

THE DALHOUSIE GAZETTE

October 20–November 3, 2017
ISSUE 150–03

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Reconsider that Bob Marley costume

Emulating a culture isn't the same
as honouring it

NATALIE MACMILLAN

Halloween costumes that appropriate cultures, races, and identities are not cute or clever.

They're offensive; and for some reason, it's something our politically 'woke' generation hasn't really stepped up to the plate on. It's time for a crash course in cultural appropriation at Halloween: what appropriation is, why it's harmful, and how it can be stopped.

Why is appropriation bad? It's Halloween, can't we dress up as anyone or anything that we like?

Well, no.

Appropriation means taking something that isn't yours, and pretending it is. This becomes especially harmful when dealing with races and cultures that have been oppressed and marginalized.

When a culture, filled with people of different traditions and appearances, is reduced to one single stereotype, it marginalizes this culture and narrows their identity.





Some examples: the entire country of Mexico being reduced to sombreros and ponchos. Or the many indigenous communities being reduced to "sexy Pocahontas."

Many of these costumes sexualize or fetishize an entire culture; not only are they reducing every part of this culture down into one, shallow stereotype, but they sexualizing what are considered sacred garments.

But it's honouring these cultures, can't they just emulate someone or something that they view as being beautiful?

Again, no.





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THE DALHOUSIE GAZETTE

NORTH AMERICA'S OLDEST CAMPUS NEWSPAPER, EST. 1868

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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, the Streeter, 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.

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Letter from the editor

The Gazette is the place on campus for students to have their voices heard, to keep those who represent us, and whom are employed with our tuition dollars, accountable.

In this issue you'll find hot takes on the fear of pranks, getting spooked by Halifax's history and why you should be afraid of Halloween costume appropriation.

One fear you won't find, is the *Gazette* being afraid to publish the controversial article now and again.

During the production of this issue, the *Gazette* received a misinformed and racist rant, in the form of an op-ed submission. Believing in the idea of being platform for all voices on campus to be heard, we initially accepted the piece, and that our Opinions editor would like to write a piece analyzing *why* it's racist and misinformed.

Ultimately, we remembered *we are a platform for all voices to be heard*, and to engage students and staff on campus—sometimes even with the broader community of Halifax—not a platform for bigoted and hateful ideas that target already hypervisible communities at Dal active in fighting to create a more inclusive and open campus.

The Gazette works for you. For the underrepresented on campus. For the unseen societies, those dedicated to bettering student life and opportunities.

We publish your ideas and help you form your opinions into tangible arguments—even if we don't like it, even if we drag our toes to do it.

We publish different perspectives to bring different views to the table so we can make informed decisions and actions both on and off campus.

Don't be afraid to share these differences and perspectives with your Dal community.

But we don't publish hate. *The Gazette* refuses to give a voice to hate.

KAILA JEFFERD-MOORE, EDITOR-IN-CHIEF



Christopher Stone (left) and Saif Syed. Photos provided by Ian Burkovsky.



NovaSight has an eye on improving healthcare

Student-run counselling firm wants to improve medical performance in the Maritimes

ALEX ROSE, NEWS EDITOR

Two Dalhousie University medical students have started a new consulting company. Founders Saif Syed and Christopher Stone both hail from outside of Nova Scotia, but, as they made clear by naming their company NovaSight, both are committed to the province.

NovaSight is unique for a few different reasons. Most notably, its choice of consultants:

“NovaSight Consulting Group is a startup firm in Atlantic Canada seeking to provide innovative solutions to healthcare challenges by leveraging the unique human capital, expertise, and novel perspectives of Dalhousie students,” reads its website.

NovaSight recruits students from across a range of fields, including Medicine, Nursing, MBA, MHA, and the School of Graduate Studies.

According to the same site, “they will be placed on tailored consulting teams to solve healthcare-related problems across Atlantic Canada. This approach allows NovaSight to provide customized, high quality solutions for biotechnology and healthcare organizations at very competitive price points.”

Ian Burkovskiy is four-and-a-half years into his pharmacology PhD at Dal, and is also the marketing and brand manager for NovaSight. Syed and Stone were unfortunately unavailable for interviews, but Burkovskiy was able to provide the details of the company.

He said that when Syed and Stone first arrived at Dalhousie, they were struck by how close everything was in Halifax, how many universities were clustered together in the heart of the

city. They realized it was a hotbed of untapped potential, and were inspired to create a new kind of consulting company.

“There are consulting companies that are much higher, bigger levels. The problem with them is that they usually pursue large projects. They are also obviously pretty expensive,” Burkovskiy said. “That’s not to say that we’re cheap, but we are an alternative solution to take a bite sized project and use the connections that we have.”

NovaSight is still relatively new, so they are still expanding their network. But Burkovskiy says they do already have a pretty developed assortment of consultants considering their youth as a company, with student consultants in all of the aforementioned fields and then some.

“Students kind of bring a novel perspective on this because they’re the new generation, they’re a new way of thinking,” said Burkovskiy.

“They have access to connections that would be hard to get if you’re just from the industry because we have access to the public and the academia sector of it. New fresh perspectives and really sort of up to date cutting edge knowledge because these are the people, well, they really are the future professionally speaking.”

Burkovskiy wasn’t able to comment on any of the company’s ongoing projects, since it’s not the place of a consulting firm to release the details—that privilege belongs to NovaSight’s clients. But even so, he said prospective clients have good reason to be confident in Stone and Syed’s vision—especially since the company is advised by Robert Zed. Zed has extensive experience in the Canadian healthcare sector, including his role as the Chair and CEO of Triangle Strategies Healthcare Consulting.

Burkovskiy says NovaSight is always looking for more potential consultants.

“We are looking for student involvement. If there is a student that has always wanted to pursue or at least try themselves out in the field of consulting, in the field of working in the healthcare environment, or has worked there before, we would absolutely love to hear from that person and see what they can do,” he said.



How do the NDP’s policies affect students under new leader Jagmeet Singh?

It remains to be seen, but here’s what it looks like now

MATT STICKLAND, OPINIONS EDITOR

Jagmeet Singh joined Jack Layton and Tommy Douglas as a Federal National Democratic Party leader who won on the first ballot. It’s unclear what his win will mean for students.

Singh’s main policy focus during the campaign was criminal justice reform due to his background as a defense lawyer. On his campaign webpage www.jagmeetsingh.ca/policy there are no policies directed at students.

His policies have a lot of the mainstays of NDP brand politics beyond justice reform; things such as policies to combat climate change, policies to get rid of LGBTQI2S+ discrimination, and anti-poverty.

On Oct. 4, 2017 MTLBlog wrote, “Another early promise from Singh’s platform is a fight against rising tuition fees. Better access to education is important as fees continue to rise.”

But Singh’s early platform no longer appears to be on his webpage, or the webpage of the NDP.

The Canadian Federation of Students gave all four leadership candidates a questionnaire.

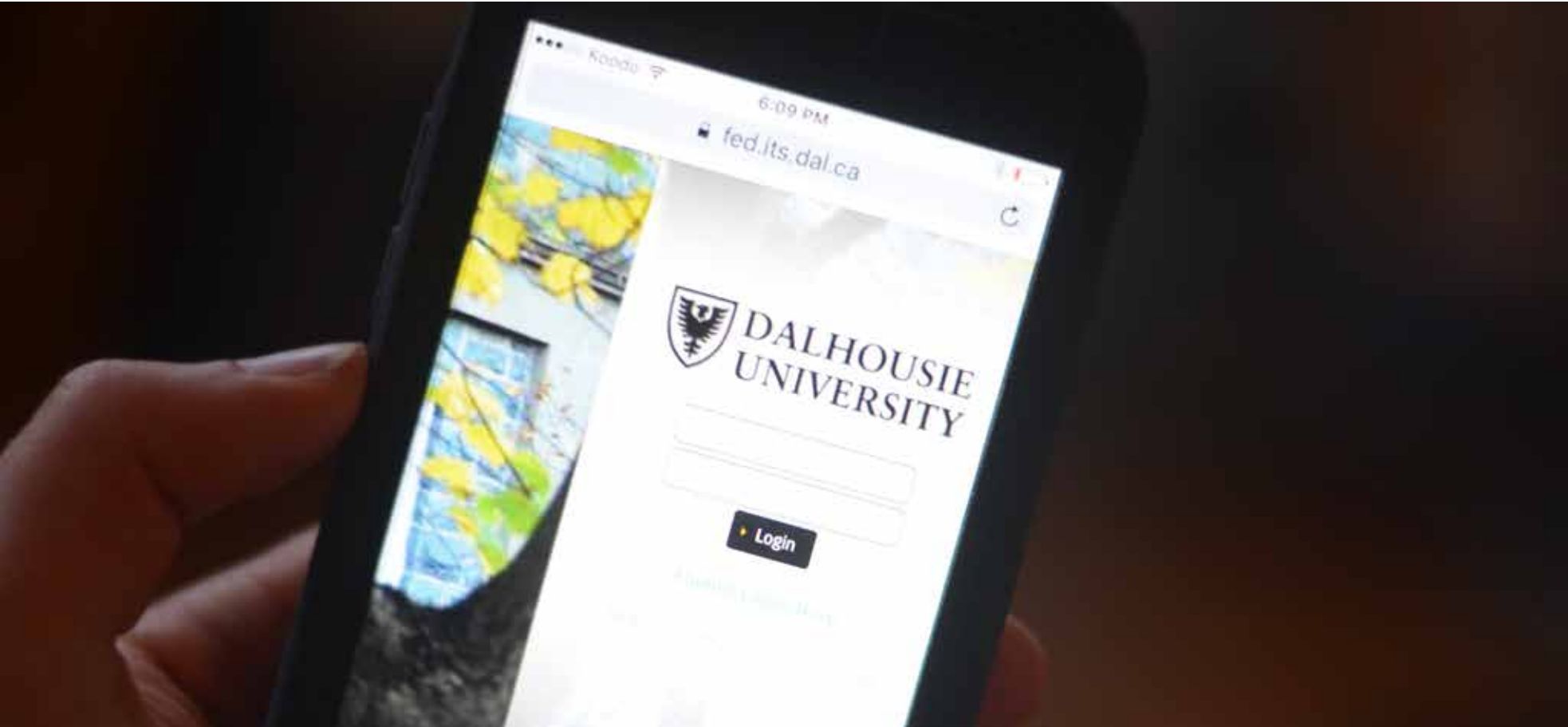
In his answers, Singh’s plan is to get rid of all tuition fees for domestic and international students; free tuition would be covered by a dedicated “Post-Secondary Transfer.” This would be separate from the current transfer payments received by the provinces for social programs and capped at \$15 billion in the first year. In subsequent years the transfer would increase based on inflation and enrolment numbers. It would be similar to the current Canada Health Act.

