

OCT 19 TO NOV 1, 2018 | ISSUE 151 - 04

# DALHOUSIE GAZETTE

NORTH AMERICA'S OLDEST CAMPUS NEWSPAPER EST. 1868



PHOTO BY RAWPIXEL ON UNSPLASH

## The Spooky Issue


Pet costume ethics, ghost stories and horror movie exploration

### ALSO IN THIS ISSUE


EDITOR'S LETTER 3

HALIFAX HALLOWEEN COSTUMES 16

PLAYS THAT HAUNT ATHLETES 19



**DILLY DALLY**  
~ COFFEE CAFE ~



locally roasted coffee.  
market to table breakfast & lunch.  
daily pastry baked on site.  
local beer on tap. sunny patio.  
vegan & gluten free options. free wifi.

**FIND US @ 6100 QUINPOOL ROAD!**



**DAL DEAD!**  
**STUDENTS & FACULTY!**

Bring this ad in and receive 10% off your coffee order in October!  
\*when dining in or with a personal cup



# Meet the DSU's Survivor Support Centre

We are dedicated to supporting survivors and those affected by sexualized violence. We provide sex-positive education, resources and advocacy on issues of sexualized violence, harassment, rape culture and consent culture.

## Our Services

- Sexual Assault and Harassment Phone Line
- Peer Education
- Active Listening

Visit [dsu.ca/survivorsupport](https://dsu.ca/survivorsupport) to learn more.

## WE BELIEVE YOU.

CALL THE **SEXUAL ASSAULT & HARASSMENT PHONE LINE:**

# 902-425-1066

**12PM TO 12AM, 7 DAYS A WEEK**



Offering confidential and anonymous, non-judgemental, active listening and support to anyone who has experienced or has been affected by sexualized violence.

# SEX TALKS

## 3.0: Dating Apps

Wednesday, October 24  
Council Chambers, SUB | 7PM

@dalstudentunion • dsu.ca

# DSU

# DALHOUSIE GAZETTE

NORTH AMERICA'S OLDEST CAMPUS NEWSPAPER  
EST. 1868

## Kaila Jefferd-Moore

Editor-in-Chief  
[editor@dalgazette.com](mailto:editor@dalgazette.com)

## Josh Young

Sports Editor  
[sports@dalgazette.com](mailto:sports@dalgazette.com)

## Rebecca Dingwell

News Editor  
[news@dalgazette.com](mailto:news@dalgazette.com)

## Matt Stickland

Copy Editor  
[matt.stickland@dalgazette.com](mailto:matt.stickland@dalgazette.com)

## Jessica Briand

Arts & Lifestyle Editor  
[arts@dalgazette.com](mailto:arts@dalgazette.com)

## Chris Stoodley

Visuals Editor  
[visuals@dalgaette.com](mailto:visuals@dalgaette.com)

## Lexi Kuo

Opinions Editor  
[opinions@dalgazette.com](mailto:opinions@dalgazette.com)

## Alexandra Fox

Page Designer  
[alexandra.fox@dalgazette.com](mailto:alexandra.fox@dalgazette.com)

## Contributing to this issue:

Aziza Bayoumi, Isabel Buckmaster, Luke Churchill, Chiara Ferrero-Wong, Laura Hardy, Anahit Kondyan, Meg MacKay, Drue MacPherson, Sarah Moore, Mayowa Oluwasanmi, Kristen Tymoshuk, 王羿杰 (Yijie Wang), Alex Wood

## ADVERTISING

## Alexandra Sweny

Administration and Business Assistant  
(289) 879-1557  
[business@dalgazette.com](mailto:business@dalgazette.com)

## CONTACT US

## [dalgazette.com](https://dalgazette.com)

The SUB, Room 345  
6136 University Avenue  
Halifax NS, B3H 4J2

## THE FINE PRINT

The Gazette is the official written record of Dalhousie University since 1868. It is published bi-weekly during the academic year by the Dalhousie Gazette Publishing Society. The Gazette is a student-run publication. Its primary purpose is to report fairly and objectively on issues of importance and interest to the students of Dalhousie University, to provide an open forum for the free expression and exchange of ideas, and to stimulate meaningful debate on issues that affect or would otherwise be of interest to the student body and/or society in general. Views expressed in the letters to the editor, in streeters and opinions section are solely those of the contributing writers, and do not necessarily represent the views of The Gazette or its staff. Views expressed in the Streeter feature are solely those of the person being quoted, and not the Gazette's writers or staff.

This publication is intended for readers 18 years of age or older. The views of our writers are not the explicit views of Dalhousie University. All students of Dalhousie University, as well as any interested parties on or off-campus, are invited to contribute to any section of the newspaper. Please contact the appropriate editor for submission guidelines, or drop by in for our weekly office hours in room 345 of the Dal SUB. The Gazette reserves the right to edit and reprint all submissions, and will not publish material deemed by its editorial board to be discriminatory, racist, sexist, homophobic or libellous. Opinions expressed in submitted letters are solely those of the authors. Editorials in the Gazette are signed and represent the opinions of the writer(s), not necessarily those of the Gazette staff, Editorial Board, publisher, or Dalhousie University.



# LETTER FROM THE EDITOR

Hi, welcome back to my channel, I'm Kaila: The Editor-in-Chief of *The Dalhousie Gazette*. Thanks for tuning in to this issue.

It's the spooky one.

Putting together themed issues are always a joyful reprieve away from schoolwork; I hope the ink, sweat and fears poured into this issue of the paper is one for you too.

We're in the throes of the fall term now, and if I'm being honest, I'm feeling a mid-term funk – uninspired and not wanting to write.

Because this is the scary issue I want to talk about feeling alone moving through the academic institution, but those feelings and the intersecting issues that accompany them are complicated. My peers are brilliant, and I'm happy to sit with them in my classes, the friends I've bonded with over four years of an undergrad are passionate and supportive.

I look across beyond my peers to my mentors: my professors. The people here to educate – expand minds and challenge ideas. To give students the tools to be better thinkers and apply them to the world.

I respect professors for the dedication to their pursuit of knowledge, but I challenge and question them often. I think a huge aspect of this is the difference of perspective. Of background. I'm Haida, born in British Columbia, coming from a long line of warrior women; I grew up in the North living within the residual effects of residential schools in my community.

This shaped me in ways that are hard to articulate; it manifests unconsciously. When

I'm exhausted from reading about the deaths of dozens of Indigenous men and women in the news. When I'm searching for a mentor in my program that looks like me: a White-coded Indigenous woman journalist. When I just want someone to understand when it's hard to read, report and live one thing.

It's scary to call out my professors and the institution I'm paying to be at for not supporting me and my valid lived experience; how do you call in your superiors whom you respect for inflicting microaggressions in class? For being brilliant but blissfully ignorant to experiences other than those they've been accustomed to for years within the cushy walls of the institution before the Natives were allowed in?

It's scary because I know what's missing, I know what I'm looking for and I don't see it. I'm in my fourth year, and I don't know how things will change, I just know they need to.

Anyway, don't forget to like and subscribe to my channel: [dalgazette.com](https://www.dalgazette.com).

Until next time.

Kaila Jefferd-Moore

Kaila Jefferd-Moore



## CHECK OUT MORE SOCCER ACTION!

**FRIDAY, OCTOBER 19**

Soccer vs. Acadia @ Wickwire Field  
W 5pm | M 7:15pm

**SUNDAY, OCTOBER 21**

Soccer vs. UPEI @ Wickwire Field  
W 3pm | M 5:15pm



**FREE FOR DAL STUDENTS WITH ID | KEEP UP TO DATE AT [DALTIGERS.CA](https://www.daltigers.ca)**



# Ecojustice for Halifax

Litigators for the Earth, they have big plans for the Maritimes

BY KRISTEN TYMOSHUK



FROM LEFT TO RIGHT: JAMES GUNVALDSEN KLAASSEN (STAFF LAWYER), SARAH MCDONALD (STAFF LAWYER) AND GENEVIEVE RONDEAU (LEGAL ADMINISTRATIVE ASSISTANT AND OFFICE ADMINISTRATOR). PROVIDED BY ECOJUSTICE

Meet Ecojustice – Halifax’s newest legal advocates. Who do they advocate for? Planet Earth.

Funded solely by donors, Ecojustice is Canada’s largest environmental law charity. Environmental law is a branch of law that regulates activities with the potential to impact the environment. Whether that means fighting for endangered species protection or challenging harmful government decisions, environmental law covers it all.

## Free legal support for environment

Ecojustice fits into this field by providing legal support for environmental organizations across Canada, free of charge. Ecojustice’s main office is located in Vancouver, with other locations in Calgary, Toronto and Ottawa.

In July 2018 it opened a new office in Hal-

ifax, bringing its total number of offices up to five and increasing its impact coast-to-coast.

“We looked at various options for an additional office and landed on Halifax because there’s a lot of environmental issues to be addressed and there’s a pretty strong environmental community in Halifax and Nova Scotia,” said Sarah MacDonald, one of the environmental lawyers at the Halifax office. “That really helps us because we have people to collaborate with who know the issues inside and out and can help us build cases and get going.”

A Dalhousie University environmental law graduate, MacDonald went to Dal with the intent of working in social or environmental justice. After her second year at Dal, she got a summer position with Ecojustice and realized she wanted to pursue a career in law.

In the past, Ecojustice has addressed some cases in Nova Scotia, such as the Harriets-

field contaminated water case. Residents of Harrietsfield didn’t have access to clean drinking water for more than a decade: their wells were contaminated by toxic chemicals leaching from a former construction and demolition site.

