

# DALHOUSIE GAZETTE

NORTH AMERICA'S OLDEST CAMPUS NEWSPAPER *EST. 1868*



JOHN AMYOONY REFLECTS BACK ON LIFE AS AN IMMIGRANT AND A CAREER WELL SPENT RUNNING TRIPLE A. PHOTO BY TRAVIS DEVONPORT

## The A-Team

Meet the family behind a Halifax student staple

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# THE DALHOUSIE GAZETTE

NORTH AMERICA'S OLDEST CAMPUS NEWSPAPER  
EST. 1868

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# LETTER FROM THE EDITOR

## Journalists should try to do right by the Wet'sutwet'en land defenders

Dear Reader,

Any crusty ol' journalism prof will tell you: reporters should "comfort the afflicted and afflict the comfortable." But the truth is, when it comes to marginalized groups, the news media hasn't always done a great job of upholding the standards in that famous line. This is true for LGBTQ2S+ people, Black people, people of colour, Indigenous people, disabled people and more.

While I'm happy to see outlets covering the demonstrations in Wet'sutwet'en (and elsewhere in solidarity), I question the nature of some of that reporting. For example, CBC political correspondent Rosemary Barton tweeted a statement from Canadian National Railway Co. (CN Rail), stating that employees would be laid off as a result of the railway blockades. Barton wasn't the only journalist to parrot CN Rail's story without the context from last November, when the company had already announced that major layoffs would be happening.

In addition, as Calgary bureau journalist Rosa Saba reported for the *Toronto Star*, the language used by reporters, RCMP and politicians don't always tell the whole story. While those who oppose the invasion of Indigenous territory are often referred

to as "protesters" and "demonstrators," some activists and academics say "land defenders" is more accurate given the nature of the situation. On the other hand, some writers and editors are pushing back against using the term "land defender," claiming that protester is a neutral term (it isn't — look it up).

This pushback reminds me of the uproar against using the singular "they" or the capitalization of the word "Black" when referring to race. Multiple outlets have implemented both into their style guides and the world hasn't burned. The language we (journalists) have used up to this point isn't objective. It was coloured by the historically white, male editors at the top. As the world shifts and language changes, the news media would do well to move with it. After all, aren't we trying to stay relevant?



- Rebecca Dingwell, Editor-in-Chief

### NEWS

## Desmond Cole's year of Black activism

The Toronto-based writer came to Halifax to launch his new book **BY CARLEIGH MACKENZIE**



ON FEB. 13, TORONTO-BASED JOURNALIST AND ACTIVIST DESMOND COLE RELEASED HIS BOOK, *THE SKIN WE'RE IN*. PHOTO BY EL JONES

Desmond Cole is one of Canada's strongest forces in the fight against police street checks and carding. The Toronto-based journalist and activist launched his new book at the University of King's College on Feb. 13. The book, *The Skin We're In*, studies racism, anti-Blackness and police brutality in Canada, throughout the year 2017.

"I am beyond any possible expression of how special this is. This is literally a dream come true for me," Cole said at the launch.

Cole, a former *Toronto Star* columnist, named the book after his 2015 essay for *Toronto Life*, "The Skin I'm In," in which he described being carded over 50 times by Toronto police. The piece went viral.

Then, in May 2017, Cole left the Star after being told he was violating the paper's policies on journalism and activism. He'd spoken out against racial profiling and carding at Toronto Police Services Board meeting. "I stand up for the children of this city that you guys refuse to protect, particularly the Black children," he said in part.

### The book

The title to his book is symbolic to its message. "The 'we' for me is Black people," said Cole at the Halifax launch. "Anybody who wants to be included in that liberation struggle can be included in that 'we' whether they are Black or not."

The book follows Cole's experiences of activ-

ism and racism in each month of 2017. Every chapter was dedicated to a month of the year where he encountered, or participated in, acts of Black resilience.

Its subtitle reads *A Year of Black Resistance and Power*, which was misprinted by his publisher in January, leaving out the word "Black." Cole said, "our Blackness needs to be visible."

The literary activist told Halifax launch attendees that the book is about surviving as a Black person in a white, colonized country.

"What's happening right now is more or less normal. So Black people getting stopped in the street, Black people getting deported after being here since they were children, the prisons being full of Black and Indigenous people even though we make up a tiny fraction of the population, more or less normal," he said. "That's how it is. It shouldn't be like that."

Having signed a book deal in 2015 with Doubleday Canada, Cole's book has now been published and sold across the country. It was released in January, and Halifax was Cole's fourth stop on the book launch tour, after Ottawa, Toronto and Montreal. According to CBC, *The Skin We're In* was the #1 Canadian nonfiction book for the week of Feb. 9-15.

Hundreds of Haligonians filled up the University of King's College Alumni Hall to hear Cole speak,

alongside local poet El Jones and advocates Lynn Jones and Fatuma Alyaan.

### At the launch

Among the crowd in Alumni Hall was Santina Rao, a Black woman who was tackled by Halifax Police in the Mumford terminal Walmart in January. She was accused of shoplifting by putting items onto her child's stroller while still in the store. At the event, Rao was called to the floor and received a standing ovation.

Activism and literature was one of the evening's main topics of discussion. The panelists talked about the power of stories and how the stories we tell can influence political and social change.

Comparative literature expert at King's, Laura Penny, said literature is activism. "Whoever says literature isn't political sucks at reading," she said. "Toni Morrison said that, anybody who says literature isn't political is just endorsing the status quo."

Anti-racism advocate (and one of Cole's panelists) Lynn Jones said when it comes to Black resilience, activism never ends. "You call it activism whereas I call it survival."

Cole said he wanted to tell a story that is current and yet connects back to the history of Black people in Canada.

"Our stories are part of this narrative of being Canadian as well."