Singh also says he will create need-based grants to cover cost of living for those who could not afford cost of living to attend school. These are grants so they wouldn’t require repayment.

As for the current student loan burden, Singh says an NDP government would eliminate the interest on the federal portion of the student loans. He would also try and work with provinces to eliminate the provincial portion of interest. The loans wouldn’t be forgiven outright.

Singh would also eliminate unpaid internships in federally regulated sectors, such as broadcasting and telecommunications, or agriculture, food, forestry and fishing.

The NDP did not respond to an interview request in time for publication.



B00 numbers system getting “major” overhaul

Dalhousie is updating its Banner system after two decades before system problems

ALEX ROSE, NEWS EDITOR

Dalhousie University has begun work on a comprehensive and complete overhaul of its underlying software services, which are provided by the tech company Ellucian.

The most familiar of those services to students would be Ellucian’s Banner system, a name which students might recognize from their Banner number, also known as a B00 number. There are about 20–30 separate services overall, known as the Enterprise services.

When the school first implemented Ellucian’s services in the late 1990s, they took an approach to developing the software that was so last century, says Bryan Utas, the Director of Enterprise Application Services at Dal.

“One of the reasons we’re taking a step back is decisions were made, again, back starting in 1999, that if the system didn’t do what we wanted it to, then we would go and tweak it, and make it do what we wanted it to; the net result is we have a very heavily modified version of banner. It’s Dalhousie’s version of banner,” he said.

Each individual tweak—small and almost invisible on its own—compounded with the other changes over the years, creating an untenable solution.

“That was sort of a 1980s, 90s, way of thinking when it comes to software. If the product doesn’t do what you want, we’ll just go and change it,” said Utas. “But the problem is: it’s additive. We kept adding little things, and then every time Ellucian gives us a new version, which is essentially every year, we have to look and say, ‘well, did they change the same code that we changed?’ And if so, we’ve got to reapply all those modifications.”

The further the school got from the original software, the more modifications they would have to make each year. It got to a point where it was almost impossible to keep up, and if the school didn’t do this update now, pretty soon it would be.

To avoid this problem after the new update, the plan is to change some business practices

to work with the core Ellucian product, as opposed to the other way around;

“This is the chance for a clean slate,” said Utas. For example, one of the biggest issues is Dal’s use of X/Y courses—a functionality that Ellucian, an American company, doesn’t support, since it’s not common practice in America. That forced the Dal system engineers to tinker with the core software to accommodate the X/Y courses, which eventually accounted for a quarter of the Dalhousie-specific changes in the programming, said Utas.

Going forward, the school could do away with X/Y courses altogether to solve this problem—an example of changing business practices to work with the core Ellucian product.

Ian Nason, the Vice-President of Finance and Administration at Dalhousie, says the upcoming upgrade is “major” compared to others in the past. He doesn’t yet know how much the upgrade will cost in the end, but that it will be a “significant sum.”

“We’re aware in general of what it cost other institutions to implement packages—not just Banner—but other vendor software at their universities,” he said. “And it is central to the way that business processes are done in universities.”

Even though the update will be expensive, Utas said that one of the main reasons Dal chose to stick with Banner after a lengthy review process is to save money; the new update will cost a significant sum, but not as much as installing a completely new system.

“To implement a new system is estimated to be in the range of \$20-\$40 million, just a ridiculous amount of money. We got the system, it’s probably going to cost us some just in terms of training to move on to the new one, and it’s certainly going to take us two or three years, but from a monetary perspective I think it was a pretty easy decision to make,” said Utas.

The goal is to present a budget proposal for the final Board of Governor’s meeting of the year, on November 28th.

On-campus counselling

Dalhousie Health and Wellness absorbed Dal Counselling in effort to make program improvements

HANNAH BING

The counselling services provided by Dalhousie Health and Wellness is arguably one of the most important services that is accessible to the students of Dalhousie University and the University of King’s College.

Dr. David Mensink has been working as a psychologist at Dalhousie since 1988, so he’s witnessed first-hand how the demand for counselling has changed over the years.

“There has been an increase every year that I have been here, but exponential growth in the past few years,” he said.

Dal Health and Wellness tries to make improvements to keep up with the ever-increasing demand, but it can be difficult. With demand comes supply—or lack thereof, and Dr. Mensink is aware that Dalhousie isn’t able to serve everyone, even though they have been making improvements.

“They can never have enough counsellors,” he said.

Last year, the stand-alone service Dal Counselling was folded into Dal Health and Wellness—for a more holistic approach to treating students.

“Basically, Health and Wellness is the physicians down the hallway, and the psychologists and the counsellors here,” said

Dr. Mensink. “There’s also health promotion—but the major is those two units.”

This year, Dal implemented a new program designed to eliminate the long wait times that students have experienced in the past. They now offer same-day service; they’re open 8 a.m. until 7 p.m. to accommodate students who get out of classes later. Another big change, courtesy of the Dalhousie Student Union, is that Health and Wellness now pays for additional counsellors through health fees, including a counsellor exclusively for international students.

One King’s student who has used the counselling services both this year and last, said that not every aspect of the service is improving.

She wished to remain anonymous, because she didn’t feel comfortable enough to publicly attach her name to her story.

The student said the biggest difference between this year and last was the lack of a receptionist. When she went last year, the receptionist was “bringing a pleasant, warming, and informative presence to the atmosphere,” she said.

This year, there was no receptionist when she went. Instead of being able to talk to someone immediately, the student sat in the waiting room for an hour before anyone working there realized her situation and instructed her to take a number and

wait for it to be called.

The student was fortunate enough that her state wasn’t too pressing; she was able to wait an hour before someone finally advised her, but if she had been in need of more urgent attention, the presence of a receptionist would have been vital.

“I would have walked away because I felt uncomfortable and that there was no one there to help me,” she said.

She appreciates therapy and what it does for her, but in her personal experience she sees potential improvements that could be made in Dal’s system. After waiting for an hour to get help, she felt uncomfortable about the idea of therapy for the first time in a long time.

The student’s confusion was perhaps caused by the recent merger of Dal Counselling into Dal Health and Wellness.

Dal Counselling used to have its own office, with its own receptionist; patients now check in for every appointment at the main Health and Wellness office, and then go down the hall to the waiting room near the counselling offices.

If a student wishes to make a counselling appointment by phone, it’s recommended to call the Health and Wellness Centre at 902-494-2171, because there is no more designated service that exclusively provides counselling.

There is no more designated service that exclusively provides counselling



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The role of art is not to conform within the current border of acceptable ideas.

Censoring the arts

Animal rights activists cause Guggenheim to pull artwork from historical and political art exhibit

LEXI KUO

Art and China after 1989: Theater of the World is an exploration of and into the cultural, historical, and political landscape of China.

It will be the largest exhibition of this topic to ever take place in North America; the exhibition opened at the Guggenheim Museum in New York City on Oct. 6, and three major works, including the exhibition highlight, titled *Theater of the World* by Huang Yong Ping, have been pulled.

This last minute adjustment to the selection of works that will be displayed at the Guggenheim, is the result of vehement protest from animal rights activists. Perhaps to call the uproar a protest is an understatement.

The Guggenheim has stated that the response to these works is well beyond anything they have ever faced in past instances

of art controversy. The Guggenheim has received threats of violence against the artists, the museum, and museum staff.

The opposition to these exhibitions is misguided, and demonstrates a narrowing public view that is ultimately detrimental to society.