That’s where Ecojustice stepped in.

“The environmental minister issued an order requiring the companies that ran the site to clean it up, but the companies appealed the order. Ecojustice intervened on behalf of the community members to try to get the order upheld,” said MacDonald. “The order was upheld in the end, although the site has not been cleaned up because the companies do not have the money to do so, so that’s still an ongoing issue for the community.”

MacDonald also broke down some of the key issues they plan to address through the new office.

## Future ecojustice

Faulty endangered species protection is a central focus.

“It’s [no] secret that the Department of Lands and Forestry hasn’t been properly implementing the Endangered Species Act,” said MacDonald.

Regulating offshore drilling is another focal point in the Atlantic provinces. Newfoundland and Labrador is especially interested in expanding its offshore oil and gas sector. BP has proposed to conduct an exploratory drilling program off the coast of Newfoundland that would begin in 2020 if the project is approved by the Canadian Environmental Assessment Registry.

Working against the oil and gas sector will also tie in closely to the fight against climate change. Ecojustice hopes litigation against the government and oil and gas companies will get national leaders to do something to properly mitigate climate change.

“Ecojustice is very interested in bringing a lawsuit that could have a national impact rather than something that would just impact Nova Scotia,” said MacDonald. “We want to see politicians held accountable for their failure to properly regulate greenhouse gas emissions and encouraging completely irresponsible growth of the oil and gas sector.”

For students interested in pursuing environmental law or other environmental issues, MacDonald had some advice.

“One thing a lot of environmental organizations look for when they’re hiring is a demonstrated interest and commitment to environmental issues.”

Organizations like Ecojustice love to see students that have experience volunteering in the environmental sector, she said. What matters to these employers is passion and dedication.

“They want to know that people will stick around and put all of themselves into the work, because that’s what’s important to these organizations.”

MacDonald said Ecojustice is excited by the possibilities in Halifax. She would love to make connections with local environmental organizations or student groups to discuss the issues they’re facing.



# Expanding on the arts

Dalhousie Arts Centre renovation project takes advantage of financial boost

BY REBECCA DINGWELL, NEWS EDITOR WITH FILES FROM SHAYLA SMITH



PHOTO BY CHRIS STOODLEY

Jacqueline Warwick feels the expansion of the Dalhousie Arts Centre will put the university “in line with other music schools.”

Warwick is the director of the Fountain School of Performing Arts, which formed in 2014 when Dalhousie University’s music and theatre departments merged. Construction has now begun to improve the 50-year-old Arts Centre, which will eventually be equipped with a new three-storey wing. This will allow for features such as new rehearsal spaces and a concert hall.

Warwick points out that the students have “never had their own concert hall” so they rely on the Sir James Dunn Theatre and other community theatres as a result. “They take the orchestra and jazz band around and they are happy to be part of the community, but it would be nice to have their own concert hall,” she said.

In addition, the expansion will allow students in the costume studies program – which is currently housed a hop, skip and a jump away from campus at the corner of Oxford and Coburg – to join their performing arts classmates in the centre itself.

## Provincial dough

On Sept. 19, Premier Stephen McNeil visited Dal’s campus to participate in an announcement: Nova Scotia’s provincial government will contribute \$10 million to the Arts Centre renovations.

That’s more than a quarter of the cash required for the (estimated) \$38.5-million project.

Dal president Richard Florizone had previously reached out and met with McNeil to discuss the possibility of the provincial government’s participation in the expansion.

During a phone interview with *the Gazette*, McNeil explained that when the province looks at investing money in a project, the question is “how do we best use public money to trigger private investment?”

In this case, McNeil feels \$10 million is the right amount to give Dalhousie the boost they needed to secure the rest of the money elsewhere.

According to Warwick, Dal has received other sizeable donations for the Arts Centre, including \$2 million from Rob Steele.

“This is a way for us to continue to retain and attract young people. It lends a bit of vibrancy to our city when people are coming in, who want to look for diversified options for entertainment and enjoyment,” said McNeil. It’s been a collaboration with Dal “to make sure that we have the appropriate physical infrastructure for teaching and learning,” while at the same time using that infrastructure for the community in general.

## Students react

Despite the hype, Dalhousie theatre student

Dylan Jackson is less-than-thrilled.

“I am not entirely sure how necessary it is,” said Jackson. “I know that it is a little inconvenient at some times, when you’re in the class and you hear the loud machinery going. Overall, I don’t have any huge feelings on it.”

Other students approached by *the Gazette* are looking forward to the improvements. Jacob Hemphill, for one, expressed excitement and echoed Warwick’s point about the need for a concert hall.

“I think it is great to have an extra area for musicians to just sort of have that stage,” said Hemphill. “Rebecca Cohn is very great and the Dunn is great, but hopefully with this, students can have their own particular space that is just for the opera singers or just for the music program.”

Acting major Regan Bennett felt the same.

“It will really bring more people to the Arts Centre because we already have the Rebecca Cohn and we have the Dunn, which puts on fantastic shows all the time. But to have an actual concert hall, for the music students and to have more performance of that kind, I think it’s great.”

Bennett added that the government support is

fantastic: “Especially with the tax credits for the film industry here in Nova Scotia – that was a blow and so it really suffered for a long time.”

Since the Nova Scotia film tax credit was axed in 2015, some Nova Scotians (including political opponents) have criticized McNeil and the Liberals for what they see as a lack of support for the industry and the arts in general.

The investment in the Arts Centre is “a great endeavour for future generations as well, ‘cause

it’ll inspire more kids or more young adults to explore the arts,” continued Bennett. “Even if they don’t pursue it as their career, at least they’ll have a hobby in a way as well, or have an appreciation for it.”

Asked if he hoped the funding announcement would change minds about the Liberals’ support for the arts, McNeil didn’t speculate. He only said the choice to help fund the centre was unrelated to that.

“This project had nothing to do with how people perceive our government,” said McNeil. “It simply was the right thing to do for Dalhousie and for the broader community.”

Students can find updates on the project in the Facilities Management section of Dal’s website.

**“It’ll inspire more kids or more young adults to explore the arts.”**



# Halifax Haunts

Ghost enthusiast Andrew Aulenback shares creepy local tales

BY ISABEL BUCKMASTER



AULENBACK'S FIRST TOUR WILL TAKE PLACE AT THE MARITIME MUSEUM OF THE ATLANTIC ON LOWER WATER STREET. PHOTO BY CHRIS STOODLEY

Like most old towns, Halifax has accumulated its share of ghost stories over the years.

Just ask Andrew Aulenback – local librarian and ghost enthusiast – who's running two ghost tours this month in the spirit of Halloween.

His first ghost tour is taking place on Oct. 30 at the Maritime Museum of the Atlantic.

"The stories that I will be telling will have to do with the various artifacts that we have scattered around the building. They are actual stories that actual people have actually told about these actual artifacts," said Aulenback.

Many of these stories are well-known to Halifax and are rooted in local haunts around the region, drawing in tourists and locals alike.

## Alex Alex

One of Aulenback's favourites is the lesser-known tale of the Double Alex ghost: a story that takes place in the Sambro Island Lighthouse, a few kilometres from Halifax Harbour. According to a local paranormal group called the Caretakers Paranormal, the story originated from the 18th and 19th centuries when a Scottish military man by the name of Alexander Alexander is said to have taken his own life rather than be charged for stealing.

Alexander's ghost can be heard flushing the toilets, stomping overhead and flickering the lights all around the island. Although the hauntings were briefly put to a stop when the lighthouse moved away from the island, taking Alexander along with it, he soon returned, with caretakers being made aware of the presence of the ghost through his distinct stench.

## Francis

Sable Island, appropriately nicknamed "the Graveyard of the Atlantic," responsible for over 350 shipwrecks according to the Virtual Museum of Canada, she is the object of many of Nova Scotia's most popular stories. One of the more famous of these shipwrecks is the Francis, an ancient ship from the 1800s.

According to the Marine Heritage Database, the controversy surrounding the Francis began when rumours reached the mainland after its sinking, telling tales of the looting of dead bodies and murder of any survivors of the wreck. It's said that the ghost of a young woman, whose body was looted after the wreck, haunts the island, searching for her severed finger that was removed after her wedding ring was stolen.

## Five Fishermen

"Probably my favourite story isn't a ghost story at all," said Aulenback. "It happens up near the Five Fishermen [restaurant] and it has to do with a police sergeant, it has to do with the corpses from Titanic, it has to do with trying to secure various bodies and their possessions away from folks who are essentially doing the 1912 version of eBay where they would try to scamper away with stuff to be able to sell on auction."

In fact, the Five Fishermen is so haunted that the restaurant has a section dedicated to the history of the paranormal encounters and origins on its website. With ghosts from some of Halifax's most famous aspects of history, including the infamous Halifax Explosion and the sinking of the Titanic, the staff have become used to the occurrences of the paranormal during their shifts.

## Dal Haunts

As for the ghost stories surrounding Dalhousie University and the University of King's College, Aulenback says that several of the ghost stories from Dal are at every university and every high school they "just have their names changed and their places changed."

But he doesn't deny that there is some substance to some of the legends floating around both campuses.

"Dalhousie has the hanging in the women's residence of Shirreff Hall," said Aulenback, referring to the supposed spirit of a young woman called Penelope. The myth says that Penelope killed herself after getting her heart broken. Some versions say her lover (a professor!) rejected her after she'd become pregnant. Others indicate her boyfriend went out to sea and was never heard from again.

The overall fascination in the supernatural, especially at this time of year, doesn't seem to be going away any time soon.