# Budget committee says government funding is not enough for Dalhousie

[illegible]

During the Feb. 11, 2020 Board of Governors meeting, the university said a new report from the Budget Advisory Committee will be shared in the coming weeks. The board is preparing to discuss the budget and future tuition at their meeting in the spring.

**“Education is a right, not a luxury.”**



# Dal reports show millions invested in pipeline owner

## “It’s a slap in the face”

BY KARLA RENIC, NEWS EDITOR



NAOMI BIRD, A CREE TWO-SPIRIT DALHOUSIE UNIVERSITY STUDENT, HANGS A SIGN DURING A SIT-IN IN FRONT OF MP ANDY FILMORE'S OFFICE. PHOTO BY MADDI TANG

Dalhousie's Indigenous students and allies are calling for acts of solidarity with Indigenous land defenders in British Columbia, as pipeline developments escalate. Last year's Treasury Investments Report shows Dalhousie University invested over \$2.3 million into TC Energy — owner of the Coastal GasLink pipeline.

### A rundown of pipeline conflicts

For the last few weeks, B.C. RCMP officers have been forcefully removing and arresting Indigenous land defenders and allies from the Wet'suwet'en territories. Their defence: a court-ordered injunction, allowing Coastal GasLink to pursue the development of 670-kilometre pipeline through unceded Wet'suwet'en territories.

Wet'suwet'en hereditary chiefs have stated the pipeline cannot be built through their traditional territory without their consent. In

addition, the land is of great environmental and cultural value.

British Columbia was the first province in Canada to implement UNDRIP (UN Declaration on the Rights of Indigenous Peoples). This injunction is in violation of Wet'suwet'en and Canadian law, as well as several UN articles.

Article 8.2.b. of UNDRIP reads, “States shall provide effective mechanisms for prevention of, any action which has the aim or effect of dispossessing them of their lands, territories or resources.” Significantly, article 10 states “Indigenous peoples shall not be forcibly removed from their lands or territories.”

Following these violations, Indigenous nations and allies have taken to the streets across Canada, in solidarity with Wet'suwet'en land defenders.

In Halifax, young community leaders have organized rail and bridge blockades, and a sit-in in front of MP Andy Filmore's office.

### Dalhousie's investment

Dalhousie University, located on unceded Mi'kma'ki territory, has not released a statement in regards to the conflict of Wet'suwet'en and Canadian nations.

Dal's March 2019 Treasury Investments report shows over \$27 million publicly traded (PT) equity holdings in mining, oil and gas. Of that, \$2,388,700 was invested into Trans-Canada Corporation — recently renamed to TC Energy. This is double the 2018 amount.

Naomi Bird, a Cree Two-spirit student at Dalhousie, and Dalhousie Student Union's Indigenous student representative, said they are disappointed in Dalhousie for continuing to support TC Energy.

“Seeing the university financially support, thus enabling continued violence upon people and the land, by investing in TC sends a clear message to Indigenous students: the university will ignore Indigenous sovereignty and title to unceded lands when there are profits to be made.”

Bird said Dalhousie does little to support Indigenous students on campus: “no Indigenous major, inadequate funding and services for NDN students, teachers without cultural competency and anti-racist training.”

In solidarity, Bird would like the university to “divest from TC, issue a formal apology to students, faculty and community members and issue a solidarity statement with the Wet'suwet'en Nation.”

Another Indigenous student at Dal, who asked to remain unnamed, said the TC investment is a slap in the face.

“The land is so important. To me, it's a relation,” she said. “To see the investment into something that is destructing the environment and the land is a lot to carry. It's really emotional.”

At a \$2.3 million price point, she said “the return on investment would be so much higher, should that money be invested in Indigenous students versus investing that amount of money into a corporation that's directly responsible for inflicting violence upon Indigenous land and Indigenous peoples.”

The student believes Indigenous students, faculty and staff on campus are significantly under-resourced. Dalhousie could provide an increased funding “to help increase the representation of Indigenous students at Dalhousie.

Especially Mi'kmaq students, given that we are on unceded Mi'kmaq land.”

### University response

During the Feb. 11 Board of Governors meeting, DSU President Aisha Abawajy used her report time to issue a solidarity statement. A section of it read:

“The Dalhousie student council stands in solidarity with land defenders in Wet'suwet'en territory, as they continue to resist state violence [...] We condemn the violent acts of Coastal Gas Link and our nation, who are acting directly in violation of Canadian and Wet'suwet'en law and the UNDRIP.”

Abawajy called on the university to engage in conversations about its TC Energy holds and divestment efforts. Dalhousie President Deep Saini responded he concurs this is a serious issue facing the planet, and is currently in discussion with other universities to create a coalition with a stance on the climate crisis, and to “stay tuned.”

Saini was not available for an interview at the time of the request.

Isa Wright, the DSU's vice-president (Finance and Operations) said in an email statement that it's time for Dal to put its money where its mouth is. The university “publishes their investments but refuses to discuss the implications of their investments on Indigenous students and their communities,” she wrote. “They claim to prioritize Equality, Diversity, and Inclusion, but continue to invest millions of dollars in resource extraction.”

Dal spokesperson Brian Leadbetter said in an email that Dal, as an institution, will not issue a statement in regards to Wet'suwet'en. However, the university is “very sympathetic to members of our community who are affected by this national issue.”

Leadbetter added that the university knows there is improvement to be done, and the new hire of a director of Indigenous Community Engagement will help develop “an Indigenous Strategy that will provide a framework to guide our future work in these areas.”

The anonymous Indigenous student said she believes it's not enough to say “we're all treaty people.”

“We need to see action, support and solidarity from people in power to make change and uphold certain Indigenous sovereignty.”



# Saving Halifax's wilderness areas, one painting at a time

## Local artists' new exhibit aims to raise environmental awareness

BY ELIZABETH FOSTER



STUDENT AND SELF-CARE BLOGGER FLORENCE WALLACE TAKING A MOMENT TO BREATHE WITH A CALMING CUP OF TEA. PHOTO BY CARLEIGH MACKENZIE

Two years ago Shelagh Duffett, a Halifax artist, booked a space in the Chase Gallery at the Nova Scotia Archives. On Feb. 8, she finally got to see the fruit of her labour.

