

#### **I NEWS**

-MSUS, CSCU, BMSSA Masquerade Ball

#### | FEATURES

- -Why Don't We Just Plant More trees?
- -Home for the Holidays

#### | OPINION

-Henry Dundas, or Why We Should Avoid Repeating Historical Mistakes -Reading Between the Punchlines

#### **| LOGOS**

- -"Greet One Another With a Holy Kiss"
- -The Saturday Vigil Mass Controversy Simplified

#### | SPORTS

-William Nylander Signs Record-Breaking Contract With the Toronto Maple Leafs

#### **| ARTS**

- -Keith Haring: Art Is for Everybody
- -Four Things You May Have Missed in Saltburn
- -Fyodor Dostoyevsky's Crime and Punishment
- -SMC Goes to New York

#### | LIFESTYLE

-How to Stop Your Annual Self-Pity Party

### MSUS, CSCU, BMSSA Masquerade Ball

A night of dance, food, and fun

**Darian Trabold** Managing Editor

On January 19, 2024, the Medieval Studies Undergraduate Society (MSUS), Celtic Studies Course Union (CSCU), and the Book and Media Studies Student Association (BMSSA) hosted their annual made that they were going to do a certain dance and Masquerade Ball at Carr Hall. This annual event those who were interested went onto the dance floor. is returning for its second year since the Covid-19 pandemic put a pause on the festivities in 2020. This is of these dances participate. There was no pressure to the first year BMSSA helped plan the event.

Tickets for the event cost \$10 for pre-sale and \$15 at the door. In the pre-sale over 100 tickets were sold. Demand was so high that the organizers had to close pre-sale so that they were able to sell tickets at the door. The event was open to all U of T students. Non-U of T students were allowed as guests of a U of T student.

The night was filled with dancing, good music, food and drinks, and hanging out with friends. A variety of music was played. This music included songs to accompany the dances, Gaelic songs, orchestral music, and modern artists like Hozier. In preparation for the Masquerade Ball, CSCU and MSUS released dance tutorial videos on their Instagram accounts to help people learn a variety of dances. Dance tutorials included the Waltz, a Scottish cèilidh dance called the "Orcadian Strip the Willow," the Canadian Barn Dance, and the cèilidh dance "The Gay Gordons." During the Masquerade Ball, announcements were The tutorials helped those who may not have heard dance — tables and chairs were set up for those who would rather watch or just enjoy the night with friends.

Although the attire was semi-formal, people dressed to the nines for this event, including fun masks and creative clothing. President of MSUS Annika Rempel made her outfit, showcasing the creativity and skills of many of those attending. They set up a photo booth with whimsical fairy lights where people could take photos. At the photo booth they provided decorative masks for those who may not have brought one.

The event had food included: pizza as well as cake for dessert. Vegetable and fruit platters on top of water and soft drinks were also provided. They had vegan and gluten-free options, which was a plus. There was a cash bar to purchase beer and wine at \$9 per glass.

Overall, the event was very successful. People danced the night away to good music and great ambiance, while also enjoying the food and drinks provided. It was nice to catch up with friends for a fun Friday night outing here at St. Mike's. The effort MSUS, CSCU, and BMSSA put into this event did not go unnoticed. Hopefully the tradition of the Masquarade Ball will continue for years to come.



Photo credit: Darian Trabold

## FEATURES 🗟

### THE B MIKE

### Why Don't We Just Plant More Trees?

The challenges of tree-planting initiatives in addressing carbon emissions Elizabeth Xu

Staff Writer

Scientists from the European Union's Copernicus Climate Change Service have recently confirmed that 2023 was the hottest year on record, with temperatures surpassing the 20th-century average by 1.4 degrees Celsius. This temperature rise dangerously approaches the 1.5 degree threshold set in the Paris Climate Agreement, beyond which there will be heightened challenges for human adaptation and ecosystem resilience. As per the Global Carbon Project, estimates anticipated that the 2023 carbon dioxide emissions would hit a record high of 40.9 gigatons, a significant increase from the predicted 36.8 gigatons released into the atmosphere in 2022.

Each year, approximately 40 gigatons (40 billion tons) of carbon dioxide are emitted as a byproduct of human activities such as transportation, industry, and deforestation, contributing to 12–20% of global emissions. While progress has been made in reducing our carbon footprint through preventive measures and technological advancements, we continue to emit more carbon than nature can absorb. Numerous studies indicate that to achieve our goal of net-zero emissions by 2050, we need to achieve negative carbon emissions by removing carbon from the atmosphere. Research is underway to develop carbon capture technologies and promote tree planting as a means of achieving negative emissions. Planting trees not only helps restore the estimated 10-15 billion trees lost to deforestation each year, which accounts for 10% of global warming, but also enables the capture and storage of carbon in their leaves, stems, roots, and soil. However, it is important to note that a mature tree can only absorb 50 pounds of carbon dioxide per year and 1 ton of carbon dioxide over its lifetime, which means that a substantial number of trees would be needed. Some propose planting 40 billion trees annually to offset our yearly emissions, while others go to the extreme with the Trillion Trees Act.



Photo credit: Mattea Shuen

The Trillion Trees Act is a bipartisan bill adopted by the US government with the aim of sequestering 205 gigatons of carbon. It encompasses not only tree planting but also policies for conserving and restoring forests, conducting research, and implementing reforestation initiatives on public lands affected by wildfires, insect infestations, and disease outbreaks. If successful, this bill could offset two-thirds of our annual carbon emissions and compensate for 20 years of human-generated emissions, aligning with the goals of the Paris Agreement. The pursuit of extensive tree planting to fulfill the Paris Agreement has also inspired

organizations to launch the Trillion Tree Campaign. This collaborative effort involving BirdLife International (BLI), Wildlife Conservation Society (WCS), and World Wide Fund for Nature (WWF) focuses on reducing deforestation, enhancing forest protection, and promoting restoration. Over the years, they have achieved success in reducing deforestation through legislative measures targeting the illegal timber market and have collaborated with local organizations engaged in reforestation efforts.

