feel stressed and anxious. Luckily after going through this season enough times and probably will continue, I have things I do before, during and after exams and finals to ensure I don't completely lose it! And no, they're not just your basic 'take breaks' and 'deep breaths' strategies:

Before Exams: The Study Period

1. Get dressed to study: I know it might feel impossible these days, but getting all dressed up to study helps not just put you in the 'zone' to focus, it also is a form of self-care before you start studying!
2. Fake it till you make it: I'm not talking about pretending you know everything as well as what's going on, I'm talking about imagining yourself as your favourite academic character. Not only does this make studying more fun, but most of the time, your favourite character is a reflection of your current study habits. Embracing them, you get to try out different study techniques that already work for you. Plus, who wouldn't want to pretend to be Hermione Granger?
3. Tell yourself words of Affirmation: no one has passed an exam by telling themselves they suck, or thinking, "I can't do this, I give up." If you tell yourself this, you're quite literally making your brain think you really can't and not only lowering your self-esteem. You're also wiring your brain to make it harder to process and understand the information. Think of it as a poor trailer for a movie. You're more likely to dismiss it in the theatre if the trailer indicates that the movie is a complete failure. The same is true for your brain. You have to be your biggest fan – believe and tell yourself you can do it, rather than be your own worst critic

During: The dreaded experience

1. Don't commit right away, aka, don't marry the first question: When you open the exam, you may automatically want to go through the questions in chronological order, but don't feel the need to 'commit' to the first question right away. Instead, look at other options and answer the ones you know and feel good about, before coming back to answer any unfinished ones.
2. It's just you: I know it's anxious and panicky writing an exam when you hear a page turning here or a scribble there, but everyone else around you is not important or relevant. Pretend you're in your own bubble with just you and no one else. It may seem hard (especially if it's your first university exam and you're in the PAC building), but breathe, drink some water, and remember that the only people that matter and deserve focus are you and only you.

After Exams: After Party

1. A03, Wattpad and Tumblr, aka the ultimate cool down: No one wants to indulge in academic material after an exam (unless it's a hostage situation), so realistically, the best way to cool down? Read fanfiction! Not only are some of them extremely well-written, they also take your mind off academics and any other obligations. They're super entertaining too!
2. Ghost and Nap: Turn off your phone, ignore everyone and sleep (knowing all-nighters are very common). After your exam, don't stand around and discuss (as it could stress you out, which we don't want) – go home, get cozy, put your phone on Do Not Disturb and sleep.
3. Unproductive is productive: Don't feel the need to do something after your exams and all your finals. Sometimes doing nothing is everything. Let yourself relax and be lazy for once as a reward from working so hard!



ACORN Wins Reno-Viction Bylaw. What can Student Unions Learn?

Thomas Savage, Honours Arts English literature and rhetoric

It's safe to say Doug Ford's Premiership has not been free of controversy, as any student in Ontario could tell you with the recent changes announced to OSAP or the Ontario Student Assistance Program. Starting fall 2026, student financial aid acquired through OSAP will flip from 85% non-refundable grants and 15% loans to 75% loans and 25% grants, meaning loans now take up the bulk of the payment. This is along with the end of the seven-year tuition freeze, resulting in tuition costs rising by two percent a year or being tied to inflation (Teal). This has huge implications for working-class and low-income students' access to education in a time where affordability is already in a full-blown crisis. So, what can we do? An easy first step is to look to our student unions elected to represent us, but what tactics can we expect to see? In such uncertain times, a guiding light can be seen in the form of ACORN, a community union that recently won a new renovation bylaw in Waterloo.



ACORN, or the Association of Community Organizations for Reform Now, is a community union organizing on the national, provincial and community level to fight social-economic injustice through community building and direct action. They describe themselves as a “multi-issue, membership-based community union of low- and moderate-income people,” that fight corporations and landlords through tactics including peaceful direct action, door knocking campaigns and national, local or regional meetings. The Waterloo chapter of ACORN was recently involved in advocating for the Waterloo City Council to pass a bylaw limiting “reno-victions,” a term used to describe when a landlord evicts a tenant claiming the unit requires renovating when in reality, they just wanted the tenants out (Schmidt & Pickel). With this new bylaw, landlords are now required to obtain a license before issuing an N-13 eviction notice, along with the creation of new supports for people experiencing housing instability or evictions in the form of the new tenant support liaison and tenant support fund which the city allocated \$20,000 dollars to (Groleau). This is despite the city staff recommending maintaining the status quo and the opposition of Waterloo Mayor Dorothy McCabe who didn't want people to think “we don't care about the landlords we have here,” (Groleau). This achievement was off the back of what the group called “years of tireless organizing,” including rallies in the freezing cold and delegating at city council meetings, where ordinary people spoke truth to power and ended up with a ruling in their favour.

It is important to note that opposition to the bylaw was also rooted in the fact that this is really the responsibility of the province, a reality the mayor is keen to point out (Schmidt & Pickel). City Councillor Royce Bodaly was also quoted regarding the city's responsibility to step in where the provincial government has failed, saying he would “like the province to do their job, [but] they're not,” (Schmidt & Pickel). Speaking of jobs, this isn't the first time ACORN had a run-in with the provincial government, as their advocacy against Bill-60 led to Ford shouting at them to “get a job.” In a statement posted to Instagram, the organization revealed they had been repeatedly denied a meeting over their concerns regarding Bill-60, including the likely increase in evictions and homelessness, which led them to protest in the legislature where Ford made the comment. Ford would later call them a “radical leftist group,” in need of an audit, effectively threatening the group over their activism. This kind of disrespectful and degrading rhetoric shouldn't come as a surprise to students, who Ford said were taking “basket-weaving courses” and used viral videos to claim students spent the money on “fancy watches and cologne” to justify the recent cuts. It seems to me that Ford has little respect for the financial struggles both students and working people face in this province amid a worsening economic crisis, a reality both student and community unions need to face.

