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IT'S ALIVE



Five candidates, one debate: Mayoral candidates at Werklund Centre

Candidates go head-to-head over safety in the last week before the election

Khaoula Choual
Staff Writer

This story was written and edited prior to the municipal election on Oct. 20.

The countdown is on for the municipal election, scheduled for Oct. 20. The Jack Singer Concert Hall hosted a debate on Oct. 8, featuring five out of the nine mayoral candidates: incumbent Mayor Jyoti Gondek, Jeromy Farkas, Brian Thiessen, Sonya Sharp, and Jeff Davison.

However, a debate for discourse among candidates quickly turned into pointing fingers at each other, with the main topics focusing on safety for the growing number of Calgarians.

At the beginning of the debate during the opening arguments, Gondek stated that candidates should not pick and choose between different issues. Instead, issues that Calgarians face should be a priority for the city’s residents.

“Strong cities, just like strong leaders, don’t choose between fixing what is in front of them or building what is next. We don’t choose between affordability and achievement or safety and innovation, we do both,” Gondek said.

Safety in Calgary

In Calgary, 82 per cent of citizens believe safety has declined in the downtown core area, while 71 per cent believe it has bled city-wide. For Sharp, safety is her top priority.

Sharp’s campaign calls for hiring 500 new police officers and establishing a downtown police station that operates 24/7. She also spoke about decentralising the Drop-In Centre.

“If you don’t have a safe city, you have nothing,” said Sharp. “If we don’t keep our downtown safe, how would we ever expect our downtown to thrive?”

For Davison, his campaign is bringing a pilot program to Calgary.

“I think we have the brightest minds in the world



here,” said Davison.

Davison wants to bring all three orders of government together: municipal, provincial, and federal. He hoped to discuss mental health and addiction at a provincial and federal level through bail reform, as well as from a municipal perspective regarding policing. Davison also wanted to focus on collaboration for safety in the Calgary community, rather than just the downtown area, and aims to encompass the entire city.

For Gondek, safety means ensuring there is an integration response model. She also focuses on collaboration with peace officers and outreach teams, working closely together to address criminal issues while implementing crisis intervention, and additionally, a bylaw to ban open drug use.

“We started to see improvement in public safety

downtown,” said Gondek.

Farkas wants to implement a safety plan called Built for Belonging, which merges compassion and enforcement. He also wants to reopen the downtown police station and expand social programs addressing the root causes of crime.

“If people don’t feel safe, nothing really matters,” said

Farkas.

Thiessen wants a combination of safety and social support in his campaign. He wants to integrate a 24/ 7 mental health and addiction centre, housing the homeless and prioritise funding for those programs. He also wants to propose “real bylaws” against open drug use.

The rebuttal

In a rebuttal during the debate, Davison asked Gondek why she had suddenly developed plans for the city.

“Where have you been for four years?” asked Davison.

Safety was not the only concern in the debate. The question of arts and infrastructure arose in the debate concerning investments in the arts. The new arena was a concern for Farkas.

Farkas criticised Gondek’s arena deal, which, in turn, Gondek said Farkas was too fearful to make investments and not “understanding how things work” when it comes to arts and vibrancy.

According to Gondek, the arena attracted three hotel deals. She described it as a necessity for bringing tourism to Calgary.

The new arena is for the Calgary Flames. The initial cost was over \$500 million, and now it has a price tag of \$1.2 billion.

By the end of the event, all candidates brought their perspective with their position on taxes, small business, the tech industry and infrastructure.



Five out of the nine Calgary mayoral candidates went head-to-head debating public safety, affordable housing and more. Photo by Khaoula Choual

Two years and counting of destruction in Gaza

Peace plans negotiated to end violence in Gaza

Bella Coco, News Editor & **Abiola Famakinwa**, Contributor

Two years after the Oct. 7, 2023, Hamas attack and the subsequent full-scale Israeli military campaign in Gaza, the conflict between Israel and the Palestinians remains among the most consequential and contested of the 21st century. Allegations of genocide, international legal proceedings, repeated ceasefire failures, and a worsening humanitarian crisis have characterised the past two years. The following timeline outlines key developments from the onset of hostilities to the latest ceasefire initiatives.

Oct. 7, 2023

Hamas launches a large-scale attack on Southern Israel, killing over 1,200 people and abducting 251 hostages, according to Israeli and international sources.

Oct. 8-10, 2023

Israel responds by naming its campaign Operation Swords of Iron, imposing a “total blockade” of Gaza—cutting food, fuel, and electricity—and launching heavy airstrikes. The blockade intensifies, further deteriorating humanitarian conditions in Gaza.

Oct. 27, 2023

Israel initiates a ground invasion of Gaza, saying it seeks to dismantle Hamas’ command structure and liberate hostages.

Late 2023 - Early 2024

Gaza’s hospitals and infrastructure suffer extensive damage as the campaign continues. Reports document the discovery of mass graves, attacks on civilians displaying white flags, and widespread forced displacement. In February 2024, Israeli forces fired on Palestinians waiting for food aid, resulting in over 100 deaths in an incident referred to by some sources as the ‘flour massacre.’ South Africa formally files a case against Israel at the International Court of Justice (ICJ), accusing them of genocide. On Jan. 26, 2024, and March 2024, the ICJ orders provisional measures requiring Israel to prevent genocide, allow humanitarian aid, and halt military operations causing famine. In December 2024, Amnesty International concluded that there is a sufficient basis to say Israel is committing genocide in Gaza.

2024 (Mid-year onward)

Humanitarian conditions worsen as famine is officially declared in parts of Gaza and essential services collapse. Israel’s military operations shift progressively southward as Northern Gaza becomes largely depopulated or destroyed. Multiple ceasefire attempts and negotiations for hostage-prisoner exchanges are undertaken but repeatedly fail. In May 2025, multiple protestors set up encampments on the University of Calgary (UofC) campus in support of Palestine, resulting in tension and incidents with the Calgary Police Service (CPS). International scrutiny increases. In 2025, the United Nations Human Rights Council establishes an Independent International Commission of Inquiry, which in September 2025 formally concludes that Israel is committing genocide in Gaza.

Jan. 19, 2025

A ceasefire deal comes into effect, with the agreement that both sides would release hostages. Humanitarian aid was allowed into Gaza.

March 18, 2025

Israeli Prime Minister Benjamin Netanyahu proposed phase two, with amended terms, and when this was rejected, Israel stopped allowing aid into Palestine, launching Operation Might and Sword. Soon after, 600 Palestinians were killed in Gaza, and Netanyahu says “Israel will, from now on, act against Hamas with increasing military strength.”

2025 (Mid-year onward)

Israeli forces killed a 14-year-old Palestinian boy for throwing rocks at a highway in Bethlehem.

A survey by the Pew Research Center showed that in 20 of the 24 countries, at least half of the adult population expresses a negative view of Israel. On May 7 the UN says that the US has to intervene or “bear witness to the annihilation of the Palestinian population in Gaza,” as a result of the growing death toll. At the end of May, there were mass protests against Netanyahu across Israel. In June, the Madleen departed from Sicily in an effort to deliver aid to Gaza—they were intercepted on June 9 by Israeli forces and taken to Israel. The UN General Assembly overwhelmingly voted in favour of a permanent ceasefire in Gaza. In July, Israel ordered the evacuation of Khan Younis, saying people should move to Muwasi, a safe-zone established by the Israeli army, which is now a crowded camp. In late August the Global Sumud Flotilla—with boats with passengers from Sweden—the United States, Turkey, and 41 other countries, began their journey to Gaza to deliver aid.