Large-scale initiatives for reforestation have garnered support due to their merits. China, for example, has managed to offset 20% of its annual fossil fuel emissions since 2012 by implementing land use policies that have increased forest cover in southern China by 10 to 20%. These areas have been transformed into managed forests that act as carbon sinks. Some officials suggest that the reforested land in China could potentially offset up to 33% of the country's annual fossil fuel emissions. The success story in China has fostered optimism regarding the impact of global reforestation efforts like the Trillion Tree Act and the Trillion Tree Campaign on the environment.

However, despite the ambition of these large-scale tree restoration programs, there remains skepticism regarding the ability to meet goals. One key concern revolves around the timing of tree planting as a carbon capture strategy. Trees can take up to a century to reach maturity and absorb carbon at levels that significantly impact our carbon footprint. Furthermore,

CONTINUED ON PAGE 3

# THE **B**MIKE

#### EDITOR-IN-CHIEF

Victor Buklis editorinchief@readthemike.com

#### MANAGING EDITOR

Darian Trabold managingeditor@readthemike.com

#### BUSINESS MANAGER

Nicolas Martinez-Gonzalez business@readthemike.com

#### SENIOR COPY EDITOR

Audrey Lepez srcopyeditor@readthemike.com

#### EDITOR-AT-LARGE

Asiya Chohan editoratlarge@readthemike.com

#### DESIGN MANAGER

Zhiyi Xu

#### **NEWS EDITOR**

Ruichen Yan news@readthemike.com

#### **OPINION EDITOR**

Josephine Murphy opinion@readthemike.com

#### ASSOCIATE OPINION EDITORS

Emily Hospedales Catherine Amoguis

#### **FEATURES EDITOR**

Jackson W. Ranger features@readthemike.com

#### **ARTS EDITOR**

Angelina Fernandez arts@readthemike.com

#### ASSOCIATE ARTS EDITOR

Caroline Switkowski

#### SPORTS EDITOR

Lucas Carpignano sports@readthemike.com

#### ASSOCIATE SPORTS EDITOR

Grace Bogdani

#### LIFESTYLE EDITOR

Stefanie Menezes lifestyle@readthemike.com

#### ASSOCIATE LIFESTYLE EDITOR

Karen Maktabi

#### LOGOS EDITOR

Para Babuharan logos@readthemike.com

#### PHOTO EDITORS

Emily Tung Kynzee Sethi

#### ILLUSTRATION EDITORS

Mattea Shuen Nisa Notta

#### SOCIAL MEDIA MANAGERS

Amy Simonds Lucia Harley Salina Khan

#### **COPY EDITORS**

Cammyn Lim Diana Radenko Elise Cressatti Justine Lam Rosie McDonald Sara Moretto Sophie Rohrer

#### SENIOR STAFF WRITERS

Ethan Chan Lauren Sarney

#### STAFF WRITERS

Elizabeth Xu

#### CONTRIBUTORS Jacqueline Cho

Jacqueline Cho Zoyeb Ehsan

#### VACANT ROLES

Associate News Editor (2) Associate Features Editor Associate Logos Editor

#### **CONTINUED FROM PAGE 2**

forests become carbon neutral once they reach maturity, as they reach an equilibrium where carbon uptake balances out with carbon released through the decay of organic matter. Scientists caution that there are limits to how much carbon forests can store and that tree planting alone will not be sufficient to counterbalance our carbon emissions. While planting trees is undeniably an effective method of increasing car-

bon uptake, efforts should also be directed at halting further deforestation. Between 1970 and 2010, the Amazon alone lost 100 million trees, representing a 20% deforestation rate. It takes decades for reforested trees to capture the same amount of carbon as previously existing ones, indicating that protecting older trees is more effective than relying solely on reforestation. Conservation efforts should also extend beyond forests to encompass grasslands and wetlands, which

also possess significant carbon storage capacities.

Nevertheless, it is crucial to support both local and international organizations involved in reforestation, as well as legislation to protect forests and reduce deforestation. While tree planting alone cannot solve our carbon emission problem, it has the potential to restore habitats and capture carbon as trees mature.

## Home for the Holidays A reflection on love and aging

Jackson W. Ranger Features Editor

The gods are fallen and safety is gone. And there is one sure thing about the fall of gods: they do not fall a little; they crash and shatter or sink deeply into green muck. It is a tedious job to build them up again; they never quite shine. And the child's world is never quite whole again. It is an aching kind of growing. — John Steinbeck, East of Eden

My mother's hair is gray. She tried to deny it for a time, shifting through a spectrum of murky brown dyes until she found the one that fit.

I was little then: jammed into an awkward, ill-fitting adolescent body that yearned for things it could not have and shunned the security and assurance of childhood. I wanted nothing more than to be a grown man, to shed the unsightly acne that dotted my shifting teenaged face and strike out into a world that seemed to teem with brilliant opportunities and fascinating people.

I found much of what I searched for in the course of my university years. My boyhood awkwardness is gone. I have seen and tasted a great swathe of the world. Steinbeck's gods fell for me some time ago.

It is the aftershock of the impact — the miasma that rises from the crater and thwarts every attempt to raise again the pedestal on which the gods once sat — that troubles me now. I would like to think that I am not alone in this.

My mother's hair is gray; she no longer denies it. Why should she? There is no shame in age. Quite the opposite, really. She is a brilliant and endlessly energetic woman: a mother any son would be proud to claim.

But, as her child, it is confirmation of the terrifying truth that time moves forward for us all; no one is frozen in amber, perfectly preserved from age and shielded from inevitable death.

The holidays emphasize that reality more acutely than any other time of the year. Depictions of Christmas are quintessentially portraits of childhood: presents under the tree, cookies and milk left out for St. Nick, stockings hanging over a roaring fire, and children gathered around the hearth.

As a young man with a life entirely apart from my sleepy, boyhood Massachusetts hamlet, returning to my first and most formative home is a pilgrimage. Each time I traverse the windy shoreline, I discover it anew. Amid the overawing darkness of the winter solstice, disturbed only by the distant stars and the glittering festive lights hanging in every window, returning home for the holidays is the journey's most poignant iteration.

Each return is different from the last. I grow and change in the course of living. I am no longer who I was the last time a Christmas tree sat in my parents' front window. Perhaps life will slow down someday; maybe one is never quite done becoming him or herself.