The work titled *Dogs that Cannot Touch Each Other* is a video showing four American pit bulls running on non-motorized treadmills aligned so that the pit bulls are facing each other, but can’t touch. The running is divided into three segments: seven minutes of running, followed by seven minutes of rest, followed by another seven minutes of running. This is meant to represent the circularity and savagery of human life.

The next work, titled *A Case Study of Transference* is a video showing two pigs copulating

in front of an audience, each painted with illegible Chinese and roman lettering; this is meant to represent the intersection between the primitive and the modern influences associated civilization.

Finally, the signature work, *Theater of the World* involves many insects and reptiles enclosed in a wooden structure and represents human nature, and the workings of modern society, in that throughout the span of the exhibit, some animals will survive by eating the others, while some will die out.

The three works that were pulled from the exhibit are undoubtedly controversial and the ideas represented may be uncomfortable. The three works are not a violation of animal rights.

Dogs that Cannot Touch Each Other is the primary topic of debate regarding animal

rights. The pit bulls featured in the piece were thoroughly cared for, they were examined by veterinarians both before and after the performance.

Meiling Cheng, a notable performance art critic, writes in her essay studying the artists’ works, that “during the intermission, the human trainers cared for the dogs diligently, giving them water and rubbing down their furry bodies to relax their muscles.”

One can hardly say that 14 minutes of running is strenuous for any large healthy dog, let alone the trained fighting dogs featured in the art work.

The other two works, *A Case Study of Transference* and *Theater of the World* have not been discussed in detail in regard to animal rights, likely because these exhibits are more straightforward in terms of animal treatment, as well as the fact that dogs are usually assigned greater anthropomorphic value, given the role of domesticated dogs in western culture.

The role of art is not to conform within the current border of acceptable ideas.

With the removal of these works, one must question our decreasing ability to introspect clearly into the realities of the modern world—ideas that veer outside of these borders in any way, are often faced with insurmountable resistance. The wider implications of art should take precedent over the significantly narrower implications regarding the technicalities of animal treatment given that the animals weren’t harmed.

The issue with these artworks is not in the direct treatment of these animals, but in the degradation of the animals to mere spectacles of human entertainment. If this is the case, consider air Air Bud, and other animal-based movies; animals are used for entertainment purposes, and yet, are not met with controversy.

It’s the reason that the controversy over the Guggenheim artworks is unwarranted. These animals were not harmed in the making of these artworks, to call these works a spectacle isn’t valid. The purpose is not to draw focus to the animals themselves, but to the ideas they represented.

These artworks reflect the human injustice and oppression that occurs on a much larger scale, and to a much greater severity. Perhaps the conversation ought to be about that.



The attack on British culture (aka decolonization)

The conflict between informing and giving a platform to hatred

MATT STICKLAND, OPINIONS EDITOR

Dalhousie University is planning on changing the mace that’s used on-stage during graduations.

As part of the university’s “strategic planning” they’ve established a committee and opened up a call for submissions to replace the mace with a different symbol that’s more inclusive and diverse. The second call for submissions is going on right now. When submissions were first opened in March of 2017 they received three submissions, none of which were approved by the committee.

In response to this, the *Gazette* received an opinion piece that is, well—racist.

There’s no other way to describe a piece that wonders what will happen “if British culture and values are equal to those of Africans or the Mi’kmaq.”

And really, the piece stood no chance. The mace—a weapon—was crafted to be representative of four foundational nations of Canada: the English, French, Irish and Scottish. Any opposition to replacing the mace to make it more inclusive comes from a place of bigotry almost by default.

My first reaction was to just not run it. But doubt started to creep in—if freedom of the press is a core belief, how could a voice be censored? Is censorship okay if the only alternative is opening up the *Gazette* as a platform for hatred?

Even though this represents a small group of Canadians, these voices exist in our discourse. If they exist, don’t we need to inform the public that they do?

With this in mind my opinion on the piece started to shift. Perhaps it was better if the submitted piece ran, but with a counter piece right by its side. Explaining, point by point, just how bigoted the submitted piece was. That felt good. If felt righteous.

But it’s not necessary.

Those who agree with the bigotry would just be happy that their message got out. Writing it became an exercise in self-gratification. Existing only to appease vanity.

In reality, the argument isn’t worth anyone’s time to refute. Much like refuting climate change denial, there’s no point because the ship with the facts has sailed. It would devolve into an exercise in vanity with two white dudes blofing (verb: to discourse at length in a pompous or boastful manner, particu-

larly with negative or pejorative implications. To ‘talk shit’ in order to make oneself look good. Cross between bloviate and defecate.) at each other to see who needed bigger underwear.

But it’s still important to address that white supremacy and the alt-right are on the rise. It’s not important to explain why the piece is wrong—we know it is—but it’s important to explain why the *Gazette* received it in the first place.

It’s an open secret that white supremacy and the alt-right are on the rise, specifically in young, white, men. From the outside, it doesn’t seem to make any sense—why would the group with all the power need to get more power? Clearly it must come from a place of hatred, right? Not to downplay the reason these groups were created in the first place, because in some cases hatred probably was the founding principle. But that doesn’t

yacht-loads of money.

Where men become vulnerable to the alt-white message is in combining these two things: their life is getting financially harder, and they don’t have policies in place to help protect them.

Those of us who’ve had the benefit of quality education, progressive parents and access to post-secondary understand there may be limited instances where those two things work in tandem to deny a job or two—we understand that we will probably be able to get a job, or more likely a career, because overall, being a white man is still objectively very good.

Those who have not had the same benefits look for answers. They find them in the institutional and systemic structures of racism Canada was founded on.

Traditionally, the left is the home for people who are looking for equality; where white men are called upon to be allies, to use our positions of influence and privilege to help with the huge gaps in equality that still exist in our society today.

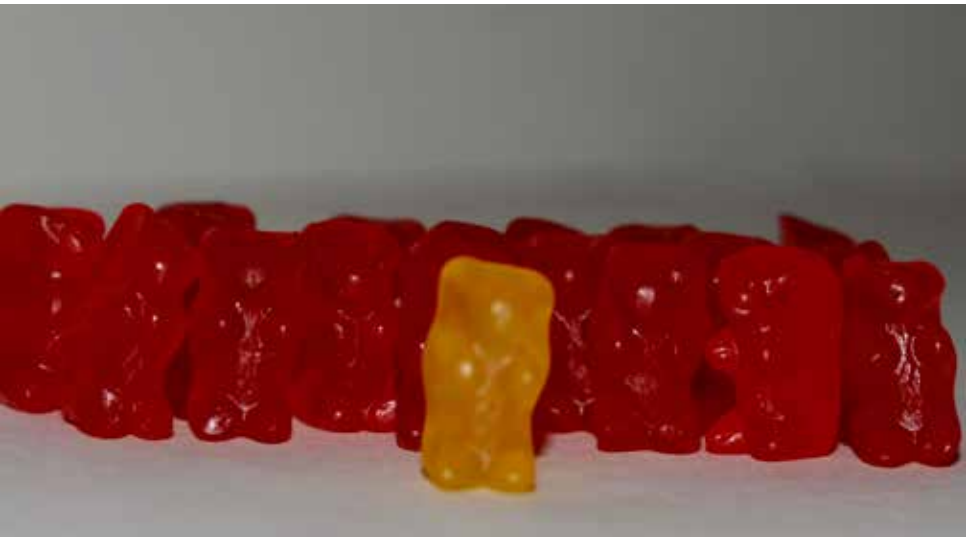
Most of us understand that if the discrimination around carding ends, so too will the other discrimination in policing. Police use discrimination, or, “probability” to make their jobs easier. If we take it out of their toolbox then it’s gone. No higher roadside stops in black neighbourhoods. No being arrested in a domestic call just for having a penis. Stopping discrimination doesn’t stop at ending carding.

The promise of a better future in the abstract is not always good enough. For someone struggling in poverty, who doesn’t have the proper foundation of education; they look for answers now. Those seeking to gain power in white supremacist groups have latched on to this: the few serious issues that white men face. They exploit the desire for these men to have their problems fixed right now.

They offer a tailor-made solution: the problem isn’t you, it’s that your world has been stolen from you. They offer to help take it back.

In order to take it back, the *Gazette* gets pieces proclaiming that there’s an attack on our British tradition.

There is.
Welcome to Canada.



Halloween? More like Halloweird

Examining the conventions of crime and candy in the modern day

LAURA HARDY

Holidays are weird. Seriously. Think about it. At Christmas, a large jolly man in a red suit flies through the sky and delivers presents into our homes via a chimney. At Easter, a big fluffy bunny leaves plastic eggs full of chocolate.

Then there’s Halloween: no strange creature or person enters our home, instead we knock on strangers doors and ask for candy.

Don’t get confused, Halloween is great. Halloweentown is the best movie ever. But when really thinking about it, the whole concept of modern-day Halloween is odd.

Not only that, but Halloween now feels different than 10 or 12 years ago. There was never any worry about what might be hiding in our candy. We checked everything—not for razor blades—to make sure nothing was open and potentially spoiled.

Special Halloween treats were the best. I had one neighbour who made fudge every year. She was the favourite house of the night. Having grown up in the country, we always had to have a parent to haul us around—she was Dad’s favourite too, she always sent a baggy out for him.