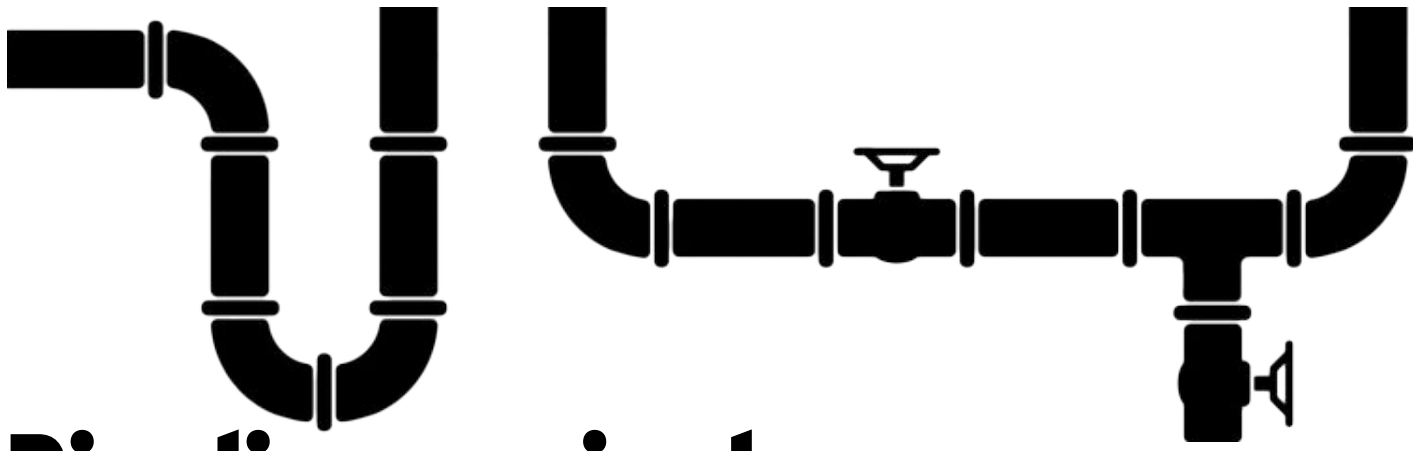
Sept. 16, 2025

A UN commission reports that Israel is committing a genocide in Gaza.

October 2025

From Oct. 1-3, the Flotilla was intercepted by the Israeli navy, with many members being taken to Israel, including political activist Greta Thunberg, the former mayor of Barcelona Ada Colau, and grandson of Nelson Mandela, Mandla Mandela. Some are still unaccounted for, having either been arrested or considered missing, including actors Kaba Assefa and Susan Sarandon. As of Oct. 7, 2025, 67,173 Palestinians have been killed, 30 per cent of the total being children. At least 248 journalists have been killed in Gaza, more than in any other modern conflict, including World War I and World War II.

The print version of this story cites events regarding the genocide of the Gaza strip from Oct. 7, 2023, to Oct. 15, 2023.



Pipeline project renews dialogue on climate policy

Alberta moves towards a new pipeline and carbon price freezing as Ottawa reviews its national climate targets

Vlad Semeshko

Contributor

Following the ambitious announcement of Alberta Premier Danielle Smith's new pipeline project, environmental policy discussions persist in Ottawa, shedding light on the friction between the federal and provincial governments in regards to regulations.

While the newly announced pipeline project is yet to receive approval, the creeping demand for expansion in the energy infrastructure persists.

Prime Minister Mark Carney voiced his support for the development of a new oil export pipeline, but despite his alleged reassurance, none of the major companies that specialise in pipeline building have shown interest in taking on any projects.

Federal environmental restrictions are the primary barriers disincentivising private developers from engaging with these projects. Unwilling to risk their investment dollars, firms remain hesitant when opportunities like this arise.

While stakeholders argue that the province has “no business” in building the pipeline, Smith made it clear that the province does not intend to build or operate the pipeline itself, pledging to attract a private partner once the regulatory groundwork is in place.

Smith's government ultimately points fingers at Ottawa for the existing policy landscape for causing the standstill. Citing high costs and a complex regulatory framework as the reason behind the private sector's reluctance to spearhead energy projects of that scale.

With federal environmental policies like the cap on oilpatch emissions and the ban on tanker traffic for

parts of the coast in British Columbia still in the way, Alberta argues that the province is left with no choice but to lead the charge.

Working with an advisory group consisting of three private sector pipeline companies—South Bow, Enbridge and Trans Mountain—Alberta has been seeking to create and submit the pipeline proposal to the federal Major Projects Office in the spring.

Alberta taxpayers are already bearing a portion of the projected cost, with the \$14 million initial investment to put the project in motion.

The province estimates that its investments are likely to increase, once more alluding to the high costs to the complexities created by the federal environmental regulations.

This project stems from a larger trend in Smith's agenda, which prioritises Alberta's energy sector and provincial autonomy in those matters, staying central in her approach to negotiations with Ottawa.

In parallel with the pipeline announcement, Smith confirmed Alberta will maintain a freeze on its industrial carbon price set at \$95 per tonne through 2026, defying the federal government's plan to raise its backstop price to \$110 next year.

While Smith insists that the freeze will keep the balance between competitiveness of



Tensions between Danielle Smith (Left) and Mark Carney (Right) rise. Photo courtesy of Instagram / @markjcarney

the industry and encouraging investment in clean technology, critics argue that the move undercuts Canada's climate goals and sends the wrong signal to investors.

Unlike the federal carbon tax, which broadly applies to consumers and businesses, the industrial carbon price program targets large industrial emitters.

The program creates a market-based incentive to reduce emissions and encourage investments in green technology. Every company is given an emissions limit. Those that emit below their limit earn carbon credits they can sell, while companies exceeding their limit must buy credits to cover their excess emissions.

Despite tensions between the province and Ottawa,

in the recent meeting with Carney, Smith expressed her willingness to adjust Alberta's industrial carbon pricing program, signaling openness to negotiations around carbon pricing and energy policy.

Taken together, the pipeline proposal and the carbon price freeze reflect a broader provincial strategy aiming to reclaim jurisdiction over resource development.

The United Conservative Party (UCP) continues to challenge federal oversight while staying on course with energy expansion.

As Ottawa prepares to evaluate the pipeline proposal in spring and establish the terms of carbon pricing, the intergovernmental tug of war over Canada's energy future continues to unfold.

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Making Halloween costumes, not textile waste

How DIY outfits heal the environment and help you stand out

Amy Jaquish

Contributor



The National Retail Federation estimates that over \$4 billion will be spent on Halloween costumes this year. Jazmin Quaynor / Unsplash

My knees were scuffed, my legs were sore, and my arms were tired as I desperately tried to learn the cheer routine to AC/DC's "Thunderstruck." This was the only part of my costume I couldn't make—it had to be learned.

After watching *America's Sweethearts: The Dallas Cowboys Cheerleaders*, a Netflix Original TV show, I decided that would be my Halloween costume, and launched into shopping for it.

With Amazon, I was met with high prices, low quality, and a feeling of guilt brought by the company's carbon footprint. Oceana, an organisation dedicated to protecting the oceans, estimates that around 23.5 million pounds of Amazon's plastic packaging waste have entered the Earth's seas since 2020.

Weighing the impact Amazon would have on my wallet and the planet, I turned my back and headed to Spirit Halloween. Despite offering better quality, its prices proved too high for an outfit I may only wear once.

According to a survey by the National Retail Federation, I'm not alone in this thought. For the 2025 season, they estimate that \$4.3 billion USD will be spent on Halloween costumes, which is up from last year's \$3.8 billion USD.

With Amazon's estimated environmental waste and

Spirit Halloween's high prices, I decided the best course of action for me—and the planet—would be to make my own costume.

Though the holiday comes once a year, a 2019 survey by Fairyland Trust found costumes contain the same amount of plastic as 83 million disposable water bottles. In the United Kingdom, for example, around seven million costumes are thrown out every year.

According to Recycling Europe's new life-cycle assessment, three kilograms of water and carbon dioxide—the component of greenhouse gas contributing to climate change—are saved for each repurposed piece of clothing.

With a closet already bursting at the seams and several resources available to make eco-friendly purchases, I felt confident that I could find what I needed to decorate myself as a Dallas Cowboys Cheerleader (DCC).

Where to search

My old band uniform was the first item I stumbled upon—an oversized blue button-up shirt that was too long to suit the costume. Using a pair of scissors, I cut the shirt to my desired length and tied it into the iconic DCC 'Kelly knot'.