My father often greets me at the airport, silent in his humming sedan. Sometimes we speak; most often he absorbs whatever is on my mind with a few wellplaced interventions. He is a quiet and introspective man — deep in thought and feeling. One might take that silence for aloofness; one would be wrong.

He carried me between his legs while he taught me to ski many years ago. His knees are no longer quite so spry, nor me so light.

There is a moment that passes unnoticed between older siblings and their youngest brother — a transformation which reveals itself long after it occurs.



Photo credit: Stephan Vladimirov

First, one is an object of fascination to their older counterparts, two sisters in my case. They relate to the youngest as a peculiar sort of stuffed animal, maybe even a pet. One day, that funny little person with overlarge ears and wide eyes becomes a locus of adolescent angst: the little brother intruding on whatever it is teenage girls are wont to do.

Time passes and, for a middle-class family like mine, the sisters each go off to university. The youngest brother is left to his own devices. Off on their own journeys of becoming, the sisters return as reinvented versions of themselves each time he sees them. It is a confusing process and an alienating one.

A gulf forms that can only be bridged by time and slow, painful growth.

The gap narrows without one noticing — growing smaller with the passing of years. One day, the little brother suddenly turns around and realizes that he is a man. His older sisters — once alien creatures beyond his ability to comprehend — become his peers and, in truth, the closest friends he is ever likely to have. The three are subjects now in their own right, each an individual with a free will and a unique imagination. New characters enter the show; some even stay for the sequels.

The relation is new, different from what it once was and far more intricate. It falls to them to forge something out of bonds gifted to them by blood.

The dinner table is the grand focal point of the journey: the place at which three generations gather to celebrate ties of kinship and abiding love. Time separates each of them. How often does one speak with one's cousins who lag them in age and live far away? Few would claim not to love their family, but how many truly know them? Who knows their hopes, ambitions, and dreams — realized, dashed, or yet to be tested?

The gods who gather around that table fall harder than most. For those lucky enough to have grandparents through their formative years, the realization of life's brevity and the inevitability of decline blazes suddenly and furiously when at last it surges upon them. "They were once me," I think to myself. My grandfather sat at his father's table beside his own grandparents and understood them as his household gods. Of course, in the end, they fell as all gods do. Now, I am him. My grandchildren — if I am so blessed to see some of my own — will, in this way, become me.

The Marxist psychoanalyst Erich Fromm argued in The Art of Loving that love between humans in all its variations is an action verb: it is something that one does, that they commit to and pour out their essential energies to nurture. That choice is a conscious one. It is a promise made of one's own free will.

When one stumbles upon the realization that they are an individual in their own right, this question is laid before them whether they know it or not: to love or not to love. In East of Eden, Steinbeck encapsulates the quandary of free will in the Hebrew word timshel - "thou mayest." The word's beauty lies in its double meaning: if "thou mayest," then, necessarily, "thou mayest not."

My answer never eluded me. I am lucky in that, I know; not all are so fortunate. But the ease with which I answered belied the difficulty of maintaining the promise: to bend my vital energies - my devotion and passion — toward the benefit of those I love.

I am a poor Catholic; I have known much of earthly temptation. To one such as I, imbued with the strength of youth and the blessing of decent health, transient desires feed on a nearly endless wellspring of energy. Abstract promises of dutiful love struggle against the immediacy of short-lived satisfaction.

There is no end to that battle.

My mother's hair is gray; mine will be, too, one day.

One can only hope that, when greeted with the question of timshel, their progeny might choose love.

I have; I hope mine do.

### **OPINION**

### Henry Dundas, or Why We Should Avoid Repeating Historical Mistakes

The importance of moving from renaming to learning Josephine Murphy

Opinion Editor

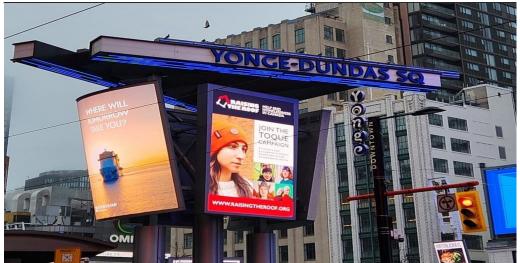


Photo credit: Emily Tung In a perfect world, Dundas' actions wouldn't have been necessary, but realistically, given

the historical context, they probably were.

After two years of deliberation and 700,000 dollars, Toronto City Council has finally spoken. Yonge–Dundas Square is to be renamed "Sankofa Square," a decision that seventy-two percent of Torontonians are against.

The decision was prompted by an online petition signed by 14,000 individuals back in the summer of 2020. The petition advocated for the renaming of Dundas Street due to allegations that Henry Dundas, a Scottish lawyer and politician, was involved in prolonging the transatlantic slave trade.

In multiple ways, the renaming is problematic. Numerous historians argue it rests on misinformation, citing evidence that Dundas was an abolitionist. In 1778, Dundas represented Joseph Knight, an escaped slave, in court, arguing that since there was no law supporting slavery in Scotland, Knight should be considered a free man. The courts ruled in favour of Knight, establishing a legal precedent against slavery in the nation.

Critics of Dundas neglect to highlight this event. Instead, they emphasize Dundas' role in amending a resolution to end the slave trade. In 1792, William Wilberforce introduced a motion calling for the abolition of slavery. Dundas supported the motion but suggested it be altered to include the word "gradual." With his amendment, the motion was passed in the House of Commons for the "gradual abolition of the Slave Trade."

Those in favour of renaming Dundas base their argument on that one word: gradual. For them, the word seems sufficient to prove Henry Dundas was a despicable man who prevented immediate abolition. However, many historians have argued that the motion would not have passed without his alteration. It was a practical decision to appease those fighting to protect the status quo and give the British government more time to garner support from outsiders.