Now if someone wanted to try and do that same, sweet! (Pun intended.) But that homemade candy would be tossed without a second thought in the city.

People are so wary of crime, even though crime rates are going down; according to Statistics Canada, crime has gone down 28 per cent since 2006.

People are exposed to crime everywhere though—real and fake. It lives in our television, books, and our newspapers. We’re amazed and entertained by it as a society.

Crime constantly being in our faces leads us to believe that crime now is so much worse than twenty years ago. When in reality, it’s not the case.

We’re living in an over sensationalized world; things are constantly being made into television shows or movies “based on a true story.”

Making A Murderer has people questioning their neighbors they vaguely know in passing or maybe not at all.

There will always be a huge difference between country and city when it comes to trick or treating.

The community atmosphere is different. My dad knows everyone within a 16 kilometre radius of our family home. No joke. Everyone.

He walks into the community gas bar or diner and don’t expect him to get out for at least 20 minutes, depending on how many people are in there. He talks to them all.

Knowing everything about everyone makes a person trust them when they feed your children baked goods. Or at least who know who to trust and who not too.

Halloween has always been about the spooky and the scary. Goblins, ghosts, and ghouls. Now instead of the make believe, people are worried about the real monsters. The ones who don’t wear masks.



Due to the festivities of Halloween, it’s easy to forget that this issue continues to oppress and marginalize these communities.

A culture, not a costume: traditional drummers, dancers, crafters and Elders gather for the annual Dalhousie Mawio-mi. Photo by Alexandra Sweny.

RECONSIDER CONT'D FROM COVER

Emulation is not honouring.

At the end of your Halloween party you can go home, take off your costume, and go to sleep, free of any sort of oppression that the culture you’ve pretended to be a part of has faced.

The black community is told by white people that they need to tame their afros and take out their dread locks because it appears unprofessional, or ghetto, but white people can put in dread locks and dress up as Wiz Khalifa for Halloween?

Cherry-picking the desired aesthetics for a Halloween costume doesn’t also come with the societal obstacles that come with being black.

So, if appropriation is so harmful, why aren’t we quicker to pick it out of a crowd?

How do these types of costumes slip through the cracks?

Due to the festivities of Halloween, it’s easy to forget that this issue continues to oppress and marginalize these communities. At a party it’s easier to let a friend’s cute costume slide because it would cause friction in that friendship—that our friends may be offending is easier to look past.

It’s much easier to point out Hilary Duff’s “Pilgrim and Indian” costume and call her out.

Even if we recognized it within our circles and do nothing.

Racism and appropriation can sometimes be awkward to talk about. Especially when it’s our friend, at a fun, festive, and lighthearted Halloween party.

No one likes telling someone that they’re being insensitive, and no one likes hearing they could be contributing to negativity. But it’s up to us to ensure these difficult conversations are had. Being an ally is step one to having a more inclusive campus. These costumes are easy to avoid. So, ask some questions:

Does my costume belong to a culture that is not mine?

Does it sexualize a traditional garment?

It’s an issue that can so easily be avoided, and it is simply a choice of not being ignorant. Be the opposite of ignorant. Look out for it. Be aware.

You’re not being “too PC” by pointing out your friends’ costume, you’re just being respectful to those who’ve been marginalized. A witch, a ghost, a boxer, a police officer. You’ve got options, so next time your friends brings up a Bob Marley costume, tell them to reconsider.

The exception, not the rule

Halloween’s allure is the crave of breaking the norm

JOSEFA CAMERON

Halloween parties tend to be extra everything.

Extra loud, extra wild, and extra fun (this last point is debatable.) Whether or not you attend a Halloween party this year, the recklessness is inevitable. There will be a slew of messiness in the streets and raunchy documentation on your social media feed come Wednesday morning.

Trick-or-treating has been tradition for children in North America since the 1920s. Most of us grew up going door-to-door on Halloween night, stuffed in our costumes and inspecting our treats at the end of the night.

In preparation for the night, parents would paint our faces and sometimes even sew magnificent costumes. We’d stay up later than usual, carving pumpkins, and eating candy throughout the weeks that followed—sometimes resulting in missing a day of school with an upset stomach. Everything relating to Halloween as a child screamed *exception*.

One year, I remember my grey, mouse

costume bursting at the seams. My parents had swaddled me in winter clothes and pulled the costume over-top—as is sometimes required while living in Canada.

I looked ridiculous. Regardless, I felt a sense of confidence as I mounted doorsteps and squealed, “trick or treat!”

I didn’t look like myself. I could eat too much candy. I could stay up late. With a mixture of excitement and a sugar high, I could even behave differently.

These exceptions once given to us by well intentioned parents and teachers have translated into exceptions we give ourselves. We’ve learned to associate masked costumes with the concept of exceptions—doing things we wouldn’t normally do. And this association has made its way into our adult lives manifested by excessive drinking and wild behavior.

In high school, I attended a Halloween party where I dressed up as a member of KISS. I was unrecognizable. Instead of opting to

drink excessively or destroy some furniture—which would have been more fitting as Peter Criss—I thought it would be funny if I simply didn’t talk to anyone and stood in silence. This behavior of mine isn’t too weird for a high school party, however, I felt extra confident in my actions with my hairspray, platform shoes and hidden identity.

Breaking social norms—behind the safety of your costume and disguised as something you’re not—is a norm.

Excessive candy consumption in childhood has morphed into excessive alcohol intake in adulthood. Vandalism and property destruction rates increase. People scare themselves by visiting haunted houses and

Excessive candy consumption in childhood has morphed into excessive alcohol intake in adulthood

Halloween and its affect on people has bred so much curiosity that psychologists have even conducted studies on the situation. In 1976, Dr. Ed Diener researched the conditions that prompt trick-or-treaters to overindulge. He and his colleagues discovered that the ritualization of exception during Halloween is a product of anonymity and deindividuation, meaning people lose a sense of individualism and social restraints in groups.

So, during Halloween, taboos are relaxed.

watching horror films. We crave the exceptions we were once given.

One word of advice—however fun Halloween may be to you—be careful what you excuse and where you place your exceptions. Excessive drinking, for instance, is dangerous and problematic.

Although giving yourself exceptions can feel like a treat, you may just be tricking yourself. Who you are playing trick-or-treat with this Halloween?



History of haunting in Halifax

Halifax Citadel Ghost Tours highlight Halifax’s spooky past

BY JESSICA BRIAND WITH FILES FROM MADDIE WATSON

Halifax Citadel Ghost Tours draws local visitors to the hill for a night of spookiness and intrigue during the summer and fall.

Halifax Citadel saw about 495,000 visitors in 2015/2016. Although usually seen as a tourist attraction, the ghost tours aim to please locals by focusing on the spooky past of the city.

The best part of any ghost story is all in the way it’s told; staff members at Citadel Hill undergo specific training in order to give the tours.

“We started with a short tour after work where our supervisor, Mr. Adams, who runs the program,” said ghost tour guide, Danielle Arseneau. “He gave us the run down on how to give a good ghost tour and told us a few stories, but not all.”

Given a packet with more stories to memorize the storytellers-in-training must shadow a city tour guide during a ghost tour to see how others tell the stories. Once completing these steps, the tour guides are ready to curate their own tour.

There’s leniency in the way stories are told, but the facts are based on evidence gathered from reports, from commission-

aires, diary entries and stories from other visitors.

“The quality of a ghost story lies in how it’s told, not so much in the story itself,” says Arseneau. “So as long as you get the point across and people enjoy it, you don’t have to get every part of the story perfectly.”

Maddie Watson attended a ghost tour in early October and experienced the incredible storytelling first hand.

“My favourite was about a little ghost girl trapped in a well,” Watson recalled. “He described the story very well. It goes as follows:

‘Soldiers were posted down at the old town clock during the 1850’s, one night a guard went to dip his bucket down into the well but when he got out there he saw what he thought was a little girl inside. He reached down to try and grab a hold of her and pull her out of the well but he couldn’t grab the girl, he couldn’t grab a hold of her because his hand would go right through.’

Now the story goes on for a while but it ends with them

filling the well with rocks and closing it off to stop the ghost sighting.”

Watson originally bought her ticket out of intrigue about Citadel’s past. She summed up the evening as spooky and enjoyable due to the quality of the stories told throughout the night.

“People really like to be scared,” said Arseneau.

“The act of being scared releases endorphins, so there is some science behind it. But generally, I think that people are drawn to things that are foreign and unknown to them,” Arseneau sums up, “I think people enjoy hearing about the strange things going on in their city. Like they think they know the city and the Citadel well already, but then there’s a new and interesting thing about them.”

Halifax Citadel Ghost tours run every Thursday, Friday, and Saturday starting 8:30 p.m. at the main gate until October 28; only private tours will be offered after this date, so check out a tour while you still have the chance!

If your prank is a scheme it sucks

A prank is funny, a scheme is mean

SAUNDER WATERMAN

You rush down the cold, hard stairs into the basement. Your eyes dart around the room. Looking for shadows, breaths short and shallow. Pulse pounding in your ears. The lights will be on soon. You know exactly where you want to hide this time, sprinting on tipped-toes into the corner behind the couch. The lights flash on, but you’re still in shadow. You hear your younger brothers weight creak the top step of the stairs...