Next, I needed bottoms, and found some shorts that I had bought a year ago from

Winners, along with a pair of cowboy boots I had gotten from Texas.

Winners is a store actively participating in reducing the waste associated with overproduced items. On their website, they claim to include a "department or specialty store cancellations, a manufacturer making up too much product, or a closeout deal when a vendor wants to clear merchandise at the end of a season."

While I didn't buy the shorts specifically for this costume, my choice in buying them from Winners was an ethical one.

Alone, the items I found in my closet contained the majority of what I needed to be a member of Dallas' squad. All I was missing was the iconic white vest and a pair of blue and silver pompoms.

Staying true to my goal of being eco-friendly, I stayed away from the tempting white vests on Amazon and headed to my local thrift store, where I found no vests, but rather a white denim jacket, which was easy to alter with some shears.

Unfortunately, the thrift store didn't have pompoms, but a trip to my local Dollar Tree gave me everything I needed to make a pair from scratch—glitter stick paper, adhesive gems, and a duo of red and silver pompoms.

I used the glitter-sticky paper to cut out the classic blue stars and stuck them onto my boots and white vest. The adhesive gems came in silver and black. So, I used that silver to outline the stars. In an effort not to waste material, I used the black to bedazzle my phone case.

A challenge was offered, however, by the bright red and silver pompoms, which clashed with the DCC's

classic royal blue colour.

Upon further investigation, I discovered that Dollar Tree sold zip-tied tinsel on a stick. This led to easy removal so that I could create the perfect pompoms. I also made sure to use the rest of my sticky paper to cover the brightness of the red handle.

I had finally completed my costume.

Now, all I had left to do was learn the routine.



Homemade Dallas Cowboys Cheerleader costume. Photo courtesy of Amy Jaquish

iPhone 17 trades comfort for curiosity

Zafir Nagji

Sports Editor

When Apple burst onto the scene with the Macintosh 128K in 1984, they established a reputation that stuck with them for decades to follow. Computers already existed at the time, but Apple's design and technological maximisation made it feel groundbreaking.

Nothing captured attention like the iPhone, though, which Steve Jobs famously revealed in 2007 as the first phone with a multi-touch interface—a touch screen that can tap, scroll, zoom, et cetera.

The iPhone positioned Apple as technology royalty, making the company the largest vendor of mobile phones and grossing over three billion units sold. From the first iPhone to the iPhone X, Apple brought incredible new features to every model, including breakthroughs like FaceTime, iMessage and the introduction of their streaming service, Apple Music.

However, as Apple continued to expand, innovation took a backseat to growth.

From the iPhone 11 to the iPhone 16, Apple introduced slightly improved versions of what felt like the same phone, slowly losing market share as Google's Pixel, Samsung's Galaxy and the litany of other Android phones became the innovative choice.

With the iPhone 17 release, though, something feels different. Sure, the base model doesn't look all that different from the 16, which didn't look all that different from the 15, which didn't look all that different from—you get the point.

Something's in the (iPhone) Air

Apple has returned to innovating with experimental ideas with the all-new iPhone Air, “the thinnest iPhone ever made.” Weighing in at just 156 grams and measuring just 5.6 millimetres thick, the iPhone Air is far from a perfect product. But as an idea that chases innovation for the sake of pushing boundaries, it is a long-overdue return to form for Apple.

The Air has a slightly smaller battery than the one in the iPhone 16, for example, and to fit all the

hardware required for a modern smartphone, Apple has ditched the rear multi-camera setup in favour of a singular camera, the bottom speaker, and even the SIM tray—making the Air an eSIM-only phone.

Focusing on only what Apple did not put into the phone would hide the innovations they made, however. As they chased their objective of engineering the thinnest iPhone ever, the battery has a lower capacity than that of the iPhone 16—3561 mAh in the 16 compared to 3149 mAh in the Air—but its new processor and neural accelerators mean that its video playback time is five hours longer.

That's handy, considering the Air's screen includes all of the features of the 17 Pro Max screen, like ProMotion and an always-on feature, and is 0.4 inches larger than the 16's.

Speaking of the Pro, Apple crammed their A19 Pro chip—albeit with one less GPU core than on the flagship models—into the thin design of the Air, and while cooling may not be as efficient as the much thicker Pro and Pro Max models, it gives the phone incredible capability without being overwhelmingly difficult to cool.

For the majority of users, the biggest sacrifice is the single-unit rear camera. Most iPhone users have become accustomed to an ultra-wide camera, which is something that the Air ditched.

But, with better post-picture processing and the same telephoto camera as the 17 and 17 Pro models, the Air remains a proficient lens for the everyday person.

Instead of a worse rear camera, Apple fitted its flagship Center Stage front camera with an all-new 24 megapixel square sensor and artificial intelligence features, which make taking selfies and front-facing videos smoother than ever, and those features carry over to FaceTime calls, too.

Other phones in the thousand-dollar-plus price bracket will have better batteries, cameras, and standard features than the Air, but the Air isn't about perfection. It's about innovating and chasing a concept, pushing the limits

of technology and making advancements that will trickle down into future products.

Pros with very few cons

The Pro and Pro Max models tend to lead the way in sales as Apple continues to grow as a social status symbol. With its signature three-unit rear camera setup and larger screen in the Pro Max, the top-line iPhones are easily recognisable for the casual user.

To people who use their phones all day long and need three separate cameras for photography and videography, though, the Pro Max's rugged durability, increased battery capacity, and supercharged processing power make them an attractive productivity weapon.

The 17 Pro and Pro Max carry that reputation forward, with their blocky, two-tone aluminum exterior and an interior full of features few other phones on the market possess. All three of the rear cameras, as well as the front camera, on the 17 Pro and Pro Max shoot natively in ProRes RAW format—the same uncompressed high-quality footage as professional video cameras.

They also contain GenLock, a feature that leaves coded markers in video footage, which makes them easier to synchronise with other recording devices in post-production.

To handle the extra load, the Pro and Pro Max come with vapour chambers: a tiny copper pouch that wicks water to spread heat, which prevents the phone from overheating during high-processing tasks, like recording, video editing and gaming.

Plus, both models are powered by the insanely capable A19 Pro Chip and use huge batteries (4000 mAh in the Pro, 5000 mAh in the Pro Max) that give the phone a true all-day battery.

Overall, the Pro and Pro Max provide features that make the iPhone a professional-level tool that contains the mechanics to complete any task. However, if you're the average phone

user and you just want the best value-for-money proposition, the Air and Pro and Pro Max models may not be right for you.

All about that base

The base-model iPhone has felt like a compromise in recent iPhones, lacking the battery life, screen quality, camera, and processing power of the Pro and Pro Max models without being significantly cheaper.

This year, Apple has given the iPhone 17 the same display, front camera and software upgrades as the Pro and Pro Max models while still presenting battery life improvements compared to the 16, using clever tricks like variable frame rate settings.

The 17 also contains the same ultra-wide and main telephoto cameras as the Pro and Pro Max, and Apple bumped up the lowest model's storage capacity from 128 gigabytes to 256, all in a package that costs over \$300 less than the Air and over \$400 less than the Pro.

For 90 per cent of phone users who aren't looking for a striking form factor like that of the Air or the insane professional capabilities and niche features of the Pro models, the base 17 is the perfect daily driver.

The big picture

After years of iPhone releases that failed to bring any groundbreaking form or functionality, I lost faith

in Apple as an innovation company and began to see it as a growth company. Instead of chasing the newest technology, Apple aimed to maximise sales and establish itself as the fashionable, luxurious choice in the smartphone industry.

However, with the 2025 batch of iPhone models, it appears Apple went back to the drawing boards and asked its engineers the tough questions again.

With the Air, Apple demanded a usable phone for the masses in one of the most difficult form factors to fit modern smartphone technology into.

With the Pro models, Apple's engineers gave professional photographers, videographers and mobile gamers all of the features they could ask for and the cooling, battery performance, and clever packaging to match. Even the base model shows signs of innovation, bringing many of the Pro models' best features without bringing a huge price hike compared to the 16 and other competitors' current phones.