Aulenback has a theory to explain that.

"Stories interest people, especially stories about people interest people. The stories that we tell, tell us really about us more than anything else," said Aulenback.

"One thing human beings are interested in is the fact that they are eventually going to die."



# The call of the North Atlantic right whale

## Dalhousie teams up with the military to research the endangered species

BY CHIARA FERRERO-WONG



A MODEL OF A NORTH ATLANTIC RIGHT WHALE AT THE SMITHSONIAN NATIONAL MUSEUM OF NATURAL HISTORY IN WASHINGTON, D.C. CREATIVE COMMONS

An experiment is underway in the Gulf of St. Lawrence.

The experiment involves boats, planes, autonomous underwater vehicles and sonobuoys (buoys which can detect underwater sounds). It covers 1,500 square kilometres and is being run by groups from Dalhousie University, the Canadian Armed Forces and more.

Their goal is to find a method of surveying and tracking North Atlantic right whales in order to help keep this endangered species alive.

As of right now, the population of the species is down to about 500 whales. Last year alone, 17 right whales were found dead; 12 of these whales were found in the Gulf of St. Lawrence, where a good number of the whales spend their time.

According to Hansen Johnson, a PhD student working on the project, this is likely a result of the whales searching for new foraging grounds.

“They showed up in an area where there were no

risk mitigation measures or monitoring in place,” said Johnson. “They show up in the middle of a snow crab fishery or a busy shipping lane.” Many are killed because “the industry isn’t used to operating around right whales.”

### The sonobuoy experiment

There’s an urgent need for better tracking and monitoring methods due to the nature of the whales’ movement.

This leads to what Johnson calls “the sonobuoy experiment.”

The project was born when Johnson met Major Dugald Thomson. They got talking about all of the knowledge gaps in right whale conservation and the resources that the military has. Through this initial inspiration, lots of planning, and collaboration with other research and government groups, the sonobuoy experiment took off.

Given the project’s multi-faceted nature, organiz-

ing took quite a bit of work. In order to ensure the project’s success, it was crucial to make sure the experiment would be set up in an ideal location. The location needed to be accessible to all the groups involved and have as many whales as possible present.

After all of the planning, it was determined that the spot in the Gulf of St. Lawrence – just north-west of Prince Edward Island – was the best bet.

“The whole goal became [to] combine as many different types of right whale monitoring technology at the same place, at the same time, to learn about how well each system performs,” said Johnson.

These different technologies include traditional whale survey methods – such as photographing the

whales from boats and planes – and newer technologies like the underwater gliders and the sonobuoys. Both the gliders and the sonobuoys are able to listen to and record the sounds made by the whales as they communicate with each other. By listening to and recording the sounds, the exact position of the whales can be determined.

In the sonobuoy experiment in the Gulf of St. Lawrence, 32 sonobuoys were deployed by military planes. As soon as they’re in the water, the sonobuoys relay the audio back up to the planes using radio waves. All this while, the ocean vessel and planes are collecting visual data.

“You now have this multi-faceted dataset,” said Johnson, referring to the combination of the visuals and the data from the ocean gliders. “You have this really rare ability through the sonobuoys to pinpoint the location of any sound that comes from within this entire area. It gives us the ability to compare between all these different monitoring strategies.”

One of the goals of this project is to understand how well the technologies work compared to one another. By employing all of these monitoring techniques in tandem with one another, the greater the understanding of each technology’s limitations.

Take the ocean gliders, for example. It’s critical in the use of these gliders to understand aspects such as how far its range of hearing is. This information can be attained when the gliders are used at the same time as the sonobuoys.

“It’s all about comparing these different monitoring strategies and trying to improve them by overlapping them,” said Johnson.

The experiment is still ongoing and there won’t be any results until it’s complete.

“It’s been pretty amazing to see [the] progression, and [the] level of commitment by everyone involved,” said Johnson. “Particularly the Canadian government ... to put that much level of effort into survey coverage is just incredible.”

**“It’s all about comparing these different monitoring strategies and trying to improve them by overlapping them.”**



# New Brunswick town digs their own grave

## Trick or treat age limits and fines aren't fine

BY DRUE MACPHERSON

Last year saw the revision of a bylaw implemented in Bathurst, New Brunswick, dictating a set curfew and age restriction on trick-or-treating.

The bylaw extended the Halloween curfew from 7 p.m. to 8 p.m. and raised the age limit for trick-or-treating from 14 to 16. But this excessive regulation still incites the potential for more harm than good.

The only laws that should stand on Oct. 31 are laws that apply to citizens every other day of the year. Certainly there is understandable concern for 'mischief' that might occur on Halloween, such as vandalism or other acts of destruction, but fining teens over the age of 16 up to \$200 for wearing a mask and asking for candy does nothing to curb this behaviour.

The act of trick-or-treating and handing out candy on Halloween are both entirely voluntary. That's why it is customary to pass houses with no decoration and their lights turned off – it's an unwritten rule understood and observed among all who participate.

Imposing limits on an act that can be controlled by the mutual consideration of those involved is unnecessary.

No one can force someone to hand out candy. It's entirely at the discretion of the homeowner. Homeowners who encounter someone whom they find to be inappropriate for trick-or-treating, for whatever reason, they have every right to turn that person away. Many homes already abide by the "no costume, no candy" rule on Halloween. Why should this be treated any differently?

### Nowhere to go, nothing to do

Beyond the impracticality of enforcing such a bylaw comes the question of what teenagers forbidden from trick-or-treating will do instead.

Halloween is a holiday that can be categorized by three informal staples: candy, costumes, and parties. When something as traditionally accessible and harmless as trick-or-treating becomes threatened by patrolling officers, options for fun become



scarce. In rural or isolated areas where choices are already so limited, a restriction like this can enable underage drinking.

Similar curfews have been put into effect in counties across Cape Breton, Nova Scotia, in a province rife with underage alcohol consumption. An informal study in 2014 showed that the average age of a first drink is just under 13 years-old. The rates of alcohol use by Nova Scotians have increased between 1989 and 2008.

Communities should aim to find alternatives and solutions to this problem. Instead,

barriers are being placed on safe, youth-oriented activity like knocking on doors, greetings neighbours and asking for candy.

If there was nothing to do on a weekend in my rural town, let alone a widely observed holiday, the answer was easy: find somewhere to drink.

When people under the age of 18 are restricted from engaging in harmless customs by criminalization it doesn't just hinder their fun, it indirectly encourages them to direct

their festivities towards a more accessible option, which is often drinking. The more prob-

**When something as traditionally accessible and harmless as trick-or-treating becomes threatened by patrolling officers, options for fun become scarce**

lematic option of drugs and or alcohol will always be there.

The law and age restrictions in place does nothing to hamper those willing to make 'booze runs' for someone underage and there's no way to effectively regulate this breach of the law. Whatever makes drinking less enticing to a teenager is a worthwhile alternative, and in rural communities these alternatives are sorely lacking.

It can't be said how many teenagers might actually prefer trick-or-treating, but isn't it better to leave the option open for the sake of curbing activities with adverse consequences?

Turning away and fining trick-or-treaters isn't the city's job, protecting them and other every citizen is. Leave the rest up to the folks holding candy bowls and porch lights.



# Pet costumes ain't your business

## It's theirs. Let them live their life.

BY LUKE CHURCHILL

Halloween isn't just about candy anymore. For a university student, the occasion usually means debates over cultural appropriation, objectifying costumes and different forms of drunken adolescent debauchery.

Most of the general population, and heaven forbid, even the wokest among us have forgotten one of the most important and contentious issues surrounding Halloween: pet costumes.

Let me make my position perfectly clear. I am upset. I am frustrated. I am sick and tired of hearing people disparage and insult those of us, including myself, who take pleasure in putting our furry friends in costumes.

Every year, over and over, I hear things like "I think your dog's hat is a little tight" or "Are you sure your cat isn't being choked by that clerical collar?"

Those radicals at PETA advise against putting a pet in an elaborate outfit. Even more outrageous, PETA also recommends refraining from taking

your pets trick-or-treating and offers a variety of vegan Halloween alternatives.

It's audacious. I enjoy putting my pets in costumes. It's a family tradition, one that goes back many years. Not only does it delight me and my pets' admirers, my pets enjoy it too. Do you really think I would hand-embroider and dye my little cousin's christening gown if my dog didn't enjoy dressing up as a sexy swash-buckler? If only you could see my cat's little face light up when they get to dress up as Bob Marley or as a bloody nun bearing an oversized crucifix. It's a great time.

### Festive for survival

My involvement with pet costumes goes deeper than Halloween.

You see, my cat Tilley wears clothing year-round. Typically, she wears a simple cape but for festive occasions will opt for a dress. Her outfits are fashionable and functional. But this isn't a vanity proj-

ect. My cat has a serious medical condition that forces her to cover up.

My cat has feline viral rhinopneumonitis. In another word: herpes.

Her other ailments include asthma, a chronic eye infection, allergies, as well as dietary restrictions meaning she can only eat mashed peas and venison. She has her own file at the local pharmacy. Let's just say the poor thing was not particularly well bred.

This is not a laughing matter. Because of my cat's condition, she's in chronic discomfort and is usually very itchy, requiring her to wear something to cover her fur so she doesn't rip it out with her bare teeth. Clothes are the only remedy.

It must be clear why I get so upset when someone critiques my cat's wardrobe. Do you know what she has gone through? Do you know all she went through to get to where she is now? The poor girl can barely breathe!

She's made it through surgeries, emergency

trips to the vet, inhalers and the cone of shame. That's just the past six months.