Duffett organized WILD, an art exhibition at the gallery, to support the Nova Scotia Nature Trust's "Save the Wild Blue" campaign. The project aims to protect Halifax's Blue Mountain-Birch Cove Lakes Wilderness Area.

From the start, Duffett knew she wanted to organize an exhibition that would give back to the community, specifically something with an environmental focus.

"In October they came up with this 'Save the Wild Blue' campaign, and all of a sudden I

thought: 'this is it, this is what I've been looking for, this is what I want to do a fundraiser for,'" said Duffett. She used to swim in the park's lakes when she was younger. Now, she hikes.

### A pricey gem

The Blue Mountain-Birch Cove Lakes Wilderness Area, located north of Clayton Park and Bayers Lake, is a high-profile wilderness area. In spring of 2018, the city bought 200

acres of land for the park. Last year, the federal government invested \$860,000 for the city to buy an additional 135 acres.

Part of the land is still privately owned but the owners agreed to sell the land to the N.S. Nature Trust — for \$2.2 million.

Duffett said the land being sold is an important piece to acquire. "It has to be done by July of this year. And this piece of land, they call it the 'connector piece' because it joins two large pieces of wilderness together."

After getting support from the Nature Trust, Duffett contacted ten local artists, who are now featured in the exhibit. Each artist agreed to give a percentage of their sales, between 20 to 40 per cent, to the Save the Wild Blue Campaign. One artist, she said, agreed to donate 100 per cent. Gallery-goers can also donate on the spot.

### All wilderness everything

Each artist brought a unique style to the gallery. Artist Lori Macdonald created soft, wintry scenes on etched pieces of birchwood, while Danny Abriel's art was broad stroked

and vibrant.

The exhibit is multidisciplinary; there's photography, oil paintings, acrylic paintings, etched wood and resin pours.

All ten artists followed the same theme: wilderness.

"It's all wilderness. All the art has no humanity in it whatsoever. That was the theme, it was just to paint wild," Duffett said.

"Nature, rocks, water, sky ... and it's a beautiful show."

The exhibit is free to the public and will be running until Feb. 28. So far, Duffett said the fundraiser has been successful.

"So often people complain, and wring their hands and think 'oh this is terrible,' and they don't really do anything," Duffett said. "I thought, 'OK, I'm going to actually do something rather than just complain and feel bad.'"

**"That was the theme, it was just to paint wild."**



# Relatable millionaires

## What influencers do when their lives are no longer relatable

BY MADELINE BISO

Influencers have found a way to make money by being themselves. A sense of “realness” has always led to a spike in popularity, whether it’s politicians trying to appeal to the everyday man, or celebrities showing off their quirky personalities during talk show interviews. Yet there’s an irony in this.

The wave of acting relatable has seen an increase on social media with vloggers and lifestyle YouTubers leading the rise of the “relatable millionaire.” Of course, not all YouTubers who are perceived as relatable are millionaires. Some are average teens who go to school and speak about their daily lives and insecurities.

### Flex culture

Being relatable is not a bad thing. However, flex culture, the process of showing off all the expensive things you own, is annoying and unlikeable. It’s likely to get more haters than admirers and yet continues to have mass appeal across social media platforms.

It’s weird to watch these millionaires who pretend they are the same as the average person. A YouTuber could be complaining about how they’ve been spending all their money on food while vlogging from their giant house. They could be telling the camera “I’m just like you,” while dropping out of high school and going on Gucci shopping sprees off-camera. That’s where this sense of fake authenticity comes from.

But relatability, while popular, is a slippery slope. Not everyone can maintain this image.

### Relatability is difficult to maintain when your life isn’t relatable

Emma Chamberlain became popular for being relatable, leading to quick success on YouTube. Things changed when she moved to L.A. Her subscribers began to say that her money and fame made her different. It certainly didn’t help when she began selling merchandise. Her merch website was filled with blurred out pictures of products, so that consumers couldn’t see what they were purchasing, and pricey, with three scrunchies going for \$25. But there always seems to be another quirky personality getting fame every year; after Emma came the likes of Antonio Garza and Joana Ceddia.

Sometimes, trying to be relatable backfires.

Take the case of Corinna Kopf, a member of the popular Vlog Squad on YouTube. She de-



PHOTO BY MADELINE BISO

cided to make anxiety merch in an attempt to relate to her audience. Yes, you read that right. She was selling t-shirts that said “my anxiety has anxieties” and a hoodie with the Google definition of anxiety on it. However, rather than coming off as relatable as she had intended, it came off as her trying to make mental illness trendy. It’s problematic to make a profit from merch that romanticizes anxiety. Imagine wearing a hat that said “schizophrenic” or a “bipolar” blouse.

### Juxtaposition is key

For some YouTubers, being unrelatable works. YouTuber and cosmetic company owner Jeffree Star loves luxury. He constantly shows off his expensive lifestyle and yet despite his unrelatability, it’s his personality people that relate to. In one video, he eats Burger King on his

private jet. This juxtaposing image is seen as relatable even though I doubt most of his viewers have their own private jets. Viewers relate to his love of fast food — it makes him human.

Shane Dawson is another YouTuber who relies heavily on his relatable personality. Especially when hanging around with Star, he acts poor, even though he isn’t. He’ll act shocked at Star’s designer clothes, but then will go buy Gucci for himself. He falls into the unfortunate trend of relatable millionaires acting like they are less well-off than they actually are. His humour and insecurities are so relatable to his audience that he doesn’t have to keep up the image that he is poor.

The key to being relatable not to pretend you’re leading a middle class lifestyle. Designer clothing, fancy cars and luxury brand hauls are a dead giveaway.