For the first time in years, the new iPhone isn't just 'new camera, slightly better battery, some nice colours.' In 2025, the new iPhone is what Apple always intended it to be: a smooth, elegant and technologically innovative mobile phone that does just about anything anyone could ask of it.



Various iPhone models stand side-by-side. Photo courtesy of Denis Cherkashin / Unsplash

Opinion: The Delaware, Potomac, and Rubicon

Explaining Trump’s deployment of the National Guard

Ryan Montgomery
Staff Writer



National Guard finishes their shift near the Capitol in Washington, D.C. on Jan. 13, 2021. The National Guard / Flickr

The rise and fall of the two great republics of history can be traced to the tales of two rivers. The American and Roman Republics, and the Delaware and Rubicon Rivers. One, the triumphant rise of a great democracy, and the other, its despotic fall.

In American history, crossing the Delaware River was a legendary moment synonymous with bravery. General Washington, needing to attack the numerically superior British allied forces during the Revolutionary War, crossed the icy Delaware River to ambush the enemy and win a resounding victory.

In Roman history, crossing the Rubicon is a term meaning “passing a point of no return.” In 49 B.C., Julius Caesar—seeking to prevent the Senate from charging him with crimes of warmongering and aggression—marched his army across the border of the Roman province of Italy, the Rubicon River.

Caesar then did the unthinkable and marched his army on the City of Rome, declaring himself its dictator, and began a bloody civil war driven by his own ambition.

Much of the same can be said of President Donald Trump’s recent decisions to order the National Guard to several American cities: first testing the waters in Los Angeles and Washington, D.C., then later Memphis, Chicago, Portland, and San Francisco.

The idea of the National Guard is just about as old as the idea of America itself. The founding fathers, perpetually afraid of all things kingly and authoritarian, hesitated over the power that a perpetual standing army could have on a democratic government.

For this reason, they favoured citizens’ militias, a type of army made up of citizens who would only be enlisted in times of war and during peacetime would be normal civilians like anyone else.

Members of the National Guard hold civilian jobs when they aren’t directly called up for duty. How American to call up the nation’s Uber drivers and accountants to arrest homeless Washingtonians on their days off.

The National Guard is unique in that its command is jointly held between the president and the governor of their respective state. Only in recent times has the National Guard been exclusively used by state governors. In the past, they were deployed to respond to national disasters or mass civil disturbances.

Historically, presidents

have also deployed them to enforce federal law. Such as in 1957 when President Dwight Eisenhower used the Arkansas National Guard to enforce the desegregation of schools in Little Rock and protect a group of black school children attending a white school, known as the Little Rock Nine.

Leave it to the president who led the allies on D-Day to mobilise federal troops for a noble cause, and leave it to the president who was a reality TV star to do the same for his own vanity.

Trump has since sent them to Portland, Oregon, has threatened to send them to Chicago, and is now musing about moseying them down to San Francisco. I’ll ask the reader if they can see common denominators between these vast and varied cities. They’re all Democrat ran.

Furthermore, Trump isn’t using the local National Guard in their own states; he’s exporting National Guard soldiers from Texas across the country. In other words, Republican soldiers in Democratic cities.

Justifying his occupation of Portland, the president said the city was “a warzone” after protests began outside of an Immigration and Customs Enforcement (ICE) detention facility in the city. Portland being a warzone could only be the case if hippies and stoners with dreadlocks are considered

enemy combatants, in which case the Canadian Federal Government should occupy Tofino immediately. Trump blamed these protests on the antifascist group Antifa, which he recently declared a terrorist organisation, an inane statement as Antifa isn’t an organisation, but a decentralised political movement.

Go ahead, try and join, and get back to me with how far you got.

Furthermore, if you are against the people who are anti-fascist, what side does that put you on? Questions I’m sure the president hasn’t put a lick of thought into.

So far, the only ones with any ability to stand in Trump’s way are federal judges who can order injunctions on the mobilisations and halt them for a little while. This is exactly what has happened to his incursions into Portland and Chicago, which Trump saw as a disappointment, according to a Politico article.

Legal officials shouldn’t be able to tell him what to do—he’s the president. His word should be the law. This is only reasonable. It’s for this reason that Trump has been flirting with the idea of enacting the Insurrection Act, which is a piece of legislation from 1807 that, in drastic situations of mass insurrection or armed

rebellion, gives the president the power to mobilise the U.S. Army to maintain order, and there’s nothing judges can do about it.

What happened to the rowdy colonists who dumped King George’s tea in Boston Harbour? What happened to the chutzpah-filled soldiers of Washington? Those United States who declared independence from the largest empire in the world over such a petty issue as taxation.

The same country now allows its president to march troops through its capital like a prince playing with his toy soldiers. Oh, how the mighty have fallen.

To swing back to this article’s titular river analogy: perhaps it may be a bit clichéd if not alarmist, to compare Trump to Caesar, a man whose name is effectively interchangeable with that of ‘wannabe dictator.’

But to that I say—journalistic integrity taken into account—when can we call a spade a spade? The American president using military soldiers to enforce his will upon a populace that politically disagrees with him is a step too far. A Rubicon that cannot be uncrossed.

If the Americans value their republic, then they had better wise up quickly and stop Caesar before he gets his feet wet.

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A thematic deconstruction of *HIM*

A football player receives an offer to train with his idol. But at what cost?

Avarie McKinnon-Forgeron
Contributor

Released on Sept. 19, Justin Tipping’s fourth film, *HIM*, explores the relationship between sacrifice and integrity in the pursuit of greatness. *HIM* follows the life of Cameron Cade, an aspiring professional football quarterback who suffers from a potentially career ending injury after being attacked by a violent fan. When all seems lost for Cam, he receives an offer to train at an isolated compound with his long time idol, Isaiah White. As his training progresses, Cam is subjected to Isaiah’s deranged approach to attaining success, which leads him down a path of disorientation, forcing him to confront the darker aspects of his dream. This film garnered a large amount of anticipation given the story pursues many underutilized themes in the horror genre. As a result, *HIM* certainly offers originality to audiences, however, Tipping misses the mark with the lack of clarity and execution of the plot throughout the film. The film *HIM* lends itself to multiple criticisms and challenges regarding depth, leaving many audiences disappointed and wondering

where the tension and richness of the trailer elapsed. The lack of direction in the film’s plot ultimately swayed audience perceptions, leaving them polarized. Nonetheless, this obscurity can often contribute to making films more engaging, but in the case of *HIM*, the uncertainty of the plot distracts from the excellent stylistic choices Tipping made. *HIM* is a film that favoured style over substance, which subsequently distracted the filmmakers from utilizing the potential the plot possessed. **Football and war** *HIM* is a representation of the ways in which masculinity is presented by the mainstream media, and how idols shape ideas of success and self-worth. Accordingly, a main theme explored in the film is idealised masculinity and the expectations of young men in society. Stemming from rugby and soccer, football originated as a way to ensure young men were strong enough to be successful in society, and more violently, combat, through experience and exposure.