Just in writing the premise for this prank, it’s easy to recall the giddy excitement that accompanied the preparation to scare a brother. It’s a universal feeling for anyone who’s had a sibling, or friends. It’s not even the specific memory of a prank. Just a vivid memory of the euphoric anticipation of the prank.

We all know what comes next: the tentative walk down the stairs, sometimes in tandem with the pleading to just leave them alone. What’s going happen always comes, it’s always successful: the jump-scare.

These days, pranks tend to be some Youtuber who documents a week-long plan to stage a breakup with his girlfriend.

This is a scheme.

A scheme has a nefarious undertone to it that always makes the act of deception sad and hurtful. A scheme—especially in the age of the internet—is made with an audience in mind. The idea is for the deceiver to share in the joy of the act with the audience, rather than the deceived. This is inherently un-prank-like.

The jump-scare prank genesis of pranking is the first kind of prank learned as a kid, and it’s spontaneous. There’s no plan to spend a whole day skulking around, hiding behind a door for when your mom comes home from getting groceries. The audience and the target are the same.

In schemes, the target of your deception becomes objectified by your cause: they are reduced to an object of amusement. This dehumanizes them, and keeps them from having the fun you and the audience are having.

Jump-scare pranks are strangely inclusive. Most of the time the audience is very small. It’s only the target; in a standard, run-of-the-mill child’s jump-scare prank, there is only you and your target.

While you get the experience of scaring them, they unknowingly get the horror movie exhilaration that comes with being scared. After you scare someone, what’s usually the first thing they say?

“You got me!”

There’s a connection between the two people, an understanding of an interplay that both parties are a part of.

In a scheme the YouTuber turns to the camera and says, “we got her.”

It draws you in just to freak you out

Horror movie takes the innocent and makes it terrifying

KATERINA LYTRAS

Classically, clowns are around to make you laugh—this is not the case in the film *It*.

The killer clown Pennywise is a shape shifter whose personal favourite form is a tall, balding, sharpen toothed grinning clown. His food preference: children.

Surprisingly, this horrifying enigmatic creature is not the centre of the film.

It focuses on the lives of a group of children, ‘The Losers’ Club; a group of five boys and one girl are haunted and hunted by this creature living in the sewer system in their town of Derry.

These children bring a special quality to the film that softens the horror genre. Each kid in the group has a personal fear, or is going through a traumatic experience in their home lives; but they remain funny, honest and bound to one another.

Imagine taking the courage of the kids from *Stranger Things* and the lunacy and provocative nature from the boys in *Stand By Me*, smooch them together to form a new group and you have ‘The Losers’ Club.

There are moments of wide-eyed panic when the children come face to face with the clown creature. There is no consistency with Pennywise, because it changes frequently in its shape and its personality. The true horror of this creature is its specialty to cater to your personal, deepest, fears.

This film, unlike the majority of horrors, is heavy in dialogue, giving the audience the ability to know its characters well. Stephen King was the first to give the movie a thumbs-up of approval. *It* became the highest grossing horror movie in history in a matter of weeks.

The children in the Losers’ Club evoke not only empathy from the viewer with their tribulations, but put the audience at ease with their naive, childlike humour and courage.

It has a 1980s movie feel, with young love and kids whose mouths should be washed out with bars of soap (with really good CGI, of course.)

The anticipated remake is more a coming of age story with thriller qualities than it is a horror movie. Yes, there’s blood. Of course, kiddies are eaten, but there’s a lack of detachment from the film that regular horror movies have. The film ends and instead of being exciting for the theatre lights to turn on, you want more. Luckily, Pennywise returns every 27 years—the Losers Club will be back for a sequel.

Horror Rating: 7 — With coulrophobia (the fear of clowns) 🦇



Fact is scarier than fiction

Podcast *Lore* storytells true encounters with the supernatural and spooky things

TARINI FERNANDO

A woman takes a hike in the woods and is never seen again.

A patient at a psychiatric hospital is killed by his roommate’s because they are annoyed by his snoring.

A famous poet claims to see his doppelganger, and soon after, dies at sea.

These stories are among the many frightening, but true tales explored in the popular horror podcast *Lore*; created in 2015 by Aaron Mahnke, the bi-weekly series recounts historical horror stories surrounding folklore from around the world.

With tales about the strange disappearances of visitors at a mountain in Vermont, to the 16th-century Hungarian count-ess who killed hundreds of young women, and the bloody family murders of Leap Castle in Ireland, *Lore* never fails to chill its audience to the bone.

The best part about this series is its focus on good story-telling. Just as folklore is passed down from generation to generation, Mahnke, with his engaging narrative style, masterfully passes the lore onto us.

While it can, at times, include some more-than-unlikely first-hand accounts of the supernatural, *Lore* always gives its audience some facts worth listening to.

Perhaps the ghost sightings at the Trans-Allegheny Lunatic Asylum are simply creations of its visitors’ imaginations. But, the truth of the terrible treatment and subsequent deaths of several of its patients will haunt its halls forever.

What is it that draws us to these true crime stories? As terri-fying as paranormal tales may be, the idea that ordinary people are capable of purely evil acts is what frightens us the most.

Lore shows us that history’s most horrifying atrocities were caused by us humans, and not the supernatural.

As the show’s slogan reads: “Sometimes the truth is more frightening than fiction.”



Horror movie-but-not: *Mother!*

Disconcerting almost-horror film will leave you intrigued debating theories

KATERINA LYTRAS

Whispers of “what did I just watch?” escape the mouths of viewers leaving and commenting on Darren Aronofsky’s newest film *Mother!*.

This isn’t to say the film is deemed “bad” by its viewership, but rather that *Mother!* screams for deeper attention than your average thriller. Throughout the film you find yourself asking so many questions as to what exactly Aronofsky is alluding to with his arrangement of symbols and references.

If you are someone who enjoys a film where you can sit, watch the plot unfold seamlessly, with little personal involvement this movie is not for you. Like the majority of films made by Aronofsky, *Mother!* asks not only for your utmost attention, but for your personal theories.

Mother! has references to biblical texts, to children books and to cult ideologies; the film gives off multiple ideas of what the over-arching purpose of the film *could* be, but doesn’t offer any form of simple dead-end expla-nation. Aside from whether you want to test your power of understanding references and allusions, or are watching for enjoyment, this film is a sensory shocker.

Throughout *Mother!* there are moments that will send discomfort into your expression. There are times where you’ll want to look away from the screen, not because the film is horri-fying, but because of the genuine awful and unsettling nature given by the characters.

With little understanding of the characters with each being nameless, the audience is never

given any sort of certainty of what they are going to do. When you are not stuck slouching in your chair to find a comfort away from the weary scenes on screen, you are sitting on the edge of your seat trying to puzzle together what could possibly happen next.

Even in interviews at TIFF Aronofsky shied away from answering specific questions like what the mother was drinking.

For some, the enjoyment of this film comes down to the understanding of what the director is attempting to mimic and recreate.

In an interview with *Entertainment Weekly*, Jennifer Lawrence says that she thinks the audience should do their research before viewing the film, “It’s better to know and under-stand the metaphor and allegories because then you know what you are looking at” she said.


In contrast to Lawrence’s advice, there’s a certain kind of pleasure felt in leaving the film conjuring up ideas and theories of your own.

Though the film is not to be considered a horror, it certainly is cringe-worthy and unsettling. *Mother!* is not for the squeamish and impatient and certainly is not made for someone who watches films through the cracks of their hands. You will miss out on an important part if you look away for too long.

There is nothing but room for imagination left as you walk out of the theatre. The answer to the whispers of “What did I just watch?”—what-ever you think it might be: watch, and debate.

Horror Rating: 5

Photo by Niko Tavernise/Paramount Pictures



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Abandoned buildings of Nova Scotia

Unique sites of wonder

MICHAEL GREENLAW

1. Beaver Bank Road

Somewhere past Beaver Bank Road, there's an old, abandoned, radar base; it used to be owned and operated by the Royal Canadian Air Force up until 1964. During the mid-1970's, the base was converted to a concrete plant for a few years before being abandoned. Now, the radar base is mostly visited by photographers, videographers, graffiti taggers, or teenagers looking for their next spot to smoke up. My friends only knew of one way to get into the building: through a small slit up on the second floor. I wish I'd brought extra batteries for my flashlight for this photo shoot!

2. Chebucto Head Road

At the end of Chebucto Head Road, there's a working lighthouse only accessible by foot down an old beaten road. Just around the lighthouse is this old war bunker. More bunkers similar to this one can be found around the south-eastern coast line outside of Halifax. The most accessible ones can be found in the York Redoubt National Historic Site out in Ferguson's Cove.

We capitalised on the evenings lowlighting to take some long exposure shots. The light illuminating the building was produced by us running around and inside the building with our flashlights.

3. Downtown Halifax

This photo was taken sometime in the spring of 2017. With the new buildings being constructed downtown—old ones had to go!