Many who make remarks about my cat's wardrobe are unaware of her condition, but comments regarding her clothes are more than that. They are comments regarding her health, her life.

Condemning her decision to wear clothes is condemning her decision to keep pushing. My cat might have herpes, but she's a fighter.

So, this Halloween, if you're so inclined to comment on the well-being of animals, donate to PETA if you must.

This is a rallying cry for the humans and pets who take part in this honourable tradition. Do not bow down to the mob's tyrannical pressure to disrobe of one's costume. And to the detractors, please, spare us from the off-hand remarks about our decision to dress our pets on Halloween.

For some like Tilley, it's their only chance.

## Halifax's first queer centered union co-op café.

Book a room and study with your pals, or check out our small queer-centred library!

+ We have gender neutral washrooms.

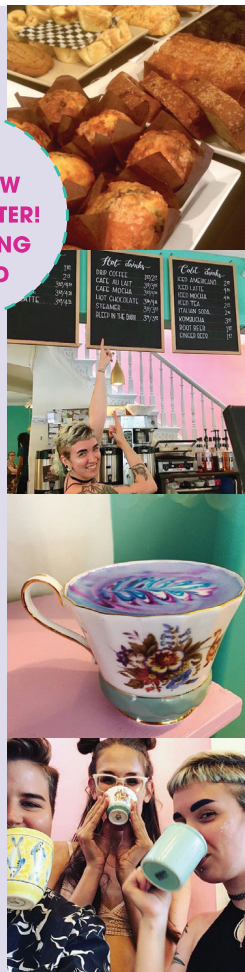


5896 Spring Garden Rd  
902.407.5715

glitterbeancafe.com  
@glitterbeancafe



FREE  
RAINBOW  
AND GLITTER!  
JUST BRING  
THIS AD



CHARLIE CAT DRESSING UP AS A LION FOR HALLOWEEN 2017. PHOTO BY KAILA JEFFERD-MOORE



# POC, People of ... Costumes?

## Enjoying Halloween as racialized folk

BY MAYOWA OLUWASANMI



HALLOWEEN COSTUMES IN RETAIL STORES ALMOST ALWAYS FEATURE WHITE MODELS ON THE PACKAGE. THIS INCLUDES NON-RACE SPECIFIC COSTUMES LIKE WITCHES AND CLOWNS AND RACE SPECIFIC COSTUMES LIKE CLEOPATRA. PHOTO BY CHRIS STOODLEY

Navigating Halloween as a person of colour is tough. Halloween is a time to shed our skin – metaphorically – and adopt the persona of whomever we choose. From Madonna to the Joker, the world is our creative oyster.

But not even costumes can escape politics. A quick Google search will lead you to a vast array of articles, opinion pieces, video segments and comics strips about Halloween and race.

Specifically: what can be a Halloween costume and what can't?

In today's politically driven climate, we now realize that seemingly benign aspects of society are affected by race dynamics, thus warranting discussion.

Halloween, an American holiday traditionally associated with sweets and costumes, has been brought to light as another occasion where blatant racism is dismissed as "harmless fun."

Today, it reminds us of the dominance of white voices in film and other popular culture. It also re-

minds us of the caricatures and stereotypes ascribed to POC.

**The second you step out into the outside world, someone yells, "Are you a black Wednesday Addams?"**

Criticism of Halloween is manifested in condemnation about blackface, fetishization and racist imagery. Numerous accounts call out celebrities and normal people.

There is no space left in this dialogue for people of colour to engage and enjoy this holiday that has been marred as a racists' play-

ground.

Despite this, there are ways that racialized folks can also make the best of Halloween:

### 1. You aren't the (insert race) (insert character)

Picture this: It's Oct. 31 and you are the best Wednesday Addams since Christina Ricci in the 1991 film adaptation. Every last detail is accurate from the black braids to the trademark scowl. You're ready for strangers to validate your weeks of

hard work and planning.

And the second you step out into the outside world, someone yells, "Are you a Black Wednesday Addams?"

Halloween exemplifies our hegemonic popular culture. From film to comic books to novels, entire fictional worlds and universes have been built entirely White. A majority of the canon we consume centres White protagonists who interact with White characters, with little space for racialized stories or voices. There just aren't enough characters in our popular culture that reflect the diversity of North America.

The issue of representation in media is not one that can be tackled in a day. Everyone should feel comfortable respectfully dressing up as characters that they love for Halloween. You can be the Wednesday Addams; just as valid anyone else's Wednesday Addams.

### 2. Be a badass character of colour

As the cries for representation grow harder to ignore, creators have begun to craft nuanced racial-

ized characters that go beyond caricatures.

Let's say you're a comic book fanatic. You've spent countless Halloweens trying to find and replicate White characters on a racialized canvas, often to no avail. There are no superheroes that look like you. There are no racialized superheroes.

No more.

The comic book world has a long way to go on this issue, but there are several amazing, badass characters of colour that would make great costumes. America Chavez, Jubilee, Storm – there are so many heroes to go as.

Black Panther anyone?

### 3. Bring out your inner celebrity

For such little representation popular culture, Hollywood is built on the backs of POC – specifically Black culture and talent.

Racialized trailblazers in music, art and film have shaped most of Western entertainment. What better way to honour this influence than a Halloween costume?

Break out the bedazzled bra for an authentic Selena, a bodysuit to embody Beyoncé or dancing shoes for a moonwalking Michael Jackson.

### 4. Take a tip from a cosplayer

The world of cosplay is an escape from reality, an outlet for others to combine fan passion and creativity. For many in the cosplay realm, issues of race are unavoidable.

In a universe of toxic fan culture, cosplayers' of colour are routinely questioned, harassed and discouraged from dressing up as beloved characters. Despite this, cosplayers of colour showcase their talents in stage makeup and costuming with like-minded POC through channels such as POC Cosplayers.

### 5. Take up all the space

At the end of the day, Halloween is a holiday for letting loose and having fun. In a time where POC are more vocal in discussing complex issues of race and privilege, we must remember that our self-care is just as important. While it's important to call out the bigotry that surrounds the holiday, it is also important to enjoy it.



# Mawio'mi memories

## Thank you, Vincent

BY MATT STICKLAND, COPY EDITOR

The Stickland family history is a bit convoluted when it comes to Indigenous heritage. My father believes his mother to be Cree, but she died during his birth and he's never been able to confirm it.

Growing up in suburbia we wore it like a badge of courage, but due to the failings of the education system, concepts like appropriation and the politics of simply existing as an Indigenous person were never fully explained.

In adulthood, the reality of a middle class and white upbringing landed like a ton of bricks. It no longer seemed like enough that my dad and his older sisters had darker skin and dark straight hair. Feelings of shame and embarrassment resonated strongly.

While that may not be uncommon as adults look back on their teenage years, it seemed poignant as we pulled up to the 26th annual Abegweit Pow Wow on Panmure Island, P.E.I.

My wife and I were in P.E.I. for a wedding, had some downtime, and wanted to go check it out.

The start of modern powwow has a formal beginning called a Grand Entry. The first song is the entry of the Eagle staff, followed by the flags. Everyone who can stand is asked to do so, and hats are removed; no photography is allowed to respect the sanctity of the ceremony.

The second song is the introductions of the dancers: in regalia, bells ringing, colours flashing. And there's a third dance as part of the Grand Entry.

The emcee asked for all veterans of any war to come to the entrance and join the dance. I started shaking. It felt disrespectful not to participate, so I made my way to the entry. I asked the closest dancer where I was supposed to stand if I was a veteran.

"Where did you serve?" He asked.

"Libya, with the Navy."

"Right there, the place of honour."

It was in front of everyone in regalia except the head dancers.

"I don't know how to dance," I said in a full-blown panic.

"You just dance."

The emcee began talking to the crowd about what they were supposed to do, and explained that they did this dance because without veteran's contributions, the world we have now – the one where powwows can happen – wouldn't exist.

During the First World War – as Canada wasn't allowing Indigenous peoples to fight for not being European, and as Canada was forcing Indigenous



FIRST DANCE AFTER THE GRAND ENTRY AT THE 26TH ANNUAL ABEGWEIT POW WOW ON PANMURE ISLAND. PHOTO BY MATT STICKLAND

children into residential schools – an estimated 4,000 Indigenous men volunteered or as the war dragged on, were conscripted to fight for this country.

Between the wars, Indigenous land was taken and given to White veterans who wanted to farm.

During the Second World War, Indigenous veterans had to give up their status to fight and weren't entitled to the same benefits as their White counterparts if they made it home.

What everyone learns in a war zone, is that bullets and rockets don't discriminate in the same way policy does.

Even though I felt like an imposter, it was a great honour to share the circle.

The drumming started, and the lead dancers started dancing.

The solemn Remembrance Day ceremonies held in November are held to remember the sacrifices of those who came before. They died on foreign battlefields and stayed

there. The violence, the memories, are removed and quiet. The medals on our chests show how well we fought, with little regard to the lives of those whom we fought against.

During this dance, the emcee said that the ancestors, their spirits are here with us. Those that fought and died overseas, those that fought and came

home – they're here dancing with us. The dancers in regalia are dancing for them.

As we dance around the dance arena, everyone in attendance is standing, one hand on their heart, the other hand raised in a fist. It's the dichotomy of the warrior: the conflict between the compassion of being human and the violence of being a warrior.

Respect and compassion for the dancers. Respect and compassion for the spirits. Respect and compassion for me.