### Staying low-key

Good examples are Safiya Nygaard and Jenna Marbles. Although both are wildly successful on YouTube, they remain low-key. They don’t take themselves seriously, as seen with their ridiculous challenges and videos, and they seem more like their natural selves when behind the camera. This natural quirkiness is more relatable than if they pretended and joked like they were poor.

Famous YouTubers are going to be rich. Many are going to live in big houses in California and buy designer clothes. They are going to travel and be part of fashion shows and other opportunities. Some will brag about what they have, others will try and completely deny it.

There needs to be a balance in the middle. To be both a millionaire and relatable at the same time, without isolating one or the other. It is the most authentic to show your relatable, low-key personality while not denying your wealth and privilege.



# The atypical eating disorder

## Why there is no such thing as a one size fits all treatment

BY CARLEIGH MACKENZIE



PHOTO BY CARLEIGH MACKENZIE

Stereotypes are harmful. Not only in a marginalization sense, but in a way that affects how people are treated. I'm not talking about how people are treated by friends or outsiders; I'm talking about how people are treated medically.

Simply put, I have an eating disorder. I have an eating disorder that isn't recognized enough to get proper treatment unless I lose a dangerous amount of weight. The problem with that is the health system stereotypes a person with an eating disorder by extremely underweight to determine the right to treatment.

I have a condition called orthorexia, when an individual takes healthy eating to an unhealthy extreme. It is less about body dysmorphia, al-

though I've struggled with that too, but more about an overwhelming desire to be "healthy." I've had issues with disordered eating since I was around 12 years old.

### Not thin enough for treatment

At 17 years old, when I finally decided to talk to my doctor about how this way of eating was starting to make me sick, she told me that I wasn't underweight enough to seek treatment. She then told me to try not eating gluten (the one thing I wasn't already cutting out) to see if maybe my stomach pain and weakness was coming from what I was eating rather than what I wasn't eating. When I did some research, I saw that local treatment programs

were mainly focused on anorexia and bulimia.

Not everyone who purges what they eat is going to weigh 90 pounds, but that person still has the symptoms of bulimia nervosa. Not everyone who refuses to eat three days a week is going to look sickly, but that person still has tendencies of anorexia nervosa. In fact, lots of people who only have an apple and yogurt daily look perfectly healthy in magazines. Why does my weight matter for treating my mental health? Any health professional should surely know that an eating disorder centers around control and stability, and not just fat or thin. It's also important to know that an eating disorder isn't just anorexia or bulimia.

I consider myself lucky to have an eating dis-

order that is mild enough where it won't kill me. Every day I am trying to be better, but it is unfortunate that our healthcare system has forced me to deal with this myself. Most therapists aren't able to tell me how to slowly and safely input the foods I cut out back into my diet and monitor my health while doing so, and most dieticians can't counsel my disruptive thoughts and compulsions about food, it's not in their job description. The only place where you can get effective and proper treatment for an eating disorder is at an eating disorder clinic. It seems obvious, but as I've already said, to get into these facilities you need to fit into a diagnosable mold.

### Outside of the diagnosable mold

When people who don't have an eating disorder picture what one looks like, they think someone who is extremely underweight, starves themselves or forces themselves to vomit. While this is true, these stereotypes should not influence medical treatment. The ideal look of these eating disorders should not influence how the person is treated medically. Nowhere in the actual description of anorexia does it say, "must weigh under 100 pounds," but it says, "extreme weight loss or fear of gaining weight." As somebody who hails from a family of curvy, muscular women, I could stop eating and still weigh the same as someone who has a fast metabolism and eats whatever they want. Trust me, I've tried it.

Sometimes it comes down to genetics. I shouldn't be left to fend for myself if I don't follow the standard. That's almost like telling someone with early cancer that since they're not sick enough yet they need to wait longer for treatment. Horrible, right?

The truth is, to get better treatment for eating disorders, we must understand how complex and unique each condition is. To further my point about stereotypes, Statistics Canada only has statistics on anorexia nervosa and bulimia nervosa. According to the National Initiative for Eating Disorders in Canada, one million Canadians meet the criteria to be diagnosed with an eating disorder. Between 10 and 15 per cent of premature deaths in Canada, result from an eating disorder. That is the highest mortality rate among any mental illness.

People are dying from our stereotypes. We need to educate people so that more resources are available for those who don't quite fit the mold.



# Coronavirus panic

## Don't let your fear interfere with your humanity

BY YANNI WANG



PHOTO BY MADELINE BISO

Let's bust some myths about the coronavirus.

Despite trending internet searches like the “corona beer virus,” the coronavirus has nothing to do with beer. Although it's natural to feel the desire to turn to humour when there are scary or uncomfortable things happening around the world, this virus isn't a laughing matter. The coronavirus has now killed more than 2,000 people, including eight deaths outside of mainland China. Since the outbreak, it has infected more than 75,000 people, and there are currently over 1,000 cases outside of mainland China.

### COVID-19

Before the World Health Organization declared an official name for the disease in early February 2020, COVID-19 was widely referred to as the coronavirus. The coronavirus is an umbrella term that refers to a family of viruses that can cause lethal respiratory disease in humans and mammals. You may have heard about two members of this malicious family, SARS and MERS,

which have both caused pandemics in the past. Being a close relative of the notorious two, we shouldn't underestimate the public health threat that COVID-19 has the potential to pose.

COVID-19 is transmitted through respiratory droplets from coughing and sneezing over short distances. The recommended precautions against COVID-19 is the same as regular flu: washing your hands frequently, coughing into your sleeve, sanitizing doorknobs et cetera are all vital to disease prevention. For people who have recently traveled to a high-risk area, it is also recommended that they wear a mask to protect others.