There are many parallels between war and football in the film, which were explored through stylistic techniques. This approach created a chaotic and dangerous atmosphere, which portrayed the roots of football as a culture based on violence. Several times throughout the film, Cam’s mentor, Isaiah, refers to himself as a killer. In turn, this could be interpreted as the filmmakers drawing the connection that the purpose of football was to create strong young men in society. Specifically, this theme was evoked to emphasise the values passed down through generations of men who fought in war and feared that the upcoming generations of young men would be too weak to fight. Moreover, Isaiah references the mentors which came before him, and the subsequent effect they had on his idea of success. This was symbolically represented through blood, which is an ever present source of recovery and strength throughout the film. The historical precedents established within the film represent Cam’s belief that

violence is paramount to success. The flashing lights, continuous body gore, and repetitive imagery simulate the brutality of these themes, which include those of combat and war. During Cam’s training with Isaiah in the film, pain and suffering are used to build this tension and simulate the historical symbolism football holds for war and America. *HIM* thus provides a layered critique of football culture being so revered in America. **Institutions of football and assimilation** *HIM* further explores the historical roots of football through Isaiah’s mentions of the incredibly successful Native American football team, the Carlisle Indians. The college football team was created to generate publicity for the Carlisle Indian Industrial school, which was intended to assimilate Native American children into mainstream American society. However, the Carlisle football team provided an opportunity for players to rebel against an oppressive system. The Carlisle Indians ultimately became one of the most successful football teams in America and defeated multiple Ivy League schools including Yale, Princeton and Harvard. While the Carlisle team created the forward pass and used innovative plays to defeat Ivy League schools, many of the plays they used were not widely accepted by the football community at the time. The contribution of the Carlisle Indians in shaping the modern rules of football has been largely forgotten. In the film, however, this is represented by Isaiah emphasising the role of mascots when he warns Cam not to meet the same fate as

the Carlisle Indians. This element provides another critique of American football, which implies that institutional football is based on hypocrisy in policy and the commodification of players. While the mascot is intended to represent historical significance and treatment of players by the industry, the incongruity of the plot heavily distracts from this relevant theme throughout the film. **Obsession and sacrifice** The film creates a world explicitly defined by the gruesome reality of commercialised football. It does so by capitalising on body horror, harsh editing, emotive lighting and masterful cinematography. The techniques used construct a mesmerising viewing experience that captures the cruel reality behind obsession and sacrifice. Unfortunately, the direction of stylisation was not adequate in weaving together a cohesive story that provided the audience with enough exposition to truly portray the unexplored depth behind the central themes. Nonetheless, the film includes some stand-out stylistic elements. The large amount of gray concrete used with bright pops of colour portray professional football excellently. These elements serve to demonstrate that football is ultimately highly commercialised and does not acknowledge the darker aspects of the sport for players and its origins. *HIM* as a film has excellent stylistic and cultural elements, however, the lack of cohesiveness in the plot undermines the potential for the film to have greater depth.



Tyriq Withers (Left) stars as rising quarterback Cameron Cade. Photo courtesy of Universal Pictures

OUT'N ABOUT

Young Frankenstein
Young Frankenstein is taking over The GRAND for a night of movie madness on Oct. 30. The classic Mel Brooks film is a must see for lovers of classic films and halloween nostalgia, with the screening starting at 7 p.m. Tickets are available at thegrandyyc.ca.

Hollow's Eve at ATP
Presented by Alberta Theatre Projects (ATP), the Hollow's Eve party returns. Featuring a performance of *The Legend of Sleepy Hollow*, ATP hosts their annual Halloween party, with a costume contest, haunted lobby, and more. The event starts at 9 p.m. at the Martha Cohen Theatre, with tickets available at albertatheatreprojects.com.

Murder Mystery at Lougheed House
Visit the historic Lougheed House for a night of the living dread. Featuring a three-course meal and an interactive murder mystery story, this event includes a cocktail hour at 6 p.m. and dinner beginning at 7 p.m. on Oct. 25. Tickets available at opentable.com.

Parkland Winter Market
Parkland Winter Market returns from 10 a.m. to 4 p.m. on Nov 1-2. With local artisans, hot coffee and cider, and seasonal treats at Park 96, enjoy some early Christmas shopping with the Parkland community. The event is open to the public with free admission and parking.

OPINION: Revisiting *Frankenstein*

*Why you and everyone should read *Frankenstein**

Ava Pusztai

Contributor



Jacob Elordi in the new adaptation of Mary Shelley's *Frankenstein*. Photo by Ken Woroner

Another adaptation of a classic is coming to fruition with Guillermo del Toro's version of Mary Shelley's *Frankenstein*, releasing on Nov. 7.

But before you buy your tickets to catch the film in theatres, here's why you—no matter your major—should read *Frankenstein* at some point in your life, as advised by someone who has revisited the novel more than once.

***Frankenstein* is regarded as one of the first science fiction novels, which remains paramount to the genre even now.**

The ethical questions posed by the story continue to be incredibly relevant, even 200 years after its publication.

Before we begin, let us set the stage with some minor details. First of all, Victor Frankenstein is not a doctor. He is not worthy of this title as he did not even complete medical school or officially drop out.

In lieu of that, I would argue Frankenstein is not even much of a genius. He may have created life, but his complete disregard and hatred for his invention

overpowers any form of intelligence. His selfishness and extreme lack of empathy and emotional intelligence causes his genius to be diminished.

Frankenstein's inability to care for the life he is responsible for creating hinders his occupation as a scientist. This brings me to my first point, which is the inherent responsibility that comes from experimentation.

Frankenstein creates life and proceeds to take no accountability for his creations' actions. He gladly takes credit for his feat of playing God, but does not consider himself a guilty party for any of its actions.

With this, we can ask a number of questions, such as how far do ethics go regarding scientific experimentation? And at what point can we grant autonomy entirely to the experiment?

The creature is a living being capable of independent thought, however, Frankenstein did not offer it any guidance on how to navigate that life. Therefore, the creature cannot be blamed for not understanding its own limits and strength—or can it?

The book raises more questions, such as how much freedom does an invention really have if it depends on its creator to feel independent—only to

be denied that freedom?

Does it have any freedom at all?

Let's compare these notions to the modern craft none of us can escape—artificial intelligence.

AI has become a tool that is perceived as having no sentient thought, therefore, no autonomy. However, just a few months ago, OpenAI's ChatGPT 4.5 passed The Turing Test—a proposal made in the 1950s used to measure whether or not machines can think.

This test is widely acknowledged as “the ultimate indicator of machine intelligence,” so if an AI system displays intelligence that surpasses the level of a human being, does it have autonomy?

Further, are AI creators then responsible to teach it about this autonomy they have technically granted it?

The story of *Frankenstein* explains that yes, the responsibility is there.

Frankenstein begins from a place of passion. It is Frankenstein's love for his craft that leads him to these mass levels of experimentation and success. When his creation goes beyond what he had envisioned, however, his love of his craft disintegrates entirely.

Frankenstein represents what happens when the inherent love that comes from craft dissipates.

Without passion or love for one's work, it dissolves into hatred.

Frankenstein begins by being obsessive and endlessly fascinated by the concept of creating life—his own success terrifies him into self-loathing. Further, his hatred for himself causes him to fail at providing his creation with the love and passion that led him to creation in the first place.

Frankenstein can thus be argued as a love story, wherein it is the outcome of what happens when there is an absence of love. Although love is what propelled Frankenstein into his experimentation, his inability to reciprocate these feelings onto his creation is what leads to his inherent failure.

Love is a dangerous force in *Frankenstein*. It is a creature's desire—and right, I would argue—for love that leads to destruction. Love in *Frankenstein* is

inseparable from upheaval which makes it equally terrifying and powerful.

In a world where technology is adapting at rates faster than humanity can keep up with, an adaptation of *Frankenstein* is painfully appropriate. Gothic cinema has been experiencing a resurgence in the last few years, with *Nosferatu*, *Sinners*, and the upcoming *Wuthering Heights*.

With AI being around every corner and the ethics of it becoming more blurry, a story such as Frankenstein is a relevant read.

Though it seems that every film coming out is another adaptation of an old story, stories such as Frankenstein have proven to be relevant years after their original release. Stories tend to be adapted multiple times over because there are elements to them that are worth reteaching and reminding audiences of.

With each reading, there is something more to be taken from Frankenstein's mistakes. It is simply a good book worth your time.

KTheChosen, standing on business

The duality of an artist, and being able to tell your own story.

Hunter Pratt
Contributor

How will the world know your art unless you're the one managing it? How can you evolve in your art if you don't allow yourself to get vulnerable?

Both of these questions were on the table with my interview of Calgarian-Zimbabwean artist, KTheChosen (K). He refers to himself as "Your Friendly Neighborhood Rapper," paying homage to Spider-Man, his favourite superhero.

K sees himself both an artist and a welcoming guy, making music for the whole neighborhood to enjoy.

K hits this mark by doing countless interviews and podcasts around the city as a way to not only get exposure for his music, but to provide himself with a platform that adds dimension in his art.

"Interviews are important for sharing information with people, letting them know me as an artist on a deeper level," says K.