The problem with the anti-Dundas crowd is that it judges history from the standards of today instead of reconstructing the context in which historical events took place. Applying this approach would reveal moral shortcomings in almost every historical

Thomas Jefferson, the principal author of the Declaration of Independence and one of America's Founding Fathers, owned slaves; Sir John A. Macdonald, a key figure in Canadian confederation and Canada's first Prime Minister was involved in implementing the residential school system; Shakespeare's plays commonly portray women in subservient roles; and Aristotle believed in natural slavery —the idea that some individuals are naturally suited to be slaves. To erase these figures and ignore their enormous societal contributions would be ridiculous. We can recognize their great achievements while simultaneously acknowledging that they were products of

The case against Dundas is made worse by the historical misconceptions it is based upon. At the very least, if we're going to judge figures from centuries past through the lens of today's moral standards, we have to recognize the irony embedded in our own judgments. Hollywood and the political landscape are riddled with scandals, allegations of corruption, and misuse of power. Justin Trudeau's re-election, despite the documented blackface incidents, stands as a stark example. If we insist on applying stringent judgment to individuals who lived in vastly different times, it becomes contradictory not to hold those in the 21st century to the same rigorous standards. Maybe it's time we put a pause on the trend of rampant renaming and, instead, concentrate on learning the lessons of history. At best, we might be able to avoid repeating its mistakes.

# Reading Between the Punchlines

How Jon Stewart single-handedly turned politics into a satirical spectacle

**Ethan Chan** 

Senior Staff Writer

"While celebrities can act as catalysts for positive political change, their political expressions can also alienate fans and further polarize the already divisive world of politics." This sentence came straight from my previous opinion piece, where I discussed the dangers associated with the intersection of celebrities and politics. In general, the potential for misinformation among celebrities, coupled with their significant influence over the global population, raises concerns about their public involvement in political matters. Although the fusion of politics and celebrities can be precarious and potentially polarizing, one comedian has successfully bridged the gap between these two worlds, ultimately paving the way for more politically informed celebrities. His name is Jon Stewart.

For a span of 17 years, Jon Stewart's *The Daily Show* served as a nexus where humour and satire converged with profound political insight, marking the first instance any late-night talk show host discussed politics. Stewart's unique approach transcended mere entertainment; it demonstrated that humour can be a powerful tool for conveying complex political information. At the core of Stewart's success was his ability to bridge the gap between comedy and serious political discussion, especially surrounding sensitive topics like 9/11. *The Daily Show* was more than just about delivering snarky punchlines. It allowed millions of people to engage critically with the world of politics.

Merging politics and comedy is complex because it requires celebrities to remain objective and hold both right- and left-leaning parties accountable. Without batting an eye, Stewart courageously critiqued both political factions, predominantly in the aftermath of 9/11, where he shared his personal connection to the attack to foster a sense of community among the audience. In fact, Stewart's *Crossfire* interview post-9/11 held politicians accountable for their actions and statements by outing them to the eyes and ears of millions of viewers.

Although Stewart left *The Daily Show* in 2015, he has remained in the comedic spotlight. Stewart began an Apple TV+ show titled *The Problem with Jon Stewart*, where he continued challenging the current political landscape. However, his new show lacks the same impact as *The Daily Show*, with critics questioning whether his work building what they call a "political-celebrity landscape" was ultimately positive and balanced among the right- and left-leaning parties or too supportive of one political party. After hearing these critiques, Stewart acknowledged his platform as a medium, not a fact bank. Specifically, he recognized that his arguments are reflective of his own opinion and should spark active conservation rather than be interpreted as permanent political activism.

Overall, Jon Stewart's legacy is one of a trailblazer who used his celebrity platform as a comedian to engage audiences with the complex world of politics. *The Daily Show* successfully challenged the norms of late-night television by changing how audiences consume political information and leading to the rise of Fallon, Kimmel, and Colbert — all of whom now discuss politics in their monologues. Despite stepping down from the *The Daily Show*, Stewart's influence on the socio-political landscape continues to serve as a model for how celebrities can articulate their political views without fear of repercussions. This is achieved by posing tough questions, confronting harsh truths, and holding those in positions of power accountable, as opposed to complaining from the sidelines.



# LOGOS "Greet One Another With a Holy Kiss"

The necessity of the sign of peace

Para Babuharan

Logos Editor

In the Mass, after the Lord's Prayer and before the invitation to Communion, there is a moment that seems to interrupt the sacrality of the ritual: the offering of peace. This is the moment within the rite of peace when the deacon or priest says, "Let us offer each other the sign of peace." The original Latin is "Offerte vobis pacem," literally, "Offer one another the peace."

Immediately following the rite of peace is the breaking of the bread, when a piece of the host is put into the chalice. The body and blood of Christ, consecrated separately in signification of his death, are now united, signifying his resurrection. This gives the rite of peace a distinctively paschal meaning, relating back to the gospel accounts of the risen Christ saying to his disciples, "Peace be with you," and insufflating the Holy Spirit on them.

In the words of René Girard: "Jesus distinguishes two types of peace. The first is the peace that he offers to humanity. No matter how simple its rules, it 'surpasses human understanding' because the only peace human beings know is the truce based on scapegoats. This is 'the peace such as the world gives." The peace that we offer one another at Mass is the peace given by Christ, mystically present in the sacrament of the altar.

In the sign of peace, *The General Instruction of the Ro*man Missal states, "the faithful express to each other their ecclesial communion and mutual charity before communicating in the Sacrament."

Ever since the pandemic, many Catholics have stopped



Photo credit: Emily Tung

extending physical touch to their brothers and sisters at the sign of peace. But the contactless alternatives a nod, a wave, or even a sixties peace sign — are sorely deficient as sincere expressions of charity.

The faithful must greet one another as family members greet each other, because in the partaking of the one body of Christ the ecclesial family of faith is actualized. This is why only offering the peace to one's natural relations is inimical to the universality of Christian fraternity. At the same time, Christian love involves a concrete encounter with one's neighbour, so a hasty, impersonal signal of peace is insufficient.

Michael P. Foley, in his Antiphon article "The Whence and Whither of the Kiss of Peace in the Roman Rite," argues for a consecrated gesture of peace that conveys the profound theological meaning of the peace that is offered. If we cannot make a familial gesture of peace like a kiss or an embrace, we must at least shake hands with those proximate to us.

Giving and receiving the sign of peace must involve some vulnerability if it is to be a true sign of the peace Christ has given us. As Andrew Bennett writes in The Catholic Register, "If we cannot touch our fellow Catholics at Mass, then how do we touch the homeless, the destitute, the poor, the sick and all those God places in our midst? If we cannot bring ourselves to offer a sincere sign of Christ's peace, how dare we presume to touch His Most Precious and Life-Giving Body and Blood?"