There are still many things unknown about this virus. Like many viral infections, there are currently no vaccines or cures for COVID-19. Once infected, it is a battle between the host immune system and the virus. Those who are younger and healthier tend to win the battle while those who are older or have multiple chronic diseases or conditions tend to lose. As of now, more than

10,000 people have recovered from COVID-19 after receiving their official diagnosis.

### Paranoia vs. reality

That being said, in North America, the recent media frenzy and mass paranoia is doesn't match the reality. Since the virus erupted in Wuhan, China in December 2019, there have been 18 confirmed cases: three in Canada and 15 in the United States, with zero deaths on this whole continent. In the meantime, the influenza virus has insidiously hospitalized and killed thousands this year. While people are obsessed with this mysterious, foreign virus and the epidemic situation thousands of miles away, there is not adequate media coverage about the necessity of getting a flu vaccine. Where is the voice that is addressing the public health issue happening right here, right now? Unfortunately, in health-care, we are constantly battling with misinformation that distracts the public from the facts.

Consequently, while the silent killer mentioned

casually here around dinner tables, COVID-19 is demonized, along with Chinese nationals. Over the past month, there has been a dramatic increase in anti-Chinese racism.

### Be cautious, not racist

During this time of the epidemic, it is prudent to be nervous and take precautions. However, COVID-19 does not justify racism. It is worse than the virus when internet trolls say that this is karma or when racists throw dirty looks at people wearing a mask on public commute, screaming ethnic slurs and telling them to go back to their country. After all, racists never have a valid reason to discriminate, they just need an excuse.

Hating on the most vulnerable does not give people the solution they need. A visit to the psychiatrist may help as the lack of empathy is pathological. What makes us human is the ability to look beyond the death toll number and see that this dying, suffering population are real people with loved ones, just like you.



Terri Chu  
@TerriChu

In my Chinese moms chat group, we discussed how to brace ourselves and the kids for the inevitable wave of racism coming our way as this unfolds.

Many of us have never even been to China but know we will not go unscathed.



Andrew Kurjata @akurjata · Jan 25

Perhaps revealing some naiveté, I'm surprised at the level of vitriol towards Chinese people I'm seeing in the comments sections of stories about the Wuhan coronavirus. And I mean towards the people, not the government. Disheartening.

5:31 PM · Jan 25, 2020 · [Twitter for Android](#)

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# The nine most memorable moments of Oscar history

Iconic winners from Charlie Chaplin to *Parasite*

BY ALEX RINCON



IN 2017, *LA LA LAND* WAS MISTAKENLY ANNOUNCED AS THE BEST PICTURE WINNER AT THE OSCARS. IMMEDIATELY AFTER, *MOONLIGHT* WAS ANNOUNCED AS THE REAL WINNER OF THE BIGGEST AWARD OF THE NIGHT. PHOTO BY WALT DISNEY TELEVISION ON FLICKR

Year after year, we cheer for the well-deserved wins and complain about the snubs. This year, the 92nd Academy Awards took place in early February, celebrating the best films of 2019. Before long, we'll forget all about them until awards season rolls around yet again. We rinse and repeat.

Nevertheless, there have been plenty of surprising moments at the Academy Awards that are impossible to forget. Here are some of the most memorable Oscar moments since the 1970s.

## 1972: Charlie Chaplin returns to Hollywood

After 20 years of politically imposed exile from the United States, the legendary director/writer/producer/actor/composer returned to Hollywood to receive an honorary Oscar. Chaplin was awarded for the incredible influence his life's work had in elevating the film industry. He received a 12-minute standing ovation from the

ceremony attendees.

## 1973: Marlon Brando turns down the Oscar for Best Actor

Marlon Brando even boycotted the ceremony altogether. When he won for his performance in *The Godfather*, Indigenous rights activist Sacheen Littlefeather gave a speech on his behalf. She protested the film industry's unfair treatment and portrayal of Indigenous peoples. Brando is the last of only three people in Oscar history to turn down an award.

## 1990: *Driving Miss Daisy* wins Best Picture

*Driving Miss Daisy* is still considered one of the most controversial best picture wins in Oscar history. While the film tries to tackle racism in America, many have criticized it for perpetuating the white saviour trope and glossing over real racial tensions. Many were also an-

gry that the movie won over Spike Lee's critically acclaimed film *Do the Right Thing*, which wasn't even nominated for best picture. Critics have compared *Driving Miss Daisy* to the 2019 best picture winner *Green Book* because of its lack of understanding of anti-Black racism.

## 1999: Roberto Benigni wins Best Foreign Language Film for *Life Is Beautiful*

When Sophia Loren announced the winner, Benigni stood on the backs of people's chairs (Steven Spielberg had to help him keep his balance) and waved his arms up and down in joy. He jumped his way up to the stage to receive the award. His happiness was contagious.

## 2002: Halle Berry becomes the first woman of color to win Best Actress

The acclaimed actress won for her role in *Monster's Ball*. Although women of colour had previously won in the best supporting actress category (the first of which was Hattie McDaniel for her performance in *Gone with the Wind* in 1940), none had won for best leading actress. Berry remains the only woman of colour to win in this category.

## 2004: *The Lord of the Rings: The Return of the King* wins everything

*The Return of the King* won in all 11 categories that it was nominated for, including best picture. The film is now tied with *Titanic* and *Ben-Hur* for a single film with the most wins. No other film in Oscar history has won in all of its nominated categories.

## 2010: Kathryn Bigelow becomes first woman to win Best Director

Bigelow won for her war drama *The Hurt Locker*. So far, she's still the only woman to have won the best director award. Of the 50 people that have been nominated in the category since then, only one has been a woman: Greta Gerwig for *Lady Bird*.

## 2017: *La La Land* is accidentally named Best Picture winner over *Moonlight*

Who could forget the mix-up that no one ever seems to shut up about? Presenters Warren Beatty and Faye Dunaway were handed the wrong card and mistakenly announced *La La Land* as the winner of the biggest award of the night. When they discovered the mistake, *La La Land* producers (who had already given acceptance speeches) gracefully bowed out to let the real winners take the spotlight.