In the past few years, a weight had settled on my shoulders. My experiences in Libya filled me with shame and guilt. It gets easier to carry as time passes, and it's easier to hide, but it's still there. Just waiting to ambush at inopportune moments.

Shuffle, shuffle, hop.

The crowd begins to blur as tears start forming.

Shuffle, shuffle, hop.

This is my first ceremony where the dead are welcome and considered present. This is the first time the men whom I killed could be at a remem-

brance ceremony with me as equals; honoured and respected in the same way I have been. Halfway around the circle, the ugly crying starts.

Shuffle, shuffle, hop.

Back when cable was a thing, sometimes on Sunday morning there were people in televised evangelical services who got touched on the head, and

collapsed in euphoric shaking.

I used to scorn them.

It feels like the spirits are dancing with us, are lifting the weight of the guilt and the shame. It feels like fellow warriors are offering forgiveness. No one is touching me, but without my burden, I am off balance and having trouble standing. I am shaking. I am in danger of collapsing.

The drumming stops but the ugly crying continues. A man named Vincent pulls me into his arms as I stumble. The two closest dancers start brushing me with Eagle feathers and I can't stop crying, as he holds me.

When I'm able to stand on my own, he taps my chest with his Eagle feathers.

"The antidote is in here, it's who you are, and no one can take that away from you," he says.

The tears start up again. He fans and rubs me with his Eagle feathers. We have a conversation that I can't remember and I head back to my family.

I don't know how to thank you and your fellow dancers, Vincent. I didn't even learn your last name.

Insisting I dance gave me an opportunity to be free from a burden I've carried for seven years. Holding me afterwards allowed me to stay standing without it. I don't know if it will return tomorrow, but today I'm free. I can't thank you enough, and I don't even know your last name.

**Bullets and rockets  
don't discriminate  
in the same way  
policy does.**



# Where is the Halloween spirit?

## Maybe in China, definitely not in North America

BY 王羿杰 (YIJIE WANG)



Nobody knows at what particular point in history, the tradition of feasting and commemorating dead people jumped to getting drunk at parties and wearing exotic if not scary costumes.

But the interesting thing is, the notion of “ghost festivals” exist in many different cultures. And they’re all related to commemoration of the dead. Halloween today is undoubtedly super popular around the world.

Except Russia.

Russia is not a huge fan. There’ve been many protests and bans against Halloween in Russia. In 2013, lawmaker Vitaly Milonov, ordered police to break up a Halloween celebration in a park in St. Petersburg. After police broke up the celebrations, which included singing, dancing and pumpkin-carving, Milonov wrote on his blog: “We have managed to stop the witches’ orgy. ... We are defending the cross.”

But it doesn’t bother people in North America to celebrate Halloween whatsoever. What do people do here? They throw parties, pretend to be zombies, carve their pumpkins and get ready for kids to knock on doors for candy. In other words, Halloween provides a safe way to play with the concept of death.

Do people know why they are doing what they do during Halloween? Do they know the origin of Halloween?

### Halloween History

The beginning of Halloween can be traced back to 2000 years ago.

Some believe it was Samhain, an ancient Celtic harvest festival, which was a time to gather resources for winter months and bring animals back from the pastures; it’s thought to have been a time when spirits of the dead would cross over into the other world.

Others believe it was the eve of the Western Christian feast: All Hallows’ Day. A time for honouring the saints and praying for the recently departed souls who have yet to reach heaven. No matter what it was, it had something to do with commemorations of the dead.

### Ghost festival in China

The ghost festival in China, which is called Guijie (鬼节) or Zhongyuan Jie (中元节), is a traditional Buddhist and Taoist festival to venerate the dead. Compared to western

Halloween, Guijie is still “traditional” and it is not even remotely close to being popular. There’s no trick-or-treating, creepy costumes or any other conventions. When you think of the background story of Guijie, the last thing you want to do is to let your kids go out at night and ask for candies.

During Guijie, the gates of hell are opened, and hungry ghosts are free to wander around the earth where they seek food. Some of these ghosts are believed to be dead ancestors and family members. People must perform certain rituals, for example, offering food and drink, burning joss paper, also known as “spirit money.”

People light lotus-shaped lanterns and set them afloat to guide the lost souls of forgotten ancestors. Since Guijie is directly associated with ghosts, evil, and suffering, there are many things believed to be taboo and totally ominous things to do.

**During Guijie, the gates of hell are opened, and hungry ghosts are free to wander around the earth where they seek food.**

1. Don't touch, step, or kick prayer items and offerings for the hungry ghosts, especially those from temporary altars placed by the roadside. You should also refrain from making jokes or complaining about the prayer altars.
2. Do not stay out late in the night because spirits might follow you back.
3. Do not stab your chopsticks on your bowl of rice because it resembles the joss stick offerings to the dead. It is indirectly cursing you by inviting death and telling the spirits that it is their bowl of rice.
4. Do not take photos at night because you might capture some other stuff that you don't wish to see.
5. If your birth falls in the ghost month, avoid celebrating your birthday at night and blowing out your candles. It's better to celebrate during the daytime.
6. Avoid working late during this month because humans are weak in the night. Spirits are strong and might possess you in your

weakened state.

7. Don't lean against the wall because spirits apparently like to stick on walls because they're cooler, avoid leaning against them during the month

8. Don't turn your head around if someone pats you on the shoulder – it is believed that the living human has two protective flames, one on each shoulder. If a ghost pats you on the back and you only turn your head, you'll snuff out that protective flame, thus making you vulnerable.

To avoid this, turn the whole body at once instead of just the head.

9. Do not hang your clothes overnight as it easily attracts spirits to possess them.
10. Do not hold your wedding dinner celebration this month because it is believed to bring bad luck to the marriage and might even cause disharmony.

Guijie's traditions are being forgotten by more and more people in modern Chinese society. But it hasn't been transformed into something entertaining and prevalent like Halloween.

Halloween might be the only festival with the theme of “ghost” that has been successfully shifted into a communal celebration. It is already North America's second largest commercial holiday. It brings \$6.9 billion annually in the United States.

What is the Halloween spirit? Does it really matter? Halloween has been criticized for losing its spiritual meaning due to all the commercial and media influence. Nobody really relates Halloween to evil spirits, instead, it is joy and fun.

Yes, Halloween might be stupid and meaningless, and maybe it is just another excuse to throw parties and drink. But people seem happy in Halloween. So, it's good enough.



# Haunted Halifax experiences

## What Halloween activities can you do in Nova Scotia?

BY ALEX WOOD

With Halloween just around the corner people are sure to be looking for some haunting holiday things to do in Halifax. Since Halifax is such a historic (and possibly very haunted) city, there's lots of potential for haunted mansions and the like.

### **The Haunted Hollow** *1561 Hammonds Plains Road*

Rather than your typical haunted house walkthrough, the Haunted Hollow in Hammonds Plains takes groups through an outdoor trail turned haunted graveyard in the woods full of actors posing as demons and the living dead.

It's open every Friday and Saturday of October, and they recommend that visitors come on Fridays as it may be less busy. Ticket sales begin at 6:30 each evening and are sold until 9 p.m.

### **Riverbreeze Fear Farm: The Bloodfields** *699 Onslow Road, Upper Onslow*

Located in a small town just outside of Truro, the Riverbreeze Fear Farm is a bit of a longer trip, but well worth the drive. Here visitors can find three haunted houses: the mortuary, the farmhouse and the phobia barn, as well as a massive haunted corn maze.

The maze and each themed haunted house are full of professional actors ready to terrify anyone who walks through.

The Fear Farm is open every weekend in October, and there are two types of tickets available depending on what attractions you want to see. Tickets can be ordered online, or bought at the door with cash between 6:30 p.m. and 9:30 p.m.

### **Fear the Darkness** *Alderney Landing, Dartmouth*

Part of the Bluenose Ghosts Festival, every October Alderney Landing hosts a variety of Halloween themed events. The top two attractions are the Fear the Darkness Haunted House and the themed Captured Escape



THE FEAR THE DARKNESS HAUNTED HOUSE AT ALDERNEY LANDING IS OPEN OCT. 18-21, 25-28 AND 30 FROM 6:30 P.M. TO 9:30 P.M. PHOTO BY CHRIS STOODLEY

Room; admission is \$12 and \$5, respectively.

In partnership with Captured Escape Rooms Halifax, this year's escape room theme is Hansel and Gretel. Trapped in a cottage, the goal is to save the two missing children in under 10 minutes, or else you will join them.

For anyone who might want to go with friends but isn't all that into getting scared, you can purchase a "monster keep-away" card for \$2 so that the actors will leave you alone.

### **Adamson Haunted House** *183 Richardson Drive, Fall River*

The Adamson Haunted House is a good choice for people who want to do something creepy for Halloween but not necessarily scary, especially for those with anxiety.

This more family friendly attraction can be found just outside of the city in Fall River; it features a haunted mansion walkthrough and a graveyard.

### **Halifax Ghost Walk** *Old Town Clock, 1766 Brunswick Street*

The oldest ghost walk in North America, the Halifax Ghost Walk is a two hour tour of the city's historic streets. It's also the only ghost walk in Halifax that tours a graveyard.

This is another option if you want to do something in the Halloween spirit, but don't want to be screamed at by people in masks. The tours are \$15 per person, with discounts for groups larger than ten people.



# Halloween makeup for you

## A do it yourself Halloween tutorial

BY LAURA HARDY

It's important that any look to start with a cleansed and moisturized face (yes, even the guys). Any excess oils or dried skin will make the look cakey or flakey – which we don't want.



**1** This look is a lot easier when applying a layer of foundation first, because you can blend paint or makeup into the foundation.