# The Saturday Vigil Mass Controversy Simplified The importance of intentionality in practicing your faith

Stefanie Menezes

Lifestyle Editor

The Saturday "vigil" Mass has been a staple of Catholic parish communities since its official recognition in Pope St. John Paul II's 1983 Code of Canon Law, in which His Holiness writes, "a person who assists at a Mass celebrated anywhere in a Catholic rite either on the feast day itself or in the evening of the preceding day satisfies the obligation of participating in the Mass."

Before this, the Saturday "anticipatory" Mass was permissible as a fulfilment of the Sunday obligation, or dominical precept, provided such permission was granted after having met the conditions stipulated by Rule 28 of the Eucharisticum Mysterium, an instruction on Eucharistic worship, issued in 1967 by the Sacred Congregation of Rites. The main conditions were that the permission be granted by the Apostolic See, on Saturday evening at a time determined by the local Ordinary, for the purpose of making the celebration of the Mass more accessible to modern Christians. In 1970, the bishops were granted a 5-year indult to administer Saturday evening Mass according to their judgment, in accordance with the aforementioned document. This licence was renewed twice, in 1974 and 1979, before the permanent admission of the Saturday vigil Mass as fulfilling the dominical precept.

However, the 1967 instruction also lent a new responsibility to the administering priests that, in modern contexts, seems to lend itself to the debate regarding the validity of Saturday evening Mass: "pastors should explain the meaning of this permission carefully to the faithful and should ensure that the significance of Sunday is not thereby obscured." Present-day Catholics can write this charge off as a pastoral duty, not in the hands of laypeople, or dismiss it as a previous version

of current canon. But obedient Catholics will hesitate to deny sections 2184 to 2195 of the Catechism of the Catholic Church, which outline the practices and attitudes that Catholics must undertake to sanctify their Sundays; specifically, that Christians, on the Sabbath must exemplify the values of prayer, respect, and joy, and "defend their traditions as a precious contribution to the spiritual life of society." The Catechism also cites passages from the books of Deuteronomy and Exodus that explicitly state that the Sabbath is "holy to The Lord" and must be kept for rest.

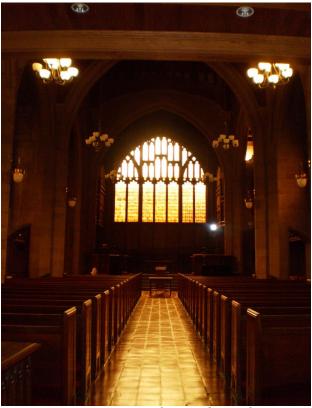


Photo credit: Emily Tung

Believers who are daring enough still to challenge the Catechism's teachings should consider the two main reasons for the accepted holiness of the Sabbath: first, that in Exodus 31:16-18, it is written that God made a perpetual covenant with the children of Israel to observe the Sabbath throughout their generations, and it would remain a sign between Him and His children forever, for He Himself rested on the seventh day after creating the Heavens and the Earth; and second, that the day that marks The Father's completion of Creation goes on to mark the Resurrection of The Son. Mark 2:23 quotes Jesus directly in saying, "The Sabbath was made for man, not man for the Sabbath." The Bible, in the Old Testament, describes the Sabbath as a covenant and a day of rest; and in the New Testament, by Jesus Himself, as a day "made for man." In essence, the Sabbath is considered by the Church to be a gift in the form of a day devoted to rest, as well as a promise with the obligation of reverence and sanctification.

Thus, the question underscoring the "validity" of the anticipatory Mass by Christians in modern contexts is not a question of whether Christians still need the access to anticipatory Eucharistic celebrations, or whether Christians are misusing the Saturday vigil to avoid making time for Sunday morning Mass. The Church has answered the first, and the second does not address with compassion man's ability to sin in his heart even when his actions are in line with ecclesiastical law. Instead, it is a question of intention, and one that must be asked on an individual level, to each member of the wider Church Body by his or her own conscience — and may well bring up a different answer in one man than the next: "If I receive the Eucharist Saturday evening, will I still consciously and intentionally keep my Sunday holy?"

### **SPORTS**

## William Nylander Signs Record-Breaking Contract With the Toronto Maple Leafs The Swedish winger signed the biggest contract in franchise history.

Lucas Carpignano

Sports Editor

William Nylander, the all-star Swedish winger for the Toronto Maple Leafs, signed the biggest contract in Leafs history on January 8. The contract is worth 92 million dollars and will span over eight years, beginning this July. Nylander has been having the best season of his career by far and has been one of the best players in the NHL this year. Let's break down how he was able to work his way to this contract.

Nylander was drafted eighth overall in 2014 by the Leafs after spending his junior years playing in Sweden. Shortly after he was drafted, he would sign his NHL entry-level contract worth just north of 5 million dollars. He would then spend his time split between playing in Sweden and in the American Hockey League with the Toronto Marlies for the 2014-15 season. The following season, after starting the season with the Marlies, Nylander made his NHL debut on February 29, 2016, against the Tampa Bay Lightning. Shortly after, he would score his first NHL goal on March 5, 2016, against the Ottawa Senators.

In July 2018, Nylander became a restricted free agent. There were major contract disputes with Nylander's party and the Maple Leafs organizations. Negotiations took months, and finally, minutes before the 5 pm deadline on December 1, 2018, Nylander signed a sixyear, 45 million dollar contract. He went on to struggle that season, scoring only seven goals and recording 26 points in 54 games.

Since then, Nylander has consistently put up improving numbers. In the 2021-22 season, he set his own season-high record of 80 points, and in the 2022-23 season he broke his own record again, recording 87 points, and this season he is on pace to record 112 points. In addition to this, he was selected to participate in the NHL All-Star Weekend for the first time in his career, alongside his teammates Auston Matthews, Morgan Rielly, and Mitch Marner.

10 years after he was drafted, William Nylander has continued to impress fans. This significant signing not only rewards Nylander's skills and loyalty to the Leafs but also shows that the organization is confident in his ability to contribute to their long-term plans. As Nylander looks to be a Leaf for life, fans can eagerly anticipate witnessing his continued growth, leadership, and exceptional performance on the ice.