## 2020: *Parasite* wins Best Picture

This win made history for being the first non-English language film to receive the best picture award. The film also won three other awards: best international feature film, best original screenplay and best director. Every time director Bong Joon-ho went up on stage, he seemed more surprised to have won yet another Oscar. His ability to come up with a new acceptance speech every time was commendable.



# It's more than a slice, it's a way of life

## The Amyoonys have served their community for more than 40 years

BY TRAVIS DEVONPORT



RITA AMYOONY HOLDS AN AWARD OF EXCELLENCE TRIPLE A RECEIVED FROM THE ATLANTIC CONVENIENCE STORE ASSOCIATION IN 2015. PHOTO BY TRAVIS DEVONPORT

It's a Saturday afternoon, and John Amyoony is working his magic on a large pepperoni pizza. This is one of many he'll make today. As he divvies up the slices, he raises his voice from across the counter and says, "First, we have good location. Second, we have good food."

This has been John's motto since he was 18. Now at 61, the father of four and owner of Triple A Convenience & Pizzeria remembers a time in his life when he had nothing but the clothes on his back.

John was 15 when he arrived in Halifax with his two brothers, George and Tony. It was 1975, and the civil war in Lebanon was just beginning. When the three brothers arrived in Canada, they had nothing more than a few belongings and a family connection.

### The Triple A dynasty

When they arrived, their uncle already built and ran his own grocery store in Dartmouth. This would later become the foundation for a chain of 15 Triple A convenience stores across

Halifax, Fall River, Dartmouth and East Hants.

John's son, Jason Amyoony, says the name Triple A was a unique way of telling people they were shopping at a family business.

"It all started between my father and his two brothers, hence the letter 'A' and hence the triple. It was like a very cheesy way of saying three brothers."

While George and Tony went off to university, John focused on the business. In the 1970s, Sobeys and Superstore weren't the grocery giants they are today. Back then, if there was a Triple A in your neighborhood, it was considered the heart of the community.

By the 1980s, Triple A found its home, mark-

**2012 marked the year Triple A finally introduced pizza, a late-night delicacy Jason believes changed the game.**



JOHN AMYOONY RINGS A CUSTOMER THROUGH AT THE COUNTER. PHOTO BY TRAVIS DEVONPORT

ing the golden years of the business.

Coming off of a successful decade, the brothers were able to gain nearly 20 years of experience serving their communities. In the '90s, the new decade brought a rise of businesses looking for a piece of the pie.

"We had a meat market and everything, but when Sobeys became a lot bigger and Superstore, Walmart and Costco, we

couldn't make it no more as a supermarket. All convenience stores were suffering. Working 18-hour days wasn't worth it anymore. For us here, we started to slow down in 1990," says John.

As competition grew, so did John's will to stay ahead of the change. In

1987, he opened Triple A on Jubilee Road, just three blocks from Dalhousie University.

### Family matters

Over the next six years, John would split his days working behind the counter in Cole Harbour and south end Halifax.

By the end of 1993, the Amyoonys were exhausted.

Triple A had become their life. They won when it came to creating their Triple A business family, but in the process, they were losing when it came to raising their own.

"I was building a new house while running multiple locations, back and forth to Dartmouth, while the kids here go until one o'clock in the morning. I got so tired for two, three years," says John.

John's older brother, George, told him he should temporarily switch locations with his part-time employees at Triple A in Cole Harbour. The transition went smoothly, and John was able to focus on his family life. Then one day, unexpected news struck.

"We found out our daughter had a tumour in her brain and she was going to die," says John.





JASON AMYOONY HAS HELPED HIS FAMILY RUN THEIR BUSINESS SINCE HE WAS A TEENAGER. PHOTO BY TRAVIS DEVONPORT



TRIPLE A'S BIG SLICE WILL TURN EIGHT YEARS OLD THIS YEAR. PHOTO BY TRAVIS DEVONPORT

"We just gave up everything. We left in two days, packed and went home to Lebanon."

A few months after they moved, John and Rita's daughter passed away. For the next 13 years, they stayed in Lebanon and devoted their time to raising their children.

Every year, John and Rita travelled back to Halifax to file their taxes, check on the stores and see their family friends who were running the business in their absence.

### A new generation

Thirty-one years after John fled to Canada during the Lebanese Civil War, Lebanon was again in battle, this time with Israel. So, in August of 2006, the Amyoony family moved back to Canada. It was a last-minute decision that Jason says was necessary for their safety.

For six years after they moved back to Halifax, the Amyoonys worked hard to reconnect with their neighborhood. 2012 marked the year Triple A finally introduced pizza, a late-night delicacy Jason believes changed the game.

"Did business boom? Of course, because we offered more to the community, especially with it being a university community here with the late study nights or the late party nights," says Jason.

As for the Amyoonys thoughts on the drinking culture in Halifax, they say it's nothing they haven't seen before.

"We're so used to it. It's weird when I hear my mom or dad even asking, 'So where's the party tonight or how hammered are you going to be tonight?'" says Jason.

After 43 years of running Triple A, John has served nearly three generations of customers. He says while the demographic is changing, he's changing too.

"The old days, I'm talking 44 years ago, you come to buy stuff and I know your name, where you live and what you do for a living. People tell you their story. If they have a fight at home they tell you all about it. It used to be like that. Now, if I'm talking to someone, they'll say, 'Oh I have to leave,' and they leave. I'm growing with this too. It's a learning experience."



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# The strangest things on Netflix right now

## Give 'em a watch, if you dare

BY FELESHIA CHANDLER

Between course work, part-time jobs, spending time with family and attempting to have a social life, who has time to waste browsing Netflix?

When you actually want to sit down and watch something, it's easy to throw on the same episode of *The Office* you've seen at least nine times. But why not dive into something a little different?