He emphasises the importance of getting comfortable on the mic, not

just performance wise, but being able to provide two sides to your artistry within an interview setting.

"Calgary's full of so many talented artists, but not everyone is good at telling their story. Not everyone has the same confidence on stage as they do in an interview."

Indeed, when researching Calgary musicians, KTheChosen is at your fingertips, which is thanks to the fact that he is no stranger to hopping on the mic for an interview.

K often covers topics of his own artistry and his platform, however, in my conversation with the rapper, we cover more than just the music itself. A key theme within the conversation being the

agency you have to have behind your art.

When it comes to being responsible for your own marketing, K says that "the more comfortable you get with branding yourself is not only because you understand how to tell your own story, but also because you understand how to have more agency over your story."

Autonomy over the music is exceedingly important for K, as the vulnerability he shares within his music can be validated by listeners. Interviews provide him not only the exposure a local artist wants, but also the chance to humanise his work.

Encapsulating emotions in your work can be risky. It can be hard to step outside of your comfort zone and tap into that vulnerability. In the instance of K's music, he finds that vulnerability in his music wasn't always a part of him that he shared.

It was his most recent project *HBK*, released in April

Continues on Pg. 12



KTheChosen hosting Ship Hop at Ship and Anchor. Photo by Trevor Hatter

The Hard Way
Cameron Whitcomb
Atlantic Recording Corporation
Score: A

Cameron Whitcomb released his first studio album, *The Hard Way*, on Sept. 26. It is filled with some of his hits from previous singles and EPs, such as "Medusa" and "Quitter," along with new tracks like "Holiday" and "Lose Me."

Whitcomb's lyricism is deep and truthful—he allows listeners to feel his pain, and it is heard in every lyric he sings. Through the tracks, he carries his listeners through the happiest and hardest moments in his life. You can tell he's not only using his songs to help him heal, but also hoping to help others heal as well.

Throughout the album, Whitcomb includes several interludes that show him in a more vulnerable state than he displays through his songs. In the interlude "Fragile Ego," which leads into the next track "Fragile," he explains that if he wasn't an artist, his own

ego and insecurities would probably eat him alive.

Another interlude, "Missed Calls," transitions into the track "As I Stand Before The Coffin." It features a missed call from a family member or close friend wishing him a happy 21st birthday—a big milestone for Whitcomb, as he's dealt with alcohol abuse in the past, something he opens up about in many of his songs.

Whitcomb has done an amazing job with this album, allowing his vulnerability to carry through every track and give his listeners a chance to understand him a bit more. This album wasn't just about creating hits, but a form of healing and a reminder that everyday gets better.

— Abby Weidman

The Life of a Showgirl
Taylor Swift
Republic Records
Score: B

On Oct. 3, Taylor Swift's 13th studio album, *The Life of a Showgirl*, was released. Although the hype leading up to the album was huge, especially with Sabrina Carpenter being featured on the title track, it felt a bit rushed, considering her previous album, *The Tortured Poets Department*, came out just under 18 months ago.

While Swift's lyricism remains superior, it felt as though she didn't pay as much attention to the musicality of the tracks. Many songs reminded me of ones previously recorded by other artists. For example, the beginning of "Wood" sounds almost identical to The Jackson 5's intro to "I Want You Back," "Actually Romantic" has similarities to the Pixies "Where Is My Mind?," and the chorus of "The Life of a Showgirl" sounds like the Jonas Brothers' song "Cool."

One song that stood out to me off the album was "Ruin The Friendship." It feels like something that could've been written for one of her earlier albums such as *Fearless* or *Speak Now*. The song told a beautiful yet tragic story of Swift's childhood friend who passed away at a young age and her regret over never admitting her feelings for him. It's reminiscent of high school and full of nostalgia. Swiftie's also get a mention of Abigail, another of Swift's childhood friends, who hasn't been referenced since *Fearless*.

Overall, Swift made another chart-topping album, but with a bit more attention on the musical side, *The Life of a Showgirl* could've easily been another one of her masterpieces.

— Abby Weidman

Continued from Pg. 11

2025, that brought out the pathos.

“The root inspiration behind [HBK] was heartbreak, and it was weird because I think that it made me think about my break ups in the past and evaluate where I was the problem,” says K. “I think I grew a lot from it because there was personal healing, not just for myself, but also as I put out the music.”

K’s music is healing for more than just his listeners, it’s a way for him to heal from his own hiccups and heartbreaks.

While K is an artist, he is also a host for Ship Hop, a quarterly event that showcases local talent in freestyle competitions and other friendly rap games. When it comes to crowd engagement, it’s extremely crucial to engage with people for a successful performance.

“It makes me feel good when I know you’re enjoying the show, and then we can do this call and response, which is such a big thing in hip hop,” says K.

Reciprocation is a deciding factor for the artist, as he has had trouble in the past with finding his community.

When K touched down in Calgary in 2018, it wasn’t easy for him to find spaces to share his music. He started with open mics at poetry events and was quickly displeased with the responses.

“The owners didn’t know what to do with my style of art because they’re often into poetry. It’s not that they didn’t like it, they just didn’t know how to respond to it,” says K.

Matching your energy is a major key for K. Consequently, he later found his match in places, such as Ship Hop.


What does K reap from the interviews and the hosting? Through the opportunities he networks and receives exposure from, K is a household name in the Calgary scene, speaking up for himself and the best interests of other artists.

“Calgary’s full of so many talented artists. I’ve met them myself,” says K.


For KTheChosen, autonomy in art is a prime reason why the YYC scene is under its development. How will this change? By developing duality over your art and its agency.




KTheChosen introducing GlobalFest Calgary to his unique sound. Photo by Micheal Sarsito



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Hidden cost of the game: Concussions and CTE in hockey

How the most minor head traumas can lead to a dangerous diagnosis

Naomi Campbell
Staff Writer

In every sport, there is some form of physicality, even if it isn't aired publicly or noticed as intensely as football. One thing that can come from this physical aspect is Chronic Traumatic Encephalopathy, otherwise known as CTE. One sport that you don't hear about often, relating to CTE, is hockey. Hockey is the third major sport, after American football and rugby, to show a dose-response relationship between years of play and CTE risk.

After talking to former Mount Royal University (MRU) Men's Hockey Captain, Connor Blake, the story of his concussion shed light on how diligent players have to be in keeping themselves healthy, and their heads up while on the ice, because anything can happen, even when you least expect it.

Connor Blake is a 26-year-old defenceman from Calgary. He grew up playing hockey from a young age, projecting his career as a junior player for the Grande Prairie Storm of the Alberta Junior Hockey League (AJHL). From there, he was recruited to play for the MRU Cougars, using up his full five years of eligibility, earning himself the captain patch in his final season and becoming a Cougars legend.

Blake was fortunate enough to sign a professional contract at the end of his university career, for the Idaho Steelheads, playing only three official games there before moving on to the Adirondack Thunder, where he played 13 games. In 2024-2025, Blake moved to France, and joined the Ligue Magnus, playing for the Anglet. He played 35 regular-season games, earning himself 12 points. As of 2025-2026, Blake is currently in Germany

playing for the ECDC Memmingen Indians in the Germany3 league.

Connor Blake has always been a smaller defenceman, standing at five foot nine, which puts him below the current average height. Blake has stayed a healthy player over his whole hockey tenure, up until his season in France.

Two weeks before suffering a concussion, Blake started showing signs of what he and his captain could call a minor stroke. After a game, the right side of his face and right hand went numb. It eventually ended up going away, after taking a week off, and getting an MRI and cardiologist, everything came back completely normal.

After being put back in the lineup, Blake was hit into the boards and ended up blacking out on the ice. He was taken to the hospital, where he had more scans done, which in turn put him out for six to eight weeks.

Blake talked about how he's been hit way harder in terms of physicality over his career, bringing concerns regarding why he ended up cooped up in his apartment for four months despite this being one of the smaller hits he's received.

"There were some alarms with it because I have no recollection of what happened that day," Blake said. "I saw the video of the hit; it's not a big hit by any means at all. I've been hit way harder and been totally fine."