### **ARTS**

### Keith Haring: Art Is for Everybody

A review of the AGO exhibit

Jacqueline Cho Contributor

All photos taken by the author.

I was not an especially artistically skilled child (and to be fair, I am still not an artistically skilled adult). Art class never brought any particular joy for me until my third-grade art teacher insisted we had to learn about the artwork of Keith Haring. While we didn't delve too much into Haring's AIDS or anti-apartheid activism as a room full of 8-year-old Texans, I delighted in learning about an artist whose work I could emulate through my own drawings. Ever since this class, Keith Haring has been one of my favourite artists.



Getting older, and learning about Haring's activism, I only grew to admire him more. When I learned that the Art Gallery of Ontario (AGO) would play host to the traveling exhibit Keith Haring: Art Is for Everybody, I jumped at the chance to take advantage of my free AGO membership.

Curated by Sarah Loyer, the exhibit takes great care not only to exhibit the breadth of Haring's art, but rather the intention behind it. Every piece — be it a piece of artwork, flyer, journal entry, or other ephemera has a specific purpose, whether to showcase Haring's artwork, activism, or personal life. The exhibit in this manner is almost like a biography of Haring rather than just a display of some of his finest pieces.

Opening with a large piece showcasing Haring's anti-apartheid views alongside relevant animations, the exhibit then flows into eight different rooms that grandly display different aspects of Haring's artwork. Each of the rooms demonstrates different aspects of Haring's life and art, with the first room showcasing some of his most popular and famous pieces. The second room displays some of Haring's earliest graffiti works alongside his arrest records and journal entries. This room then flows into three others, with one showcasing Haring's pop shop, friendship with other American artists, and pro-gay activism. Finally, the exhibit then ends with pieces surrounding Haring's AIDS activism, including various promotional pieces for pamphlets and Haring's final piece, the famous unfinished painting.





This exhibit was deeply moving, and I enjoyed every bit of it. However, I would be remiss if I did not mention the hypocrisy of both the exhibit itself and the institution that displays it. The exhibit makes no secret of Haring's activism and his deviant status bestowed by the law, showcasing Haring's early arrest records next to his initial subway graffiti artworks. Furthermore, the exhibit opens with a large work that proudly proclaims, "Free South Africa," demonstrating Haring's anti-apartheid position. The exhibit does not shy away from other aspects of Haring's activist ties, displaying his work for various AIDS groups around America.

Yet, as much as the exhibit stresses that Haring was anti-apartheid — to the point of opening the exhibit with a piece that explicitly states to end the South African apartheid — the AGO arguably fails to demonstrate these same values. A pro-Palestinian and Indigenous curator, Wanda Nanibush, was dismissed from the AGO in December 2023 due to her explicitly pro-Palestinian and anti-apartheid views.

While this hypocrisy is disappointing, I am grateful to have been able to witness the exhibit's only Canadian stop. And, while I can only encourage any future visitors to take advantage of seeing the exhibit while it's still here, it is important to keep in mind the position and opinions of the institution that houses it.



Keith Haring: Art Is for Everybody is on display at the Art Gallery of Ontario until March 17, 2024.

Arts Editor Angelina Fernandez arts@readthemike.com

### 7

# Four Things You May Have Missed in Saltburn

The grotesque film includes more than meets the eye.

**Angelina Fernandez** Arts Editor

Disclaimer: This article contains major spoilers for the film Saltburn. Due to the nature of its content, this film is not for everyone, so viewer discretion is advised.

Perhaps the most shocking, and yet intriguing film to emerge out of the end of 2023 was *Saltburn*. Set in 2000s England, it features a studded cast centred on Barry Keoghan's Oliver Quick and the Catton family, with Jacob Elordi as Felix, Rosamund Pike as Elspeth, Alison Oliver as Venetia, Archie Madewke as Farleigh, and Richard E. Grant as Sir James.

In all its dirty glory, the film intricately weaves a narrative centred on what begins as Oliver's obsession with his classmate, Felix Catton, and ends with an exploration of the British class system, desire and repulsion, and an ode to the genre of the Gothic. Focused on Oliver's wickedness and depravity, as depicted by grotesque scenes that have been characterized as "the bath scene," "the vampire scene," and "the grave scene," the film's cinematic intelligence and symbolism tends to be overshadowed by its shocking content.



Photo credit: Emily Tung

Here are four things you may have missed in *Saltburn*:

#### 1. The Doppelgänger Effect

During Oliver's first breakfast at Saltburn, Venetia recalls the story of British poet Percy Bysshe Shelley's doppelgänger, who was supposedly seen by his housekeeper walking past a window, waving at her. After seeing the man, the housekeeper realized two things: Shelley was in Italy, and she was currently cleaning the top floor of the home. Concluding the story, Venetia tells the table that Shelley died in Italy a few hours following the occurrence.

As she tells the story, for about two seconds the audience can see a doppelgänger resembling Felix — who is dressed in the exact same pink dress shirt — behind Venetia. Just like the housekeeper's realization that Shelley was in Italy, the audience may realize that Felix is not outside, but instead sitting beside his sister. The scene foreshadows Felix's eventual death whereby his corpse will be wheeled past the same window that his doppelgänger walked by after his "accidental overdose" in the maze of Saltburn.

#### 2. The Minotaur/Changeling and Icarus

While the film owes much to the Gothic genre in terms of cinematography, there are allusions to Greek mythology and the Shakespearean play *A Midsummer's Night Dream*. At Oliver's birthday party, his costume resembles both the horns of the Minotaur as well as the deer antlers of the Changeling in Shakespeare's play.

Similar to the Minotaur in the labyrinth, Oliver transforms into a monstrous version of himself in Saltburn's maze to deceive the Catton family and initiate the first part of his scheme — killing Felix by poisoning him. During his scenes at Oxford, particularly around the 22-minute mark, this is foreshadowed when Oliver looks at Felix through a glass pane at the pub: a sticker in the corner of the window depicts the Minotaur, signalling that Oliver will undergo this transformation from man to beast.