If you're looking for something new and exciting, check out these eight mind bending, atypical and sometimes downright shocking films and TV shows on Netflix.

### ***Gantz: O* (2016)**

Kicking off the list is *Gantz: O*, a little something for anime fans. *Gantz: O* is based on the manga series *Gantz*, which was originally published back in 2000.

In the film, groups of people who have recently died are revived and given high-tech bodysuits and weaponry. A random black orb named Gantz asks the revived individuals to team up and defeat a legion of monsters in Japan. Some viewers have found the film hard to watch because of its subpar computer-generated imagery (CGI), but the inventive story makes it worth the watch.

### ***XX* (2017)**

*XX* is a horror anthology film that tells stories of family, friends and terror. Each scary tale is told from a female character's point of view, whether it be a mother trying to hide her husband's dead body during her daughter's seventh birthday, or a woman being possessed by an ancient spirit.

The film was helmed entirely by female directors, including none other than indie pop star St. Vincent. The female directing team is the reason the film is called *XX* — the symbol for female sex chromosomes. The more you know, eh?

### ***Terrifier* (2016)**

*Terrifier* puts a strange spin on the traditional hack and slash killer movie. The film features Art the clown, a mass murderer assumed by many to be dead, who decides to go on a killing rampage on Halloween night. This all may seem typical for a horror movie, but some pretty strange stuff happens along the way,



THE NEXT TIME YOU SIT DOWN TO WATCH SOMETHING ON NETFLIX, TRY SOMETHING NEW, STRANGE AND SLIGHTLY OFF-PUTTING. PHOTO BY WWW.QUOTE.CATALOG.COM ON FLICKR

like Art using someone's scalp as a hat. If you're not into that kind of gore, maybe give this one a pass.

### ***The Ritual* (2017)**

Several friends decide to take a hike together in the wilderness but get more than they bargained for when they discover a cult who inhabit the forest and make human sacrifices to a god from Scandinavian mythology. The friends desperately struggle to escape the clutches of the cult and Jötunn, a mysterious godlike creature that terrorizes the woods and looks like a really tall moose.

### ***Annihilation* (2018)**

*Annihilation* follows microbiologist Lena (Natalie Portman) on her mission to find out what is beyond "the Shimmer" — a colourful fog

which emerged after a meteor landed near a government facility. Along with her team, Lena discovers strange plants and animals in the fog, and even encounters an animal with a human cry. *Annihilation* has a tense atmosphere and examines horror through a micro-biological lens.

### ***Split* (2016)**

*Split* follows Kevin (James McAvoy) who deals with dissociative identity disorder (DID). The film was heavily criticized leading up to its release, with many voicing concerns about the ableist narrative of a villain with a mental illness and an unrealistic portrayal of DID, so keep that in mind should you choose

to tune in.

In the story, Kevin has 23 alter egos, so it becomes a guessing game when he kidnaps three teenagers who are tasked with deter-

mining which personality will help them, and which will hurt them. It's a horrifying journey for these young women who must figure out how to escape before Kevin releases his last and most dangerous personality.

### ***What Did Jack Do?* (2017)**

This short film is in black and white and features famously weird director David Lynch interrogating a monkey. What more is there to say?

### ***Devilman: Crybaby* (2018)**

At first glance, *Devilman: Crybaby* seems like an average anime series. But about 10 minutes in, things get weird. The film follows the life of Akira Fudo, a demon with the soul of a human. He tries to be a hero, but it turns out to be quite hard in a world of gratuitous violence and frequent demon orgies. Also, talk about an amazing title.

If you decide to watch any of these films or TV shows, buckle up. It's going to be a strange ride.

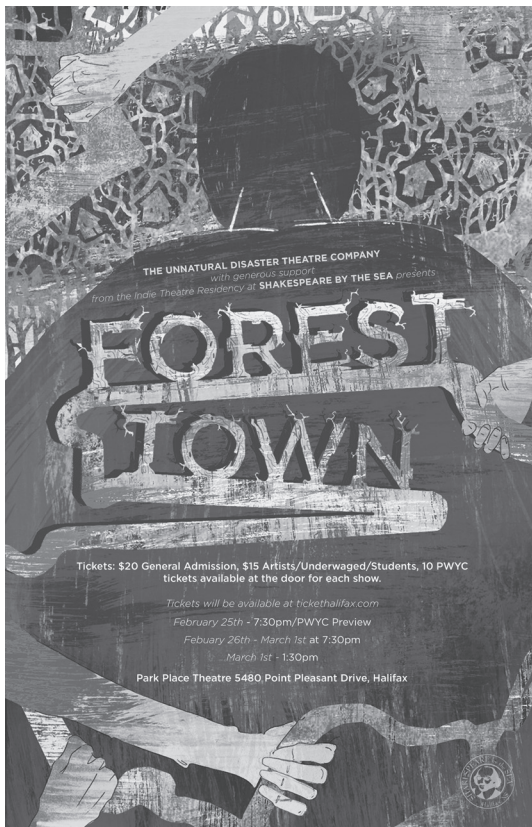
**[*Devilman: Crybaby*]  
follows the life of Akira Fudo, a demon with the soul of a human. He tries to be a hero, but it turns out to be pretty hard in a world of gratuitous violence and frequent demon orgies.**



# An anthology play and massive collaboration

## New theatre show *Forest Town* dives into history and gender politics

BY GOKCE ON



FOREST TOWN PREMIERES ON FEB. 25 AND RUNS UNTIL MARCH 1. PHOTO BY LOGAN ROBINS



ACTORS LEE J. CAMPBELL AND SHERRY SMITH REHEARSE A SCENE FROM FOREST TOWN. PHOTO BY LOGAN ROBINS

An emerging local theatre company is embarking on a bold collaboration between 11 different playwrights from the Halifax theatre scene.