After taking pictures of the Halifax ferry on a foggy day, a friend and I decided to head up Citadel Hill to capture some cool architecture shots with the fog; then it started to rain! We ducked into the first open door we spotted so our cameras wouldn't get wet. We'd stumbled into a building the city was in the middle of tearing down. Of course, being photographers, we exploited the unforeseen opportunity.

4. Chebucto Head Road

Also located at the end of Chebucto Head Road is this "abandoned" building. The house has many rumors surrounding its origin, its owner, and why it's been uninhabited for as long as I can remember. I think the story I like the most is that the owner was a wealthy American actor; he fell madly in love with a woman and spent a fortune building this luxurious, seaside summerhouse for her. I forget some of the details, but I think one of them sadly passed away. The fully furnished building is just sitting there, overlooking Duncan's Cove and wards off trespassers with its rather loud security system.

5. Port Joli, Nova Scotia

Sitting just outside of my cottage on the south shore, this old barn has been slowly falling apart over the years. Before my family bought the property in 1969, the MacDonald family owned the farm. Yes, yes, my cottage is Old MacDonald's farm. MacDonald's Old farm?

To the left of where this photo was taken, there's a much larger room where horses and other farm animals once lived. The roof has since caved in and the floor is covered with porcupine droppings. It will only take a few years until this room collapses and is nothing but a pile of rotting wood.

6. Port Joli, Nova Scotia

Welcome to the abandoned fishery. Somewhere on the south shore of Nova Scotia, this abandoned fishing warehouse hasn't been in use for at least two years. The windows are completely boarded up, and doors locked. Looking through one of the broken windows on a foggy day, all I saw was a long narrow hallway that leads to a room with old rotted lobster traps lying about. Wires and debris hang from the ceiling. Although the inside of this warehouse is abandoned, the exterior is still used to store usable traps and as a parking lot for fishermen using the nearby docks.





(L-R) An audience members puts on a pair of augmented reality glasses at GEM Lab’s Oct. 14 Nocturne exhibition; editor-in-chief Kaila Jefferd-Moore sweeps as the virtual stone makes its way down the sheet. Photos by Alexandra Sweny.

Nocturne exhibit bridges science and art

Dalhousie’s GEM lab engages community with interactive art show

CHIARA FERRERO-WONG WITH FILES FROM JESSICA BRIAND, ARTS AND LIFESTYLE EDITOR

Halifax had its 10th annual Nocturne: Art at Night event on Oct. 12 and 14 showcasing the local art scene in the city.

Nocturne is a non-profit organization run largely by volunteers dedicated to creating the most immersive and unique art experience for the people of Halifax. Every year, Nocturne collaborates with a curatorial team to come up with an overarching theme for the artists, and this year the theme is “Vanish.” Among the groups that will be featured at this year’s Nocturne is Dalhousie University’s GEM lab.

The GEM lab, or the Graphics and Experiential Media lab, is a research group within the Faculty of Computer Science. GEM concentrates on a variety of subjects including augmented and mixed realities, immersive visualization, mobile computing, animation and simulation, new media, and physical computer interfaces. The research conducted by GEM is applied to various fields including gaming, cultural heritage, and interactive art.

GEM puts on one of their interactive events at each Nocturne; it’s especially interested in how users react to the interfaces they create, making Nocturne the perfect place to conduct research on how their projects are received, while also creating their unparalleled interactive art.

This year marks GEM’s sixth project with Nocturne.

Dr. Derek Reilly, an assistant professor at Dal’s Faculty of Computer of Sciences, describes “Curling Virtuoso,” this year’s exhibit from the GEM lab as “a mashup of curling and Guitar Hero”.

With the help of John Newhook from the Department of Civil and Resource Engineering, GEM has created a curling simulator, using a real curling broom as the interface.

The way the exhibit works is this: when the Nocturne attendees use the curling broom, the broom works simultaneously as a bow, creating music while playing a game of curling.

Dr. Reilly explained that for their projects, they often use

classic video games as a starting point.

Some of the projects that GEM has done in the past are similar in nature to this years. In the past they’ve created “Tweetris,” a combination of yoga, twitter, and Tetris; “Operation: Citadel,” was a mixed reality time-travelling game on the waterfront and Citadel hill; and “Are We Really Strangers?” was the real-time visual representation of Halifax as a social network. At each of these events, participants got to be directly involved with the exhibits, creating fully immersive experiences.

GEM lab bridges science and art—a creative approach rarely utilized. Often people fail to see the connection between science and art, instead viewing the two as completely separate entities. GEM successfully overlaps the two fields to make a cohesive whole.

The projects allow engagement with a larger demographic by combining science and art while also displaying the potential of interactive art.

Dalstrology

What Ghost of the Past Haunts Your Sign?
The stars have spoken: something spooky awaits you

PIPER MACDOUGALL

SCORPIO (Oct 23 – Nov 21)

Furbies. Remember that little furry Furby critter with those big eyes, ears and personalities? Your mother or father may have woken in the middle of the night to his murmurs—and to shut him up—and tossed him out the window or down the stairs. Look out for the Furby in dark places. He is back for revenge.

SAGITTARIUS (Nov 22 – Dec 21)

You from past social media. This ghost may come back to haunt you in the presence of Facebook auto-sharing On This Day memories, your Myspace account resurfacing, or find yourself suddenly remembering conversations you had over MSN messenger. Don’t let it scare you; own the old you and you may find in it a friend.

CAPRICORN (Dec 22 – Jan 19)

“Casper the friendly ghost”. You’ve seen the movie or read the comics; this is one guy you don’t have to worry about. While most of the other ghosts are there to terrorize the signs, Casper is visiting you to bring some fun back into your routine. You have been so busy lately and Casper is haunting your swamped day to coordinate some you-time.

AQUARIUS (Jan 20 – Feb 18)

Your imaginary friend. A friend you had that never left your side and whom was there for you and never let you down: your imaginary friend. They never forgot about you and all the fun you had together, even as you got older and left them behind. They’re back to plague your current friendships, so watch your back and your companions too.

PISCES (Feb 19 – Mar 20)

Tamagotchi. The little beeping toy you think is long dead and dusted in a cardboard box in the back closet of your childhood bedroom? It might not be. The little electronic critter may have come back to haunt you for forgetting to feed him. He may appear to the Pisces through any screen or electronic device used this month.

ARIES (Mar 21 – Apr 19)

Childhood Vegetables. Remember the vegetables and food dishes your mom made you eat before having any dessert. You hid them in a napkin and later tucked it in the garbage, or fed them to your pet under the kitchen table. Keep a watchful eye on your plate. Always consume the mean, green, health machines before they consume you.

TAURUS (Apr 20 – May 20)

Trolls. A plastic creepy little doll with skyward crazy hair is possibly the scariest of the sign’s ghosts. They were present in your childhood, likely your parent’s childhood, and, are present with you in spirit now. While they might be scary, they mean no harm. A sighting may cause alarm, but they are only here to bring you good luck.

GEMINI (May 21 – Jul 22)

Limewire. Can you recall the old file sharing program that you may have used to download all your music? Due to your music taste at the time, like a virus, the program is now bugging you. This ghost can be heard anywhere from the mall to a hockey rink, visiting you when those cheesy songs of your past leave you humming and head-bopping.

CANCER (Jun 22 – Jul 23)

Young Macaulay Culkin. The it-child-star of the 1990s, that famously died in an internet hoax in 2014, is now haunting you. When you are home alone and hear a sudden slam, smell pizza, or hear Netflix flick on and off, you can be sure Macaulay is near.

LEO (Jul 24 – Aug 23)

The almost significant other. That special someone you were into, who you thought was into you, but then one day they and their texts dropped off the face of the earth? How could you forge—you are haunted by their memory, and resent their “ghosting.” The what-could-have-been will terrorize you, but you have the power to purge them from your thoughts.

VIRGO (Aug 23 – Sep 22)

Crocodile Hunter Steve Irwin. You are being haunted by none other than the ghost of the Aussie zookeeper, who tragically died by way of a stingray barb to the chest. While you are no crocodile, Virgos have a snappy side and can be unpredictable. Have no fear, Irwin was a conservationist and is only haunting you to keep you safe.

LIBRA (Sep 23 – Oct 22)

The friend from O-Week. You likely made a few good friends during your orientation week, but there will always be that one friend: the One That Never Was. You recall talking to them for a few days straight, but never speaking again. From awkward eye-contact, to cumbersome encounters. They will haunt your undergrad, Libra.



By: L. A. Bonté



For more comics visit FilbertCartoons.com



Nocturne: Art at Night, creating wonder and awe

Haligonians came out in full force to experience Nocturne

ALEXANDRA SWENY, VISUAL EDITOR; CARTER HUTTON AND LOUISE ANDREWS

HALIFAX WATERFRONT

1

NovaScotia Crystal opened up the doors of their waterfront location to the public, giving tours and detailed explanations of their crystal making process. NovaScotia Crystal is the only mouth-blown, hand-cut crystal manufacturer in Canada. Nocturne was the perfect opportunity to have a closer look at the work they do and ask questions, and chat about their work with employees. Photo by Carter Hutton.

2

Eva Romita's exhibit *To Air is Human* examines the secret histories of Halifax's past arrivals and departures, inspired by the now burned-down Ideal Maternity Home. More abstract than many of the other exhibitions on the waterfront, Romita's exhibit required careful reflection from attendees as they made their way across the waterfront's pedestrian boardwalk. Photo by Carter Hutton.