In addition, Felix can be seen as a figuration of Icarus, the boy who flew too close to the sun, as he wears a pair of golden wings at the same party. In this case, Felix's life — representing social power, wealth, privilege, and beauty — can be perceived as the "sun" that leads to his tragic end at the hands of Oliver.

#### 3. The Catton Players

As Oliver settles into his room at Saltburn, he encounters a marionette display that depicts the key members of the Catton family (Felix, Venetia, James, and Elspeth) as puppet figurations (34:28). Intrigued, he turns the knob that juts out of the display, watching intently as the "players" begin to shake wildly, and are only able to be put at rest once again when Oliver presses the knob to turn it off again.

Entitled "The Catton Players," this display signifies the role of the Catton family as puppets and toys. Oliver eventually becomes the true puppet master, who controls the subsequent events of the Catton family's lives. Ultimately, this challenges the audience's initial conception that Felix is the one toying with Oliver, and is further reinforced by the ending scene when "The Catton Players" make an appearance yet again as Oliver adjusts the stones atop the display. Through this, the audience recognizes that Oliver has effectively achieved his goal of making the Catton's wealth and estate his own.

#### 4. The Colour Red

As *Saltburn* cinematographer Linus Sandgren succinctly explained in an interview with *The Credits*, the colour red was interpreted by the filmmakers as a "traditionally symbolic colour for lust and love but also for blood and death and the internal body colour." Red is a colour that continuously appears throughout the film, with its most striking use appearing when the curtains are drawn to conceal the image of Felix's corpse being wheeled away on a gurney by local authorities near the end of the film (01:38:00).

As the family is shrouded in red light, they undergo the different stages of grief respectively, with each character representing a different reaction. Furthermore, the first character that the camera cuts to upon the curtains closing is Felix's sister, Venetia. Consumed with grief, Venetia is seen unwittingly pouring herself a glass of wine that overflows; the red wine has seeped into the tablecloth. This scene foreshadows Venetia's own death by apparent suicide (a death that is directly influenced by Oliver) where she drowns in her blood in Felix's bathtub.

*Saltburn* is, despite its sometimes-disturbing imagery, a great movie with beautiful colours and symbolism. If you are interested in watching it, it is available on Prime Video.

### Fyodor Dostoyevsky's Crime and Punishment

What makes it a classic is how bad it makes you feel.

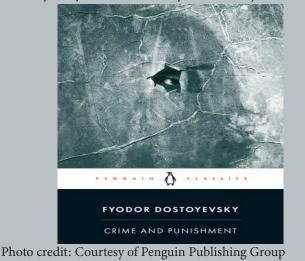
**Zoyeb Ehsan** Contributor

I have been reading Fyodor Dostoyevsky's *Crime and Punishment* since high school, but I only finished it during this past Winter break. Although it's a novel that was truly special and engrossing, I'm honestly glad I'm done with it. I really don't have any intention of returning to it, which is a strange thing to say about a supposedly great novel. It was utterly miserable, which is why it's so terrific.

Raskolnikov, the novel's protagonist, commits the titular crime early in the story, while the rest of the novel shows how he deals with what he's done. He evades traditional punishment but experiences overwhelming mental torture, which is arguably far worse. I'm not entirely sure how Dostoyevsky does it, but he manages to transfer Raskolnikov's guilt and anguish off the page and onto the reader. I knew that I wasn't the only one who felt this way after I read Robin Feuer Miller's afterword for the novel. She writes, "I first read *Crime and Punishment* in the autumn of 1962. I was fifteen. At that time my primary reaction was one of physical nausea combined with an inability to put the book down. I was in a bad mood for weeks after finishing it. The smell of fresh paint was no longer attractive; it made me think of murder and the terror of blurting out something secret by mistake."

The last part of what she says resonates with me especially. While reading the book, you almost feel like you committed Raskolnikov's crime and that you are now trying not to get caught. You feel as though you are Raskolnikov, so you feel the same guilt and regret. Raskolnikov is characterized as a bright young man who's had to give up his law studies due to poverty, someone with great potential. So when he commits his heinous crime and effectively throws away his potential, the reader feels the same despair. With that, a message that I think Dostoyevsky was trying to convey is that no matter what gifts or abilities a person may have, if one doesn't take care of them and keep out of trouble, they can simply be wasted. Thus, the book, to me, serves as a cautionary tale a warning about where arrogance and transgression can lead. The novel reminds the reader of the preciousness of life and how one must be earnest to make the most of it.

However, this is just one aspect of the book. There is so much to talk about, such as the aspects of Raskolnikov's philosophy which prompt his crime. Additionally, the book is fascinating in the way Dostoyevsky chooses to tell the story. I can only wonder how the book reads in its original Russian. I am studying Russian at here at U of T, so maybe I'll be able to read it in the future. All in all, *Crime and Punishment* is considered a classic for a reason. Dostoyevsky's talent as a storyteller is truly undeniable.



## **SMC Goes to New York** "Ordinary Days" proved to be anything but ordinary at Palmerston Theatre.

Lauren Sarney Senior Staff Writer

Recently, I was walking home from work when I was struck by the sheer complexity of Toronto. I'd gotten off at Bloor Station, and upon stepping out of the station I was taken aback by the monstrous buildings, looming in a way I'd never contemplated before. Yet I was also overcome with a feeling of appreciation as I walked down the street and noticed bits of life happening around me: a 20-something year old getting his haircut at Duke's, a barista with a white bow in her hair, people coming and going that Friday evening. These moments were minuscule, yet breathtaking. They were, in a word, ordinary — which is the main theme of Ordinary Days, a play I was lucky enough to see when the SMC Troubadours put it on at the Palmerston Theatre this past weekend. Written by Adam Gwon, the piece follows four New Yorkers as their lives intersect one fateful day.