With a clear common enemy in the form of Ford's provincial government, our own student unions should look towards the tactics that work, effective community organizing. One demonstration will not be enough, as we saw in ACORN's campaign, change will require consistent pressure and a united student body ready to make their voices heard. We need open meetings and discussions along with consistent direct-action protests that make our position known. We want a reversal of these funding cuts and a resumption of the tuition freeze to secure access to education for all students in Ontario. Hopefully student unions in Waterloo can form alliances with community unions like ACORN and learn from their tactics to create a truly effective campaign against these changes. Education is the cornerstone to any functional society and in times of economic struggle there can be no better investment than an investment in our future.



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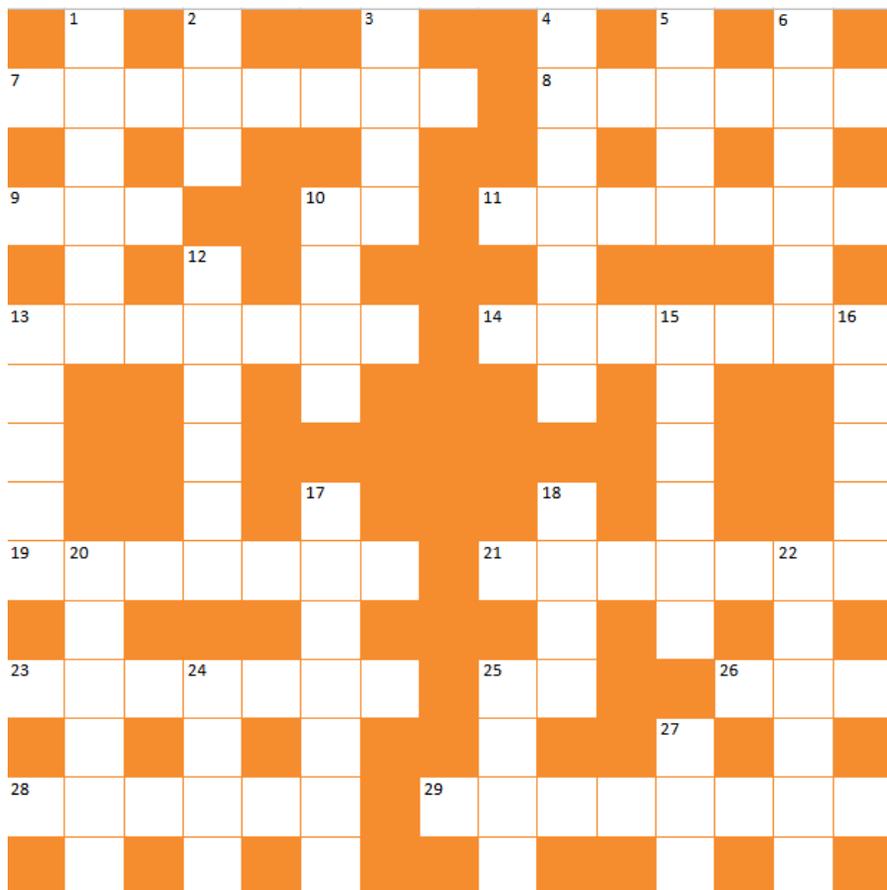
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March Crossword

Tanraj Dulai, 5B ARBUS History & Political Science



ACROSS

7. Arthur for one
8. Moses had to pull these two apart
9. George Thorogood was this to the bone
10. A website from our home and native land
11. East London accent, often attributed to lower class individuals
13. Riddig ones body of toxins
14. Should be aligned, if not, call your Yogi
19. Where seafood is reared for commerical purposes
21. Prehistoric mammal
23. Adorned, set with, or made from gem stones
25. I think, therefore I (Blank)
26. Oh she (Blank) - Slang compliment
28. Many a comma
29. Highschool memorabilia

DOWN

1. Theres one for Pride, St Patrick and Santa
2. A lyric poem in the form of an address to a particular subject
3. To find this of a triangle: $((1/2)bh)$
4. A rich, tender French viennoiserie known for its high egg and butter content
5. Manitoba's southern neighbor (abbr)
6. Prominent Iroquoian Native American people and their language, meaning "place of stones" also a Roman philosopher
10. Head of the kitchen
12. a vital, non-toxic, water-soluble, potassium-rich salt primarily used as a, high-yield fertilizer.
13. The coffee you should have at night
15. 1988 #1 hit song by The Beach Boys
16. Librarians word
17. This hit sitcom follows the merry misadventures of six 20-something pals as they navigate the pitfalls of work, life and love in 1990s Manhattan
18. Topical care used on lips, beards, and chests
20. A vital multi-purpose tool for mountaineering
22. A mark, figure, design, or word intentionally fixed or placed on the skin
24. Greek Cupid
25. What we wish for all exams
27. Prestigious British Order given for significant contribution to the Empire

Sudoku

				6			8	
9								
			9		3	2	5	1
	6					8	9	5
	2			4		6	3	
	7			9	6		1	2
	5						6	
				2		3	7	
		6	7	1		5	2	8

Take a Sip of the Juice



VOLUME 1

Orange Juice was founded by the University of Waterloo Arts Students' Union to publish the voices of Arts students at UW. While we accept works by all students at UW, we will only take pieces of concern to Arts Students.

ISSUE 2



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