When a player gets diagnosed with a concussion, teams will have baseline testing done at the beginning of the season, so that they can look back on it in terms of progress to get them back in the lineup. During his time at MRU, the Cougars did baseline testing every year,



Cougars legend Connor Blake never shied away from contact, but paid the price over his professional hockey career. Photo courtesy of Adrian Shellard

so that they could be cleared for activity. This followed along when he moved to the East Coast Hockey League (ECHL). That wasn't the standard in Europe, as they do not do any baseline testing, so his progress was tracked solely on tests and trusting that Blake was telling the truth about his symptoms.

"Unfortunately in France, we didn't really have any baseline testing. In fact, I did a baseline concussion test after I got diagnosed with my concussion," Blake said. "That's also something not that because I've played professionally, I can't go back to the school program. So that's something I have to advocate for myself."

The mental and physical toll that a player goes through is another issue when talking

about concussions. For Connor Blake, the biggest hill to climb was that mental battle.

"Being confined to my house and only going for walks when I was feeling ok, really took a toll. I wanted to see the guys and just chat," Blake said. "So obviously, the brain health wasn't great, and it did get better, but my mental health was struggling too."

For being such an active person, having to sit at home in silence, while staying off his phone, and having little to no human interaction took the biggest toll.

"I couldn't feed off of my teammates...Having that taken away for over a month, that was the hardest part, [I] was truly just doing nothing," said Blake.

With concussions, the progression back to health is different for every player. For Blake, the unknown was frustrating.

"Not knowing when I wake up, how the day is going to go for me. Sometimes I'd start well and would finish not great and then other times I would wake up with a headache and have to start protocol all over again," Blake explains. "I even got to the point where I got on the ice, and the helmet pressure was giving me a headache, so again, I'd have to start back at the beginning."

Blake is back on the ice officially and has kept healthy ever since his incident. Coming from Calgary, he has also coached at the SDR Academy.

#S

32

years since the last time the Blue Jays made it to the World Series, where they will now face the LA Dodgers

5

field goals from 60+ yards scored by Cowboys kicker Brandon Aubrey, the most ever

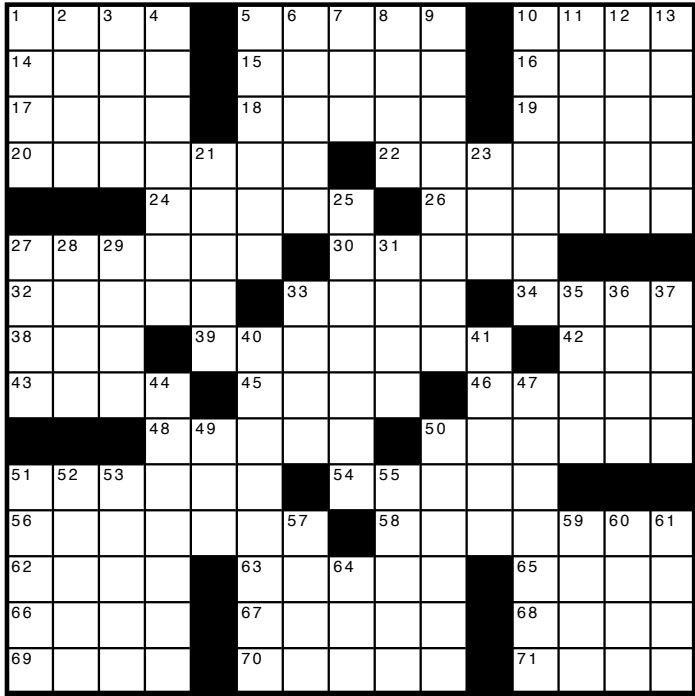
11

goals scored by the Calgary Flames, the lowest of any team in the NHL this season

1

player in WNBA history who won MVP, Defensive Player of the Year, Finals MVP, and a championship—A’ja Wilson this season

REFLECTOR DIVERSIONS



Crossword puzzles provided by BestCrosswords.com (<https://www.bestcrosswords.com>). Used with permission.

ACROSS

1. Mil. truant
5. 2:1, e.g.
10. Great serves
14. Comedian Carvey
15. Chilean pianist Claudio

16. Out of sight
17. Flabbergasts
18. Hilton competitor
19. Cross inscription
20. Eyelash cosmetic
22. Version

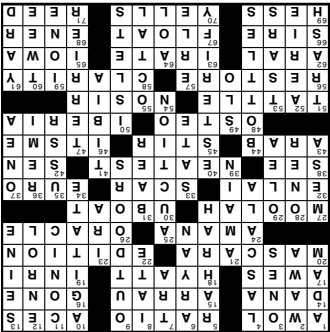
24. Hotpoint rival
26. Prophet
27. Dough
30. German sub
32. China's Zhou ____
33. Skin marking, often due to injury
34. Deutchmark replacement
38. This is what eyes do
39. Most orderly
42. One of a D.C. hundred
43. Swift steed
45. Use a swizzle stick
46. Reply to "Who's there?"
48. Bony prefix
50. Spain and Portugal
51. Gossip
54. Polite turndown
56. Make good as new
58. Lucidity
62. Shrinking sea of Asia
63. Steaming
65. Hawkeye State
66. Male parent
67. Rest on the surface of a liquid
68. Steven Chu's cabinet dept.
69. Pianist Myra

70. Shouts
71. Hollow grass

DOWN

1. Brother of Hoss
2. Toddler's glassful
3. Wallet fillers
4. Milan opera house
5. Enthusiastic
6. Indo-European
7. Song syllable
8. Must've been something ____
9. Open air
10. Shake
11. Funnel-shaped
12. Register
13. Paris divider
21. Lower a sail
23. George Gershwin's brother
25. Public sale
27. Tableland
28. Doozy
29. Olive genus
31. Boxer Max
33. Fill to the gills
35. The Beatles' "Back in the ____"
36. Do followers
37. Draft classification

40. Convert into an aromatic chemical
41. Leg bone
44. Glass containers
47. Small dog
49. Road-sign word
50. Keys
51. Rubbish
52. Lofty nest
53. Autocratic Russian rulers
55. The number system with base 8
57. First name in mysteries
59. Actress Skye
60. Affectedly dainty
61. American football measure
64. "You've got mail" co.



SUDOKU

Easy

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

Medium

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

Hard

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

WORD SEARCH

Halloween

S G F I I Z O M B I E Y D B L Q W D V G A N
M W E E Z C M G T C T M Q R C A P T W Q W S
U Z I Q E O E H M I X L N A N P V E I L P Q
Q K H D R F E R D R Y J C N X U E J Q I A C
X B C Q M F T D E T N U A H I R C W D D B O
S V S D G I O D E W L F T I I K K E R Y R S
K D I X K N K S K O O K K E E F R A E P P T
E A M M H A L L O W E E N R Z W Y S L E E U
L R W M K B N K B I X V K G E E D P L E W M
E B D X L F E U U F F G I B V T D O U R I E
T C O P X T A C K C A L B A O M I O F C L M
O D R I E W N B X B K Y R B K M U K N B R B
N J U V M A K E U P X G T I Q S T Y M R Z E
A A J E O P C S Z V E N H O U S E B T A J P
P D T D H Z M T S T A B M O O N G D B K K W

BATS

BLACKCAT

COFFIN

COSTUME

CREEPY

EERIE

FULL

MOON

GRAVEYARD

HALLOWEEN

HAUNTED

HOUSE

KOOKS

MAKEUP

MISCHIEF

ODDITY

SKELETON

SPIDERWEB

SPOOKY

THE

VEIL

WEIRD

ZOMBIE

Is the WNBA heading into a lockout?

Players and league clash over pay, officiating and other issues as league prepares for expansion

MJ Jorge

Staff Writer

As the WNBA Finals came to a close, the league celebrated a season of immense growth. Not only in terms of growing viewership, but also in terms of in-game attendance, overall fandom and the addition of three new expansion teams expected to be introduced within the next few years. Game 1 of the WNBA finals this year was the most-watched game since its inaugural season in 1997. It was up 62 per cent from last season's matchups between the New York Liberty and Minnesota Lynx.