New York is an often-discussed city, and the Troubadours made it pulse with life. Nicholas Spina delivered an extraordinary opening in his role as Warren, an energetic yet lost assistant to a jailed artist. His vigour and comedic timing took the crowd by storm. When he stood to throw multicoloured papers over the top of a building, the scene thrummed with realism, and I felt, for a moment, as terrified as the character Deb that he might fall over! On that note, Deb was brought to life brilliantly by Lizzy White, whose bluntness complemented Spina's character perfectly. During "Dear Professor," Deb loses her notes for her thesis, and White played this aggravation entirely convincingly — both her vocals and her acting chops shone in the song "Calm." Jordan Davis and Jaxzen Sandell played couple Claire and Jason, and together they lit up the stage. It was simple, but what

struck me most about Davis' performance was her attentiveness to the objects around her. During "Let Things Go," Claire is sorting through the items she will have to get rid of to make space for her boyfriend in her apartment, and White's mesmerizing observance of each individual piece she held up — a red sweater, Valentines from years past - made me believe truly in her reality. Sandell was charismatic and fluid - a stark contrast to Claire's rigidity — and the song in which they speak right to the audience was stunning.



Photo credit: Lauren Sarney

The ensemble made up of Grace Li, Hemali Ratnaweera, Erika Dowd, and Kaitlin Cranston explored the space exceptionally and made New York explode into being. Playing every character from a mime and personalities of the pier to "The Creation of Adam," this cast put in the work and it paid off brilliantly. Even in the background, they shone like real professionals. It was at this point that I realized the stunning background music was, in fact, not prerecorded but the masterful playing of Jo O'Leary-Ponzo. I mean this without exaggeration - not a note missed. This whole piece was a labour of love, and it shows: everything from the lighting design to the official photography was thought through and the result was exceptional.

As students at U of T, it can at times feel as though the city is waiting to swallow us whole with its incredibly large landscape and inability to pause. But when art like Ordinary Days is there to be seen, and normalcy is around to be savoured, every day can turn out good. As Jenna Borden, the piece's theatrical maestro, puts it in her director's note: "Remember that ordinary isn't a bad thing. It's an opportunity to look for and treasure the good."



Photo credit: Lauren Sarney

### LIFESTYLE

### How to Stop Your Annual Self-Pity Party

A guide to escaping the one-size-fits-all approach to Dry January and other New

Year's resolutions Stefanie Menezes Lifestyle Editor

My New Year's resolution is to quit drinking forever. Dry January - more like Dry Eternity! I am, of course, joking, but only because forbidding myself from touching alcohol ever again does not serve me. I do not drink often, and when I do, it is nearly always in moderation. My friends have been disappointed time and time again that I refuse to "let loose" — but I have formed both a resolution and habit that do serve me by drinking in moderation.

My own personal rules surrounding alcohol are pretty simple: I can drink occasionally at a social event with friends, and a glass of wine from time to time is nice if I have an empty house and a good book. However, if I am feeling any sort of strong emotion, both of those conditions are made null. If I am sad, I won't drink because I don't want to rely on alcohol to cope — it is important to me to bear the brunt of hard situations without falling into self-medication. If I'm happy, I want to fully experience that feeling and maintain that memory without the haze of alcohol. Usually, I just don't feel like drinking.

The most common situation I encounter as an introvert is the temptation to dull my fear or anxiety in social situations, and there is no social lubricant as widely accessible to shy young adults as alcohol. However, if I give in, I will feel disappointed in myself for not doing my best to confront fear soberly. My personal convictions guide my goals, and reminding myself that these rules I set for myself are not arbitrary is what holds me to them.

Everyone slips up now and then, especially with alcohol, because we don't always feel our limit approaching, but those slips are what lead us to realign our actions with our values. We have all likely experienced regret, knowing or realizing that we did something that our best or healthy selves would not do. It is that understanding that allows me, who can drink in moderation, to set different goals than recovering alcoholics, for example, who know that they have to abstain entirely to be stable versions of themselves, or than my friends who simply enjoy drinking alcohol often and feel fine afterward.

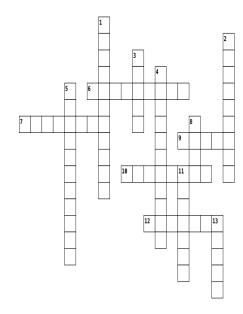
The great thing about New Year's resolutions is that our goals can be personal... So why does half the population decide that on January 1, they will start going to the gym

again, and by Easter, feel a twinge of guilt every time their credit card bill comes in to remind them that they have not gone back since January 3? I think the number of people who "fail" at their New Year's resolutions would be astronomically lower if people set goals based on their convictions and even lower if they fixed their eyes on moderation instead of perfection. People will twist themselves into knots trying to cut sweets entirely out of their lives, fail, and ultimately chalk it up to their lack of willpower (which weakens their resolve for the next time such a challenge comes around). There are simple reasons that it is so hard to cut out sweets: because we like sweets, they are everywhere, and sometimes, they make us happy! The little things that bring us joy should not be dismissed so easily.

When setting New Year's resolutions, we must consider our individuality. Do you want to go to the gym because that exercise aligns with your personal goals or because all your friends go? Is it actually necessary and beneficial to cut out sugar entirely, or would you feel better by limiting yourself to a weekly pick-me-up after your longest day of classes? These answers may differ for everyone, but they define where we should set our expectations. As for me, I made the optimistic resolution to finish one book every week this year.. and unless my readings for class count, I am already three weeks behind. Instead, I have reduced that amount to two books a month, which is feasible for my schedule and still brings me joy. I also aim to eat fuller, healthier meals more often, not because of some trend or fad, but because I want to have more energy and sharpen my mind. I measure this in ways that keep me accountable and encouraged: I look into the vitamins in the food I cook, pay attention to my mood, and check how my body feels. If I slack on a given day, I will take time to accept that I feel disappointed in myself, and then I will remind myself that I have the agency to make better choices to avoid feeling this way in the future. I will undoubtedly fail again eventually, and the cycle will repeat itself again and again. How- 6. "Cand ever, the next time, I will fail less and less after that. Failing 7. "Hold and trying again builds resilience and faith in oneself, and believing that you can keep a promise to yourself is half the act of keeping it. Do what makes you feel better and be better. From one work-in-progress to another, good luck!



"New Year's Day" By Darian Trabold



Across		
le wax and	on the hardwood floor"	1. written
on to	they will hold on to you"	<b>2.</b> "I wan

3. "You squeeze my hand

5. "You and me, 8. "Don't read the last \_

11. "There's \_\_\_\_ \_\_ on the floor after the partv'

13. "Girls carrying their \_\_\_\_ down in the lobby