First, paint a line of blue face paint across the middle of the forehead and then start blending down. Using a sponge, pull the blue down your nose, adding a bit of white as you go, so it looks faded.



**2** Add some purple face paint in just below the blue using a little sponge; keep blending until it looks good. There's no exact science to this.



**3** Add purple lines with a brush just under your cheekbones and blend them out using a sponge. With a sponge add some more purple face paint on top of your already blended colours for that super defined look.



**4** Add glitter! Go crazy with this. I used highlighter on the tops of the cheekbones, along the blue line on your forehead, and on the tip of the nose, but it can go anywhere. It's all personal preference but I used cream highlighters.



**5** Add a pretty lip colour. I did a purple lip to match the look. And of course – add more highlighter on top.



**6** Throw your hair into some cute space buns, put on a shimmery top and say hello to your alien self!





**1** Apply orange – face paint, eyeshadow or lipstick – to one half of your face and all of your neck. I used face paint from a Halloween store.

One of the great things about this look is your dividing line doesn't have to be perfectly straight. In fact, it's best if it isn't.



**2** Add your black eye.

This can be any shape you want. For this one, I did a less traditional eyehole because I wanted it to look a little menacing at the end. If you wanted a happy cracking pumpkin, I would recommend a simple triangle. If you don't want to buy any black face paint, liquid eyeliner works great!



**3** Lip and nose time!

For the nose, make two points at mid-nose and then fill it in to the tip. Again, don't worry about your tips being even – it just adds to the look.

For the lips, start by painting your natural lips black. Then draw a line out to your cheek: the longer it is, the more dramatic the look.

Then take a super thin brush and make little lines vertically from the black already there. This makes a smoother look than the traditional "tooth" smile that pumpkins have, because the lines on the traditional smile are super easy to make wonky, and you don't want that.



**4** Draw your pumpkin lines!

I used a light brownish colour for this, but it could be dramatic with black, or more-subtle with a darker colour orange.



**5** Next, shade those lines in.

Take a similar colour to the one used for the pumpkin lines in a powder product, and blend it in next to the lines. If your lines are going to be done with a product that doesn't dry, do this step first.

Time to start the cracking process: start drawing out little orange lines from the orange side of your face. Try to make it look as sporadic as possible. Take a little black and underline some of the orange lines to make them look three-dimensional.



**6** Glam it up!

You can go crazy with the other side of your face or leave it bare. Last step: be your smashing self!



# Five Halifax Halloween costumes

How to employ some hyper-local inside jokes into your ensemble

BY CLAIRE HENRY



DRAWN BY BECCA LIPTAY

Deciding on a Halloween costume is tough, especially when you're a student.

"Oh, I have plenty of time to figure that out," you say. But in the hustle and bustle of the start of the school year, you completely forget.

If this sounds familiar, worry not. Here is an array of clever, Halifax-centric ideas that will make you the life of the party. Just don't dress up as the agave, because that's a sure-fire way to get kicked out.

## "Sidewalk closed: use other side" sign

The "sidewalk closed" signs are one of the most horrifying things you come across, especially if you're in a hurry. And wait – the crosswalk is all the way back *there*. This is also an easy costume to pull together: just pick up some cardboard or Bristol board, paint it up and you're golden.

## Brett Ruskin

The darling of Halifax media seems to be everywhere, so why not at every Halloween party? Be sure to incorporate the CBC reporter's signature blond locks. For added fun, purchase a stuffed groundhog and attach it to one of your appendages.

"Oh, that Brett!" people will swoon. "What will he do next?"

## Zombie Dartmouth goose

Last year, Dartmouth community members were shaken when a driver hit the beloved geese of Sullivan's Pond with his car, killing two.

People angrily took to social media, with one Twitter user suggesting the driver should be drowned. There was even a memorial service! So, it would make sense for one of these geese to rise again and seek revenge on the driver who thwarted them. Get an oversized white hoodie and deck it out with wings.

Use the hood as the goose head by adding eyes and a beak, then go a little bonkers with some scissors and fake blood. Voila! Bonus points if you can get a friend to join you, completing the pair.

Some people might be offended by this one, but it's fine. You can always snap back with: "Didn't you wear an 'Indian princess' costume to 'celebrate your third cousin twice removed who happens to be half Métis' last year, Deborah? Be quiet, Deborah."

## Halifax Harbour creature

OK, OK, it's true that sources suggest the Halifax Harbour is now a fine and dandy place to swim. Whether you believe that or not, the mythos around the water's level of icky-ness is deeply ingrained in Halifax culture.

For Halloween, lean into it. Turn yourself into a sea monster – and not the sexy *The Shape of Water* kind. Paint your face green and add some scales. Then stick some tampons, condoms and plastic bags to yourself.

## Canvasser

One of the scariest things that can happen to you in Halifax is being approached by a canvasser.

Innocent Haligonians walk down the street, simply hoping to get to work or class, when a cheery stranger suddenly appears. What do they want to talk about? The environment? Religion?!

They're so terrifying, in fact, many people will cross the street to avoid them. Sure, we can just tell them no, but there's something so horrifying about any kind of forced interaction with another human being.

All you need for this costume is a binder, a polo and an upbeat attitude. (Disclaimer: #NotAll-Canvassers are intrusive, but they're all scary by association).



# A humours revelation of Indigenous issues

## Indigenous women showcase comedic and satiric art

BY AZIZA BAYOUMI

In Anishinaabe stories, Nanabozho is a trickster, a spirit who can transform into any form, any gender. Nanabozho collapses boundaries between male and female, humour and seriousness, disciplined and free.

The exhibit Nanabozho's Sisters – which runs from Oct. 12-25 at the Dalhousie Art Gallery – aims to highlight the spirit of Nanabozho and unite their comedic nature with the serious goal of showcasing Indigenous women's experiences.

The gallery is exhibiting art made by Indigenous women that uses satire and humour to analyze identity and highlight the struggles faced by Indigenous women, such as the “Indian Princess” stereotype. The show is a group show, featuring eight artists, curated by Wanda Naibush the first curator of Indigenous art at the Art Gallery of Ontario.

In a statement about the show, Naibush describes the spirit of Nanabozho as “the freedom to be whoever one wants to be outside the prescriptions and oppressions of colonialism, sexism, and hetero-normativity is created through imagination, satire, and ironic reversals.”

One standout is Ojibwe artist Rebecca Belmore, who delivers a scathing critique of Indigenous stereotypes in her performance piece “(High-Tech) Teepee Trauma Mama.” By taking stereotypes often used comedically and twisting them, Belmore shows the horror and violence that these stereotypes perpetuate on Indigenous people, and specifically women.

Belmore does not try to censor herself in the character of “Teepee Trauma Mama.” By forcing her audiences to become uncomfortable, she pushes them to consider the stereotypes of Indigenous people that they still hold in their mind.

Other pieces in the show adhere more to the standard gallery fare, of paintings and photographs on a wall, yet are subversive in their content. They fall in line with Naibush' goal of “[presenting] a more realistic view of Indigenous women's bodies in all their lived glory.”

One such photograph is “The Rebel” by Shelley Niro, which shows the artist's mother posed on top

of a sports car like a model. The name refers not only to the make of the car, but also the actions that Niro's mother is taking. By positioning herself as a model she rebels against western, colonial beauty standards, and takes charge of her power as an Indigenous woman. This is another theme that features prominently in the show.

Ursula Johnson also produces an exceptional piece for the show. Based around recent conversations regarding cultural appropriation, notably of Indigenous culture by large corporations, Johnson photographs Indigenous artists in clothes that feature culturally appropriative insignia, and overlays text of things they have been told about their own culture.

Over an image of Lori Blondeau, another artist featured in this show, Blondeau recounts being told, “You could have been an Indian Princess if you weren't so fat.”

From behind this derogatory quote, Blondeau smiles and flexes her arms in a bikini, she laughs off the cruelty because she carries her own strength inside her.

Many other incredible women artists are featured, all with a unique yet coherent take on the modern Indigenous female identity, but also with an eye for humour and satire. Far from a negative drudge of the horror of modern life the humour acts as the sugar that coats the bitter pill. Humour works to make ideas that may be new to audiences easier to consider. For those who are well versed in Indigenous studies, this show offers a way to get to know the women who are working as artists and activists in their communities today.

Far from tame landscapes or still life's, the exhibits in the show are provocative and feature real issues faced by Indigenous women, discussing racism and sexism from an intersectional perspective.

The show does not aim to please, but spark thought about the narratives we are given by settlers and how we can disrupt those, and help people who face the real, tangible effects of colonialism.

As Naibush puts it “These artists throw the weight of colonial representations onto the fire and dance us into a new future.”



REBECCA BELMORE, FIVE SISTERS, 1995 (DETAIL).



ROSALIE FAVELL, I AWOK TO FIND MY SPIRIT HAD RETURNED, 1999. FROM THE PLAIN(S) WARRIOR ARTIST SERIES



# The hype behind the horror

## Why are we still invested in horror movies?

BY ANAHIT KONDIYAN

With Halloween right around the corner, horror movies are more popular than ever, leading to the question: what is it about them that captivates its viewers? Is it because we are secretly masochists? Do we enjoy subjecting ourselves to things that terrify us?

After polling 20 Dalhousie University students on campus about watching horror movies, it was revealed that 65 per cent of those students enjoyed them on a regular basis, with a further 15 per cent stating that they watched them occasionally.

When asked what it was that they liked about horror movies, answers varied. Some said it was the jump scares, while others said it depended on how realistic the film felt, or whether or not it was based on a true story.