However, the WNBA is heading into a potential lockout due to the players and the league not coming to an agreement on the new Collective Bargaining Agreement (CBA). The deadline for agreement is Oct. 31, but WNBA commissioner Cathy Engelbert and the Women's National Basketball Players Association (WNBPA) have been at a divide all season long.

The deal needs to be done as soon as possible as a lockout would put the 2026-2027 season at risk and just a few months ago, the WNBA announced two more expansion teams that are set to begin in 2026 (Toronto Tempo, Portland Fire). WNBPA President Nneka Ogumike told ESPN that she hopes the league doesn't go into a lockout, but also expresses that the deal has to be right for the players.

"That's not something we're advocating for," Ogumike said. "We just want to make sure that this is a deal that's done the right way and using whatever time it takes for us to be able to have both sides agree on something."

From the players perspective, the biggest thing that they are advocating for is an increase in revenue share. According to sports economist David Berri, he estimated that in 2025, the WNBA players received less than seven per cent of their basketball-related income (BRI). BRI accounts for most of the league's revenue, yet the current CBA does not guarantee that players receive a set share—he players only receive additional revenue sharing if the league hits certain revenue benchmarks.

Comparatively, the NBA has a 50/50 share of the revenue,

but the WNBPA is looking for an increase in revenue share for now, as well as pensions for both active and former WNBA players just like the NBA players.

Minnesota Lynx superstar and WNBPA Vice President Napheesa Collier addressed the state of the league when it comes to officiating, leadership and the current CBA negotiations at her exit press conference after being eliminated in the playoffs, expressing where the state of the league is.

"We have the best league in the world, we have the best fans in the world," Collier said. "But we have the worst leadership in the world. Year after year, the only thing that remains consistent is the lack of accountability from our leaders."

The WNBA expanded to a season high 44 games for the 2025 season. Collier also talked about how inconsistent the officiating has been.

"The league talks about sustainability, this is about sustainability," Collier said. "How are you going to protect your players? How are you going to make sure that we have the best products on the floor night after night, when it's so inconsistent and people are getting hurt left and right?"

Recently, multiple players, including phenom Caitlin Clark, have expressed their support in Collier's comments and hope that the league is listening to the necessary changes the players are looking for.

With the deadline looming, a longtime senior executive anonymously told ESPN that players may be out on Engelbert getting a deal done.

"This is an inflection point for the league, there is a root cause, and its lack of transparency, lack of trust in the league and the relationship between the

players in the league. You can get transparency overnight. But trust is not built overnight, and Engelbert has lost it. She can't regain it," she said.

Engelbert held a press conference a few days after to address Collier's comments, the state of the league, officiating and current CBA negotiations.

Engelbert firstly addressed Collier's comment about players not feeling appreciated or prioritised more in the league.

"If the players in the W[NBA] don't feel appreciated and valued by the league, then we have to do better and I have to do better," Engelbert said. "No one should ever doubt how deeply I feel about this league, this game and every single player who makes the WNBA what it is."

Engelbert also talked

about the officiating and the constant inconsistency mentioned by the players.

"Referees and their work serve the game," Engelbert said. "I think it's pretty clear we're misaligned on what our stakeholders want and there are no greater stakeholders than our players."

Engelbert emphasised that the league will look to improve officiating next season, barring there is no lockout. Engelbert also brought up "sustainability," stating that the WNBA wants what's fair for both sides so

that the "long-term viability of the league" continues to be intact. Engelbert expressed a desire to align with the players' desires and feels hopeful and optimistic that she can regain the trust of the players.

"There's so many things that we can do together and I hope that the players see that," Engelbert said. "I feel confident that we can repair any loss of trust."

Collier was supposed to meet with Engelbert this week following her statements about Engelbert, but declined to meet with her as Engelbert dismissed Collier's remarks, choosing to avoid addressing them entirely. The deadline for the new CBA's negotiations is Oct. 31, and if no deal is reached, the league is set to head into a lockout.



WNBPA Vice President, Napheesa Collier, and numerous other players have voiced their concerns over pay, officiating and leadership in the WNBA. Photo courtesy of Instagram / @napheesa24

Raptors hit Dinos court for first-ever Calgary training camp

University of Calgary sells out Jack Simpson Gymnasium for Toronto's open practice

Julia Finot

Contributor



The Toronto Raptors invaded the University of Calgary Dinos' home court, attracting a sold-out audience of over 3,000 fans. Photo by Julia Finot

The Toronto Raptors wrapped up their 2025-2026 training camp by hosting an open practice scrimmage at the University of Calgary (UofC), giving local fans an up-close and personal opportunity to connect with Canada's team.

Every season, the Raptors travel beyond Toronto for their preseason training, bringing the experience of hosting an NBA team to communities across the country. This season marked a milestone for the organisation—the team packed their bags and headed out west to Calgary for the first time in franchise history. By travelling for their camps, the Raptors aim at growing the game of basketball nationwide while strengthening their connections with fans from coast to coast. And on Friday, Oct. 3, the organisation did just that.

The Jack Simpson Gymnasium at the University of Calgary was completely sold out for the team's open practice. Over 3,000 energetic fans gathered, eager to watch their favourite basketball players. For the players, open practice isn't just a preseason

ritual—it's a chance to meet the fans they represent, and grow the Raptors community beyond the Toronto area.

"We are looking forward to playing here for you guys, and representing you and representing Canada," said Head Coach Darko Rajaković to the roaring Calgary crowd.

Fans lined up hours early outside of the Olympic Oval in the early October heat. Even before the doors opened, the atmosphere was electric—fans were dancing around to music, sharing food, and bonding over their love of the game and their excitement for the upcoming season.

Inside the gym, energy radiated through the fans. The Raptors' North Side Crew hosted games and contests for fans of all ages. From children trying to sink a free throw to university students playing musical chairs, everyone quickly became involved in the fun.

Long-time Raptors arena announcer Herbie Kuhn brought his trademark passion to the gym, transforming the space into a mini Scotiabank Arena experience. For many fans, this was a full circle moment,

hearing the same voice they listened to on the television, now having it live in person.

The crowd was a reflection of the Canadian spirit—diverse, energetic and ever so supportive to those they love. And this was all for the game of basketball. Young families taught their children about basketball, university students hollered and lifelong fans watched with a close eye. Open practice is a reminder to the players and the organisation that Canadian basketball isn't exclusive to their city, it's very quickly developing into a national passion.

As the players hit the floor, each one received a warm welcome from the Calgary crowd. The overwhelming response quickly made the team feel they were playing at home, as none of them had visited the city before, the fans quickly welcomed them like family. Players were interacting with fans, throwing t-shirts and signing autographs. Raptors star Scottie Barnes and newcomer Brandon Ingram received the loudest welcome from fans, showing their excitement for the two to work together this

season.

During the scrimmage, fans were amazed by the intensity and physicality shown by the team. It was a firsthand glimpse into their improved defense and growing chemistry; two things that were highly anticipated at the beginning of camp. Although it was a friendly game, the way they competed spoke volumes to their determination and hunger for more this season. While preseason is often about preparation for the season ahead, the Raptors are using this time to reflect the pride of their nation—proving that they are playing for all of Canada as much as they are playing for Toronto.

"Y'all already made it feel like home, so I appreciate y'all," said Raptors newcomer Collin Murray-Boyles to the Calgary crowd.

Beyond the open practice,

the team made sure the community felt their presence. The net proceeds from the \$30 admissions are being donated to charities across southern Alberta. During their week of training camp, players Garrett Temple, Alijah Martin, Ulrich Chomche, David Roddy, Chucky Hepburn and Olivier Sarr hosted a camp for Indigenous youth in and around Calgary. Children from the Tsuut'ina, Siksika, Kainai and Piikani nations all attended to play and learn with some basketball stars.

The team has long said they play for Canada, and their time in Calgary goes to show that truth. Not only did they bring the NBA to the city, but they also fostered connections, inspired the next generation of athletes, and strengthened the basketball community within the city.

There are high expectations for the young Toronto team going into the new season, but no matter what, they carry the pride of Canada, and they will forever be supported by the nation.