3

Halifax's Garrison Brewery provided an opportunity for Nocturne attendees to stop for a beverage and rest their legs, while admiring pieces part of a pop-up gallery by Argyle Fine Art. Local glass blower Chris Titus was also on site to display works and demonstrate his craft, providing unique entertainment for those passing by or stopping in for a drink. Photo by Carter Hutton

4

Pier 21 opened its doors to the public for the evening, allowing open access to a number of exhibits. The museum also welcomed a number of artists whose works are intertwined with the context and theme of immigration. This interactive piece from one of the museum's own exhibits allows visitors to trace and share their own family history and lineage. Photo by Carter Hutton

SPRING GARDEN

5

Tess Purham waits to board the BIPOC Bus. In addition to being a way of getting around the city, *BIPOC Bus: Our Movement* is an art installation by Camila Salcedo and Jade Byard-Peek that puts emphasis on unrepresented historical figures. Photo by Alexandra Sweny.

6

Dorsa Eslami holds a balloon in an interactive anchor project in the Halifax Public Gardens. Khan Lee's *Red, Green, Blue* uses projections and sculpture to accentuate the landscape and the natural movement of wind through the gardens. Photo by Alexandra Sweny.

7

Whether they were performing as an installation or independently, musicians across the city added to Nocturne's ambiance. Moving East along Spring Garden towards Fantasie Musical Instruments, the sound of a *koto* filled the air. Photo by Alexandra Sweny.

DARTMOUTH

8

Further uptown, an exhibit from LoHiFi theatre called *Mass Scanignosis Clinic* featured a maze with projections of anxiety inducing images, and a wall of real X-Rays. Photo by Louise Andrews

9

A very quiet but interactive exhibit called *Secret Selfies* in the Alderney library. Participants found iPods in old books and listened to self-portraits through sound. Photo by Louise Andrews

10

Nobody can forget the Nocturne favourite, Ferry-oke! One man takes on Bonnie Tyler's Total Eclipse of The Heart, his energy brought out everybody's inner superstar. Photo by Louise Andrews



"There's no quit in him," says head coach Rick Plato. Photo by Alexandra Sweny.

The long road back

Men's basketball guard, Cedric Sanogo makes a comeback from a shoulder injury

JOSH YOUNG, SPORTS EDITOR

The Dalhousie University Tiger's men's basketball team had their best season in the program's history last year by winning the program's first medal at the national championships.

But there was one player unable to get on the court for the entire season: Cedric Sanogo.

Sanogo was injured all of last year while recovering from shoulder surgery. Even though he wasn't playing, he was still very much a part of the team. He'd encourage his teammates on the bench, give them water, and do whatever he could to support his team.

"When I didn't play, I just focused on encouraging the team on the sideline and just helping them in anyway," said Sanogo.

Sanogo's problem with his right shoulder started when he was playing for Dawson College in Montreal, a school in Quebec's CEGEP program; early in the 2015/16 season, Sanogo took a hit in practice and separated it.

Sanogo decided to play through the pain and help his team win. The pain didn't bother him during the game—but it hurt after.

"When I get into [the game,] I play off the energy. I feel [the pain]—but less—but after games it was dramatic; it was really tough," said Sanogo.

He knew Dal had a good chance to repeat as AUS champions and they did.

Sanogo admitted that playing through a separated shoulder did make it worse. He couldn't play during the bronze-medal game at the 2016 national championships. Tigers' Head Coach, Rick Plato said Sanogo couldn't play because he

couldn't raise his arm over his shoulder. The surgery took place in June 2016. Sanogo said it required an anklebone to go in to replace the rotator cuff. But Sanogo doesn't regret playing through the injury.

"You can't live with regrets; you do something you suffer the consequences of what happens," said Sanogo. "It was never a waste; never regret anything you do, never."

The injury was severe.

Sanogo couldn't move his right arm, which was a big problem because he is right handed. It changed the way he had to live normal life, such as eating and showering. He couldn't practice basketball even when dribbling with his left hand because the way he had to move his body was still too much for his right arm to take.

"After the surgery, honestly, I thought I would never play basketball again," said Sanogo. "I saw with the way my shoulder was, I felt helpless, I couldn't do anything with my right arm."

But Sanogo refused to give up because basketball is deeply important to him.

"Without basketball, I don't know where I'll [sic] be to be honest," said Sanogo, who is from Montreal. "I come from a place where not many of my friends went to university. Basketball was something—I don't want to say an exit for me but I always had it around me and it is just something I had all my life. I can't imagine my life without basketball."

Sanogo trained hard to come back.

He did his physiotherapy exercises three times every day. He says his arm will never be the same; he doesn't have the

range of movement he used to have. His goal was to come back around Christmas-time last year but he knew that wasn't going to happen because his right arm was too weak.

Sanogo played a lot of basketball this summer to get the feel of the game back. He played in the Basketball Nova Scotia's Bluenose classic over the summer, where he realized he could play university level basketball again. However, coach Plato says it will take a while before Sanogo gets fully up to speed.

"By the end of the season I have no doubt he would probably be back in the starting line-up but it is going to take some time," said Plato. "He's got to get his game back, he's got to get back into playing shape and with the time he has with his co-op and the fact that he missed a year, it is going to take some time."

Plato mentions having Sanogo back is huge due to his experience being a part of three AUS championship-winning teams, and because of the determination he plays with.

"He's the grit, he's like a pit bull. I always tell people he's the kind of guy if you've ever got in a fight (with Cedric) you would have to kill him because there's no quit in Cedric," said Plato.

Sanogo is co-captain this year along with forward Sven Stammberger, and believes the Tigers can win their fourth straight AUS championship and make another appearance at the national championships that will be held in Halifax for the second year in a row.

"This year, I expect us to win the gold for the nationals," said Sanogo. "I don't expect anything less. If you're there on the sideline and you see that happen, it motivates you even more to win everything. I don't see why we wouldn't win this year as well."

After the surgery, honestly, I thought I would never play basketball again.

Kate Fines rookie season's better than fine

Fines has played every minute of the regular season

JESSICA BRIAND, ARTS AND LIFESTYLE EDITOR

First year goalkeeper, Kate Fines, is entering the second half the Dalhousie University soccer season with five shutouts under her belt, and a 0.29 goals against average.

The Dalhousie Tigers women's soccer team has played seven games this season: winning four, losing two and tying one. For all 630 minutes of play, Fines has been their go-to girl between the bars.

"I didn't think I would start as many games as I have," said Fines. "I thought that I'd be on the bench a little more, and it's not what I expected at all – as a rookie, it's not what you would expect."

Fines decided to join the Dal Tigers in order to stay home and be closer to her parents with her dad facing medical concerns over the last few years.

Playing soccer allows her to forget everything happening off the field.

"The adrenaline after making a big save, you feel nothing in your entire body. I love that feeling. In the St. FX game I saved a PK (penalty-kick), and I could not feel anything in my body."

“The adrenaline after making a big save, you feel nothing in your entire body. I love that feeling.” —Kate Fines

Fines has saved 32 shots in seven games, with only two goals allowed, and a save percentage of .941—stats any coach or player would be happy with.

As a Haligonian, Fines has been working with coaches Cindy Tye, and Gary Carter for the last four years—most recently in this summer's Canada Games—earning a trust most rookies would have to work for at practice.

"Kate has had a great start in her freshman year," said Head Coach Cindy Tye. "She loves to train and always wants to learn more about what she can improve. We would like her to continue that mindset and enjoying her experience to continue to get the most out of her freshman year."

Fines attributes her success with the relationships she's built on and off the field with the coaches and players.

"They're just my second family pretty much," said Fines. "When their positive attitude reflects onto me, it makes me want to play better, and when they can rely on me, I can rely on them."

The second half of the season will see the women's soccer team face some tough opponents in Cape Breton University, who is first in the league, and St. Francis Xavier, who is one point behind Dalhousie.

"Two more wins, that's what I absolutely want, I want two more wins," said Fines. "We have five games left, and I want to make top four. Our goal as a team was to make top four, and I know it's going to be hard especially against CBU and X but I know we can do it, but making top four is our goal."

Fines also set a personal goal: six shutouts and making it to playoffs.



With 32 saves and only two goals, Kate Fines is kicking off her rookie season with a bang. Photo by Alexandra Sweny.

She currently has five shutouts, which is one back from Memorial University's first-year keeper, Sydney Walsh, leading the league with six.

"Stats do matter to me. Like I look and I'm one of the only goalkeepers who has four shutouts and above. I have five shutouts out of seven games, and that's huge for a goalie. It makes you feel good about yourself," she says, "my mom and I check at the end of week to see where I stand, and if you look at the minutes played I'm one of the only goalies that's played every minute of regular season."

The Tigers are at home next on Oct. 28 at 1 p.m.

Tigers drop first game of the season to cross-town rivals

Dalhousie Tigers lose 4-1 to Saint Mary's

JOSH YOUNG, SPORTS EDITOR

The Dalhousie University Tigers men's hockey team dropped their season opener 4–1 to the Saint Mary University Huskies at the Halifax Forum on October 6th.