“The scariest thing about them is how they can affect you psychologically afterwards,” says Melina Fleming, a second-year Marine Biology student, “Those moments where you imagine the horror is following you in your real life.”

Faidat Olatunbosun, a second-year psychology student and horror movie connoisseur, favors the adrenaline rush. “I just love the thrill, you know. It reminds me of being on a rollercoaster ride,” they said. “I’ll be scared, but I like the feeling of being scared. That’s what makes it a rush.”

This appears to be a popular opinion among Dalhousie students. When asked why they love horror movies so much, 58 per cent attributed it to an adrenaline rush.

However, while the recipe for a good horror movie might be subjective, it’s not enough to just be scary anymore.

Horror movie buffs can tell when a new flick is trying too hard.

“A lot of horror movies these days just place a few basic jump scares on a crappy plot,” says Chichi Mugavazi, when expressing her dissatisfaction with recent horror releases. “If I’m not attached to the characters or if I don’t care about what’s happening, then it doesn’t feel authentic. The whole thing just falls apart.”

### History of Horror

Standards for horror movies have certainly risen since the first horror film came out in 1896.

*Le Manoir du Diable*, or *The Haunted Castle*, was a three-minute silent picture filmed in the garden of influential early French filmmaker, Georges Méliès. It may appear as a minnow in a sea full of sharks compared to the big blockbuster films of today, but it was pivotal for not only being one of the first films ever made, but for being the first film to depict elements of the supernatural.

*Le Manoir du Diable* can be attributed to shaping some of the horror movies of the mid-20th century, which primarily focused on supernatural creatures like *Frankenstein* or *Nosferatu*. But the genre has since reinvented itself.

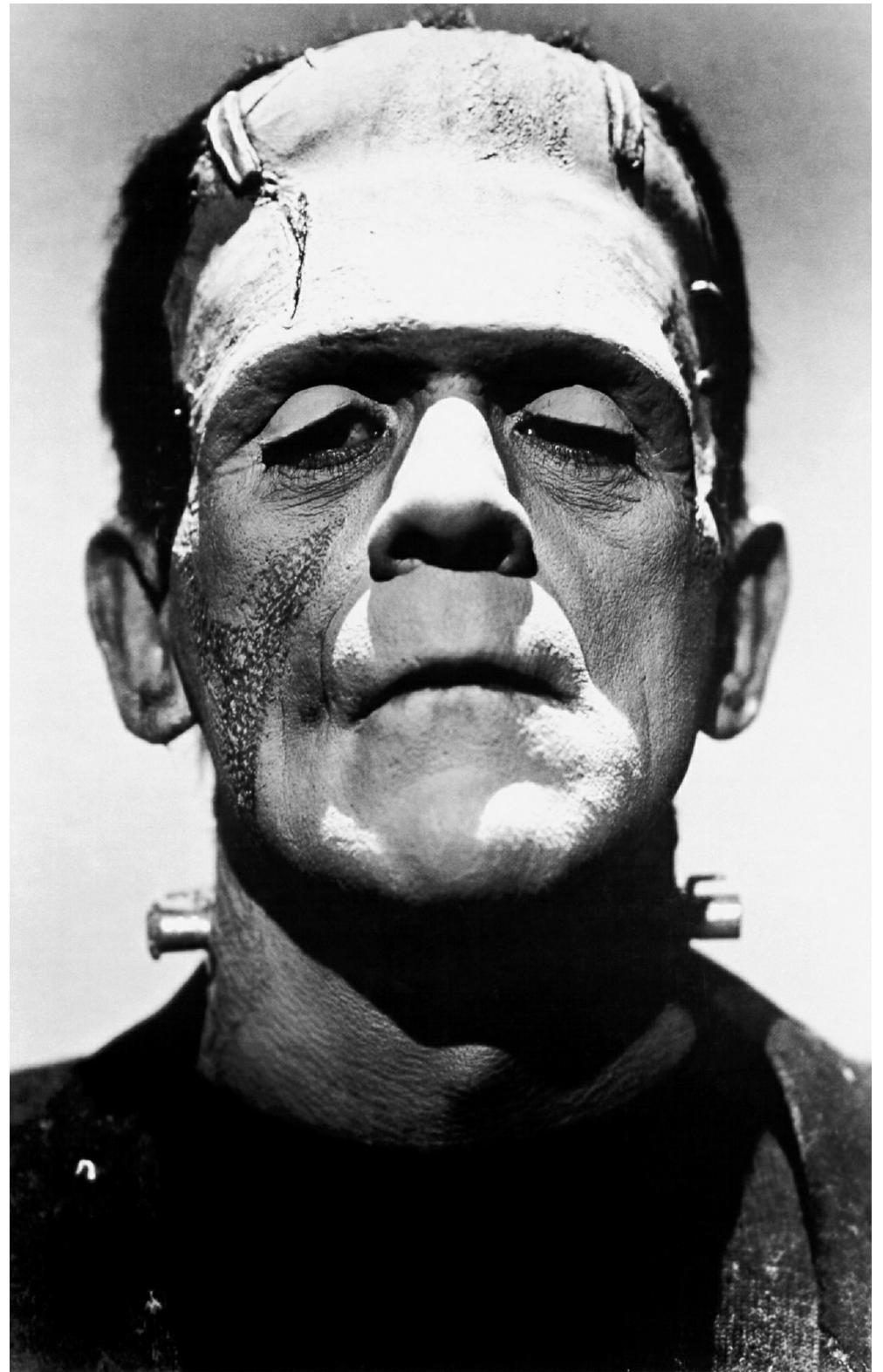
We don’t generally see horror movies about monsters anymore.

Nowadays, the films making their way to the big screen focus on our own reality. For instance, *Get Out* – a movie about a Black man whose White girlfriend’s family runs an operation of transplanting the brains of elderly White people into the bodies of young Black people – is equal parts horror, dark comedy and social commentary.

“Most movies that say they are based on a true story, or feel like they could happen in real life, are more impactful,” says Olatunbosun. “They get you thinking about people you know or situations you’ve been in and you feel like this could happen to you. That’s what terrifies me, but it’s also what keeps me invested.”

Whether you love them or hate them – or love to hate them – horror movies inspire a sense of admiration and fear. They are gripping in their twisted, macabre tales and are constantly evolving, pushing the boundaries to test the limits of their audience. They keep us coming back with the promise of the unexpected, or something bold and never before seen.

“I want to be afraid; I want to be on the edge of my seat,” says Mugavazi, laughing over the strangeness of her own words. “If a movie can do that, then it can take my money.”



A PROMOTIONAL PHOTO OF BORIS KARLOFF AS FRANKENSTEIN'S MONSTER FOR THE FILM *FRANKENSTEIN* (1931). JACK PIERCE WAS THE MAKE-UP ARTIST.



# Plays that haunt

Scary skeletons don't haunt these Dal Tigers; they're haunted by embarrassing and heartbreaking plays

BY JOSH YOUNG, SPORTS EDITOR

## Pat Nearing

### *Men's soccer coach*

In 2012, the Dalhousie University Tigers were taking on the top-seeded University of New Brunswick in the AUS championship semi-final.

Dal was down 3-0 after the first half. Luckily, their centre back, Nathan Rogers, scored three goals in the second half to tie the game.

The winner of the game would go on to the national championships.

With four minutes until the end of the half, Dal's first-year defender ran towards to his own net to get the ball and accidentally knocked it in, giving UNB the game-winning goal.

Nearing wouldn't say the player's name. Thankfully, the player had the support of his teammates after the game.

"It has haunted me forever, that play," says Nearing. "I see it in my sleep, I see it when we go play playoff games so it has just been one of those ghosts that I haven't been able to extricate out of my head yet."

## Diedre Alexander

### *Women's basketball player*

Alexander played basketball for Woodstock High School in Woodstock, New Brunswick.

When she was in grade 11, they were playing a rival team and Woodstock was down by one point. She stole the ball with 10 seconds left and took off on a breakaway. She went for the game winning layup but shot the ball too hard off the backboard. Her team lost the game.

"I think about that one a lot when I'm playing," says Alexander. "It is a hard one to forget."

It was her first time in such a high-pressure situation and the mistake motivates her to improve.

"I think that every athlete is going to have one of those haunting moments," says Alexander. "Recognizing that the sports world isn't perfect and you're going to make mistakes and that's part of being an athlete."



KATELYN HAWKINS (FAR RIGHT) PLAYED WITH THE DALHOUSIE WOMEN'S RUGBY TEAM AGAINST ACADIA UNIVERSITY ON SEPT. 15. PHOTO BY JENNY FOUGERE

## Katelyn Hawkins

### *Women's rugby player*

Katelyn Hawkins knows how terrifying it is to be chased by a shadow.

The women's rugby team was in a tied game against Acadia University on Sept. 15 when Hawkins took off on a breakaway and it appeared like she was going to give the Tigers the lead. She saw, thanks to a shadow on the ground, that an Acadian player was closing in on her and she started to panic. Three strides away from the try-line Hawkins was tackled and fell right before the line. Luckily for Hawkins, the Tigers were later able to win the game.

"It is haunting, it is terrifying to watch someone chase you with their shadow," Hawkins says.

## Tim Maloney

### *Executive Director of Athletics and Recreation at Dal*

The play that Maloney would say bothers him the most happened two years ago at the U Sports men's basketball national championships hosted by Dal. The Tigers were in the semi-final game and would move on to the final with a win. There were 5,900 people in attendance at the Scotiabank Centre, mostly cheering for Dal.