The Tigers had a rough first period. Saint Mary's player, Jake Coughler opened scoring one minute and 15 seconds into the first period. Huskie Calder Brooks, intercepted a pass and took the shot that Tigers goaltender, Corbin Boes saved. Boes couldn't control the rebound and Coughler knocked it past him for his first AUS goal.

Two minutes later, SMU defenseman Mark Trickett fired the puck from the point. Boes made the save and again couldn't control the rebound. Bronson Beaton knocked the puck into the net. Score: 2–0 SMU.

With thirty-seconds left in the first period, Huskies' forward Anthony Repaci scored to make score 3–0.

The Tigers were outshot 14–3 in the first period; they had a slightly better second period where they were outshot 9–5. But in that second period, SMU stretched their lead to 4–0 off a Hunter Garlent goal.

In the third period, on a power play, Dal's first-year defenseman, Duncan MacIntyre, shot the puck from the point and Saint Mary's goaltender, Eric Brassard stopped it. The rebound came out and Tigers fifth-year defenseman, Myles McGurty shot the puck into the net, scoring Dal's first goal of the entire season—including the pre-season. First year-forward Chandler Yakimowicz got an assist.

Boes stopped 23/27 shots while Brassard stopped 11/12 shots.

After the game, Tigers assistant coach, Dean Dachyshyn, said the young team was a bit nervous in the first period. They had eight new players in the line-up. He said in the second and third period they started to play better because they were skating more and not standing still.

As for the offense, Dachyshyn knows there will be an adjustment period, especially with their two top-scoring forwards being gone from last year; he thinks the team hit some bad luck early in the year, but they have been working at scoring more goals.

"We've been kind of snake bitten a little bit, we've been getting some chances," said Dachyshyn.

"Again for the new guys the pace was quicker and things have been happening a little bit faster so we have been working hard in practice, working on offense, shooting pucks all the time and getting traffic in front of the net, doing all the things we needed to do. But hopefully that was the first of many to come."

Stretching out his wings

Dal goaltender Corbin Boes got invited to his first NHL training camp with Detroit Red Wings

JOSH YOUNG, SPORTS EDITOR

For most U-Sports hockey players, getting invited to an NHL camp is a rare feat.

NHL teams like to invite junior-aged players around the age of 18–20 to camps as prospects because they have time to grow into potential NHL players. U-Sports players are usually 21-years-old and older so they don't fit that description.

Only the best players get invited to NHL camps. That opportunity happened for Tiger's goaltender Corbin Boes, who was invited to the Detroit Red Wings camp last month.

"I guess it is not often that the guys that go from major junior to Canadian university get another opportunity," said Boes.

Boes has participated in development camps for the Calgary Flames and Winnipeg Jets in junior hockey, but those camps are in July and only the prospects are there. This is the first

time Boes got to participate in a training camp that mixes the prospects with the regular NHL players; Boes mentioned he got to face and stop NHL shooters like Dylan Larkin, Reilly Sheahan and Gustav Nyquist.

"Its definitely very cool, I don't know how to explain it," said Boes. "My mentality is that I shouldn't be awe struck because it's my mentality that I belong out there, but at the time I have to take a step back and respect them."

Boes started his time with the Red Wings as a part of the rookie tournament roster. He didn't end up playing in the tournament, but he stayed for the first three days of camp before being cut. Boes was told that would be the case beforehand and wasn't disappointed in it.

"I guess my goal was to leave an impression on somebody," said Boes. "I realized there wasn't going to be a contract to play."

For the past two seasons, Boes thought he was playing the best hockey of his life. In both seasons, he led the AUS in save percentage and was named to the U-Sports all-star team that play exhibition games against the Canadian National Junior Team. During the 2016/17 winter break, Boes broke his ankle in an off-ice accident that kept him off the ice for the rest of



Photo by Trevor MacMillan

the season with an injury.

Not being able to participate in hockey let Boes appreciate the game more, and made him more determined to pursue a pro-hockey opportunity.

"[The injury] made me realize that hockey is something that I really wanted to do," said Boes. "When you take it away from yourself, it makes you appreciate the game a lot more. I worked really hard to get back. I called the agent that I had in junior to try to get tryouts. I told him I was—in the past 18 months—

playing the best that I ever have and more determined than I ever been, so he went to work and found that for me. At the same time I was a little shocked."

At the camp Boes learned about how important it is to get the proper sleep, eat the proper food and how to physically and mentally prepare himself for games. On the ice, he got some tips on post play and angling his body properly to stop shooters off- the wing.

"It's a lot of minor things that make a difference in your game," said Boes.

Since he left the camp Boes says he gained confidence from it but doesn't think about it too much. He tries to stay focused to be the best goalie he can be for the Tigers.

"I try not to dwell on the camp," says Boes. "I found that if I get caught up in it, it will be a distraction for me, so I take it one day at a time."

Boes is grateful that he got a chance to be at the Red Wings camp because Detroit has been one of the best teams in the league; last year was their first season they did not make the playoffs in 25 years.

"They expect to win and all the players that are there feel the same way. Overall it was a very good experience."



On the starting block. Photo from Julia Sarty.

Dal athletes keep a balanced lifestyle

Dal athletes are busy: training, doing schoolwork, performing in competitions and having a social life.

Harrison Callaghan and Julia Sarty shared how they deal

MICHAEL GREENLAW

Dalhousie University athletes work tirelessly to represent their school. How do these high-performing athletes manage to balance their academia, training and social life? *The Gazette* talked to two athletes about how they manage this.

Harrison Callaghan is in his third year playing the position of left side on the men's Volleyball team. Off the court, Callaghan studies medical science, runs an Airbnb out of his parents' place in Bedford, and is involved with Dalhousie's Best Buddies chapter.

Julia Sarty is a third-year swimmer from Halifax. She studies electrical engineering at the Sexton campus and because of her program, she's taking six courses this semester.

How many hours a week do you dedicate to your sport?

Callaghan: "The on-court training is about three-and-a-half hours per day besides Monday. Just working out, we do two hours a week. There are also various extra things we do as well such as team bonding sessions."

Sarty: "Our schedules are accommodating in the fact nothing is really going on so early in the morning. Assuming no one has a class at 6:00 a.m., it's easy to fit in a workout then. So with morning and afternoon practices, we can fit in eight to ten hours per week without taking away time to be in class, eat, or whatever else we need to do."

Where do you find the time to study?

Callaghan: "There is a mandatory study time for first year students organised by Dal athletics. The mandatory two hours in the Killam Library every Monday helps first year students transition to fit the university lifestyle. The study time is also mandatory for students whose GPA has dropped below a certain threshold. After first year, if you can show that you can [balance athletics with school,] then it's not a required study hall."

Sarty: "My life is very structured. I have to know where I'm going to be at all times of the day in order to fit everything in that I need to do. For example, today I know I need to go to class between 8:30 a.m. and 2:30 p.m., and then

get on the bus right away, go to the Dalplex, swim, eat, and then go to the library to study. There's no leeway, if I don't get through all the things, then I kind of miss out on one of the things I was supposed to do."

How do you maintain a healthy diet?

Callaghan: "My focus towards my nutrition is getting rid of the processed stuff [and] getting rid of fake foods—I haven't eaten fast foods in a while! Managing what foods get home, in the cupboards, help me manage my 'vulnerable' states of hunger so that I have healthy foods to snack on, such as fruit."

Sarty: "We burn a lot of calories swimming, so some people find it hard to find the time to eat within appropriate time frames. I'm notoriously bad at this, but a lot of people are good at making sure the only thing that they are focused on when they get out of the pool is getting home as fast as they can so that they can eat and move on with their day. A lot of swimmers use meal plans. You can find a lot of upper-year swimmers sitting with residence students almost every day."

Do you party at all?

Callaghan: "No."

Sarty: "It has to fit to whatever cycle I'm on with school and sports so that I can avoid harming my performance. Usually, there is a window in November to kind of let loose. But I do partake—responsibly—in the consumption of alcohol. Varsity sports sometimes has the culture of work hard, play harder and swimming isn't exempt from that lifestyle, but we do have a longer dry-season and less time to go out."

Any final words?

Callaghan: "My message, to the more general reader who is feeling stressed out of their mind regarding time management, is that in my life, when volleyball can get really busy, it's good to have stuff to do besides school. I think it's important for people to get involved in a commitment with sports so they have a scheduled amount of exercise, but also it's a brain refresher for school."

Sarty: "It's not easy to try and balance school with athletics. It is definitely a privilege to be swimming for Dal. You're a student-athlete, not just a student and not just an athlete. Swimming for Dal is the best decision ever!"



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VOLLEYBALL NEXT WEEKEND!

FRIDAY, OCTOBER 27
Men's Volleyball Home Opener vs. Laval, 6:30pm @ Dalplex

SATURDAY, OCTOBER 28
Men's Volleyball vs. Montreal, 12:30pm @ Dalplex
Men's Volleyball vs. Sherbrooke, 7:30pm @ Dalplex

SUNDAY, OCTOBER 29
Women's Volleyball Home Opener vs. SMU, 1pm @ Dalplex





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