The Tigers were taking on Ryerson University and the game went down to the final seconds with

Ryerson up by a point. With three seconds left, star player Kashrell Lawrence had the ball; he took a contested three-point shot but it bounced off the rim and Dal lost. "Since I have been here that is the one that really hurts the most," said Maloney. "If that went in, it would have been really fun to see us play for a national championship in our hometown."

When asked if he still thinks about it, Maloney said, "Yes, regularly."

Dal has a chance for a redo. They are hosting the men's basketball national championships again this year, which guarantees them entry into the tournament.



# Brotherly Love

## Brothers Campbell and Reilly Pickard join the Tigers

BY SARAH MOORE



REILLY PICKARD (LEFT) AND CAMPBELL PICKARD. PHOTO BY KARLA RENIC

Campbell and Reilly Pickard aren't just teammates on the Dalhousie University Tigers men's hockey team – they're brothers.

"It was fun in junior, and it's fun now," said Reilly, who is the younger sibling. "It's nice to have always someone there to help you out and go through the same challenges."

One year apart in age, Campbell (forward) and Reilly (goaltender) were often on the same minor hockey team in Halifax. That trend continued in junior hockey. They were both drafted by the Baie-Comeau Drakkar of the Quebec Major Junior Hockey league (QMJHL) Campbell in 2013 and Reilly in 2014.

They were traded to the Acadie Bathurst Titan a few months into Reilly's rookie 2014-2015 season. A year later, Campbell was traded to the Moncton Wildcats. The brothers haven't been on the same team since.

"We went through all the same experiences together over the last couple years," Reilly said, from growing up, going to school, playing junior hockey, and getting traded together.

After Campbell was traded to Moncton, Reilly played in Bathurst for the next two years before finishing his QMJHL career with the Sherbrooke Phoenix in the last half of the 2017-2018 season. Campbell finished the 2015-2016 season with Moncton. He played the next two seasons in the Maritime Junior A Hockey League for the Miramichi Timberwolves and the Truro Bearcats. He played his last season in Truro, where he captained the team and led them in points, scoring 34 goals and 35 assists in 50 games.

### Reunited as Tigers

Campbell committed to Dalhousie in April. He

said that the combination of academics and athletics was what he wanted, as well as being close to home.

"It's a really good school so I was excited to go into the business program, and to get to play in a good team in this league was really appealing to me," he said.

Reilly made his decision at the end of August based on Dal's reputation as a good school.

He's hoping to transfer into engineering after completing some prerequisite courses.

Knowing his brother would be at Dal was a factor. "It would be really hard without him," Reilly said.

Now that they're both in their first year of university, the biggest change is the lifestyle.

"When we were in junior it was all about hockey," Campbell said, whereas now the balance between school and hockey is a bigger focus.

Head Coach Chris Donnelly said that having siblings playing together can potentially be tricky if one's struggling and the other is playing well.

"Sometimes that can bring a different dynamic," Donnelly said, but so far, "we've had an extremely positive experience."

Both Pickard brothers have had successful starts to the season. Reilly has posted a .953 save percentage over two games, making 40 saves in Dal's home opener, a 5-1 win against Acadia. He followed that up with a 42 save performance in a loss to Saint Mary's.

Campbell has played two games and has a goal and an assist with six penalty minutes. He's fractured his foot and will be out for six to eight weeks.

Like most teammates, "(they) want to see each other succeed," said Donnelly.

The Pickard's may be brothers and teammates, but first and foremost, "we're best friends," Reilly said.



# Making room for transgender athletes

New U Sports policy allows athletes to compete on the team of the gender they feel most comfortable with

BY MEG MACKAY



WICKWIRE FIELD, ACROSS FROM THE DALPLEX, IS DALHOUSIE'S MAIN FACILITY FOR SOCCER, FIELD HOCKEY, FOOTBALL, LACROSSE AND RUGBY. PHOTO BY CHRIS STOODLEY

Transgender student-athletes are now able to compete on the varsity team of their choosing.

On Sept. 27 U Sports released a new policy allowing transgender athletes to participate on the team that matches their gender.

"There are great benefits to being a varsity student-athlete at a Canadian university, physical benefits, mental benefits ... athletes become part of a community," said David Goldstein, the chief operating officer at U Sports. "And there was a group of students on campus that was being excluded from those benefits."

It's a simple policy: athletes can compete on whatever team they choose.

"I've had athletic directors tell me they are so excited to let a certain student, or group of students on

their campus know that now they can compete the way they are most comfortable," said Goldstein.

Goldstein said the policy is based on the Canadian Center for Ethics in Sport (CCES) report on creating inclusive environments for athletes. U Sports involved 15 experts on the policy and it took two years to finalize.

## Breaking down barriers

Carmella Farahbakhsh volunteers with Dalhousie's South House Halifax, a sexual and gender resource center. She said that there are a lot of assumptions around what type of cultural norms are accepted in athleticism, and who is welcomed. The

new U Sports policy is a way of making sports at Dalhousie more accepting of transgender athletes.

"This is a really important step to create spaces in athleticism that are welcoming," said Farahbakhsh. "It will help create and carve space where folks felt that maybe they couldn't access before."

U Sports has not had a policy on inclusive transgender participation previously. But a policy with the National College Athletic Association (NCAA) allows transgender men to compete on a men's team. Transgender women are only allowed compete on a women's team after a calendar year of either treatment or surgery to lower testosterone levels.

One of the key guidance principles from the

CCES document was that trans athletes should not be required to undergo hormone therapy to compete in high performance sport, as there is no scientific evidence that hormone levels significantly impact athletic performance.

"That is a barrier to trans people, because all humans have varying of hormone levels, but they're not being asked how hormones affect their performance," said Farahbakhsh.

Transgender athletes will still have to comply with anti-doping regulation. If athletes are taking medication as part of their transition, then they will go through the same process as any student taking medication.

---

**"It will help create and carve space where folks felt that maybe they couldn't access before."**

---

The policy is aimed at being as inclusive as possible; as stated in the CCES document, being recognized as the gender with which a person identifies is a fundamental human right.

"It's really also important to think about shifting culture. We need to work to creating safer spaces through changing of perception, and policy in itself won't do that. It will assist in that," said Farahbakhsh.

The policy will also apply to gender fluid (a person who's gender identity changes over time or situationally) and gender non-binary athletes (don't identify as male or female), with the only restriction being that an individual can only compete on the team of one gender during an academic year.

While U Sports is taking steps in the right direction, barriers to transgender student-athletes continue to exist.

"People have perceptions still of what and how gender operates, so what people perceive to be womanhood, and what people perceive to be masculinity and manhood, and that will still be projected on players," said Farahbakhsh.



# Dalhousie Fencing Club

Friends that fence together, stick together

BY CHRIS STOODLEY, VISUALS EDITOR



THE DALHOUSIE FENCING CLUB IS TRAINING BEGINNER FENCERS AND HOPING TO INCREASE ITS MEMBERSHIP. PRESIDENT OF THE CLUB, LYAM BAILEY, AND VICE-PRESIDENT, LAURA MCMILLAN, ARE PUSHING FOR NEW MEMBERS. SEVERAL MEMBERS GRADUATED LAST YEAR SO THEY HAVE A SMALL GROUP. "ON TOP OF STRICTLY LEARNING TO FENCE, WE WANT TO BE A SOCIETY THAT GETS TOGETHER AND DOES THINGS," MCMILLAN SAYS. BAILEY AND MCMILLAN ARE PHD NEUROSCIENCE STUDENTS AT DALHOUSIE. MCMILLAN STARTED FENCING IN THE SUMMER WHEN BAILEY CONVINCED HER TO JOIN THE CLUB.



THE CLUB'S PROFESSIONAL COACH, MIKE CASEY, TRAINS MEMBERS EVERY WEEK ON MONDAYS AND WEDNESDAYS FROM 7 P.M. TO 9 P.M. PRACTICES TAKE PLACE IN THE STUDLEY GYM'S DANCE STUDIO. CASEY MAINLY TEACHES THE INTRODUCTORY LEVELS BUT HAS BEEN COACHING THE DALHOUSIE FENCING CLUB SINCE 2000 AND FENCING SINCE 1995.



MYLÉNE LAMOUREAUX-DUQUETTE IS A TRANSFER STUDENT FROM QUEBEC STUDYING AN HONOURS DEGREE IN FRENCH. SHE JUST STARTED FENCING AND HAS PRACTICED AROUND EIGHT TO 10 HOURS. "I DON'T HAVE REALLY GOOD CARDIO, SO IT HELPS ME A LOT," SHE SAYS. "FENCING WAS MY WAY TO GET BACK INTO SPORTS."





MEMBERS PRACTICED BASIC FENCING SKILLS DURING THE SESSION. THE PRACTICE ENDED WITH MEMBERS FREELY FENCING EACH OTHER. IF THE BEGINNERS HONE THEIR SKILLS ENOUGH, THEY MAY HAVE THE OPPORTUNITY TO COMPETE IN NEXT SUMMER'S COMPETITIONS. PRACTICES ARE NORMALLY DIVIDED INTO TWO GROUPS. THE FIRST HOUR IS THE PRACTICE FOR BEGINNERS WHILE THE SECOND HOUR IS FOR ALL LEVELS.



THE DALHOUSIE FENCING CLUB WELCOMES THOSE INTERESTED IN FENCING WITH ANY LEVEL OF EXPERIENCE. EMAIL [DALKINGSFENCING@GMAIL.COM](mailto:dalkingsfencing@gmail.com) FOR MORE INFORMATION.



---

**dalgazette.com**