*Forest Town* is the name of the Unnatural Disaster Theatre Company's latest production. It's an anthology play about the long history of discrimination and mistreatment of women. The idea for the show was first planted in director Logan Robins' mind over a year ago. At the time, he and his classmates at the Fountain School of Performing Arts at Dalhousie University were auditioning for their final show.

"We were all looking at monologues from the 1600s, and I came across this monologue from Carlo Goldoni's *The Servant of Two Masters*," says Robins. The maid "was telling off this young guy for mistreating her mistress, and it wraps up with her saying, 'If I were the queen ... I would make every man who was unfaithful hold a branch of a tree in his hand, and I know all the towns would look like forests.'"

Robins says as soon he read that line, he could

"imagine seeing the branches in people's hands" as if it were being performed on stage. The idea for *Forest Town* was born. Robins initially thought the show should be set in three different time periods, each part being written by a different playwright. But as with all first ideas, things change with time.

### Bringing ideas into reality

Robins says he and Linda Meian, co-producer and stage manager of the show, were able to put *Forest Town* together because of the Indie Theatre Residency, created by Shakespeare by the Sea. The residency started in 2019, and allows an independent theatre company to use their venue, the Park Place Theatre, for rehearsals and production of a new project.

**"We reached out to every playwright saying, 'This is the subject ... theatrically it can be anything you want around this theme, as long as it can be done by four actors.'"**

Getting this opportunity made Robins go back into his "idea box" and hunt for an old concept that had been sitting around for a while. With *Forest Town* being brought out of its storage space, Robins and Meian started thinking about how exactly they'd put the show together.

"We came to the conclusion that maybe [*Forest Town*] wasn't just a three-act show written by three different people, but maybe it's many different scenes by many different people," says Robins.

The driving force behind this idea of having several people involved was that there are endless possible stories surrounding the theme of gender discrimination, and many different people who can tell those stories.

### Four actors, four characters

While the play is a large collaboration between 11 writers, *Forest Town* only has four actors.

"This was one of the few conditions we placed on the playwrights," says Robins. "We reached out to every playwright saying, 'This is the subject, it can be set at any time, it can be any style, theatrically it can be anything you want around this theme, as long as it can be done by four actors.'"

The choice was made largely for financial reasons. The more actors they hired, the less they could give each person for pay. But it wasn't just about money.

"We circled around the number four because you get so many different combinations with that number," says Robins. "So, we came from necessity but we also wanted to tell the story as compact and as neatly as possible."

"We also told the writers that they didn't have to use all four," Meian adds.

Throughout the play, almost every scene has a different combination of actors in it. This makes each scene refreshing for the audience and gives the actors time to change and take a breath from the stage.

### An all-star team

Through the production of *Forest Town*, Robins and Meian have created an opportunity for themselves as emerging artists to work with established writers in the Halifax theatre community.

"We wanted to work with people who we knew. Not our friends, the people we knew in the city as artists we wanted to work with," says Robins.

Some of those artists include Colleen MacIsaac, artistic producer of the Villains Theatre, and Garry Williams, artistic director of DaPoPo Theatre. This is what makes *Forest Town* unique, as it has not only brought together several individuals, but also multiple local theatre companies.

*Forest Town* opened on Feb. 25 with a pay-what-you-can preview. It runs until March 1 at the Park Place Theatre in Point Pleasant Park. Tickets can be bought online, and there is an option to donate to Bryony House, a women and children's shelter in Halifax.

*Disclosure: Logan Robins is the Dalhousie Gazette's delivery driver.*



# How to help Halifax hockey

Why a specialty game in the AUS would be great for the league

BY SARAH MOORE, SPORTS EDITOR



AT THIS YEAR'S CROWCHILD CLASSIC, 10,002 FANS WERE REPORTED TO BE AT THE START OF THE WOMEN'S HOCKEY GAME. PHOTO BY SARAH MOORE

Since 2012, the University of Calgary Dinosaurs and Mount Royal University Cougars men's and women's hockey teams face off against each other for one regular season game that is anything but ordinary. Played at the Scotiabank Saddledome, an NHL arena, the Crowchild Classic generates a fan atmosphere that is rivalled by few other Canadian university sporting events.

There's the Carr-Harris Cup, the long-standing men's hockey rivalry between the Queens University Gaels and the Royal Military College (RMC) Paladins in Kingston. And there's the Capital Hoops Classic, a basketball game between the University of Ottawa Gee-Gees and Carleton University Ravens. Specialty games like these make for great, memorable fan experiences and help grow the popularity of university sports.

When I lived in Calgary, I went to the 2017 edition of the Crowchild Classic. Tickets cost \$5, with proceeds going toward student wellness initiatives at both universities. When I went to the game, I saw students, hockey fans or not, show up in face paint and with homemade signs and an abundance of school spirit. There was (mostly) good spirited chanting and cheering that resounded around the rink, the closest thing to a United States college

hockey game that I've seen. Every January since, I've wanted to fly back for that one day.

Why shouldn't there be something like that here in Halifax? A hockey game, marketed the same way, between the Dalhousie University Tigers and the Saint Mary's University Huskies, could only be a win for Atlantic University Sport (AUS) hockey and the respective schools.

## Respect for women's hockey

Regular season games marketed as special events do well for attendance. In 2016, there were a record 12,859 fans at the men's game of the Crowchild Classic.

This year, for the first time, the women's game headlined the Classic. It's a double header event, which means the men's and women's teams play on the same night. The women's team headlining meant they played in the coveted later time slot, 6:45 p.m. instead of 4:00 p.m. This was a huge step for women's hockey.

Also this year, coincidentally, the Crowchild Classic broke the U Sports record for

attendance at a women's hockey game. A reported 10,002 fans were in attendance at the start of the game.

It's also quite the contrast to how women's hockey is sometimes treated in Halifax. Take an incident on Feb. 7, when the Huskies women's team wasn't allowed to practice on their home rink, the Dauphinee Centre, before travelling to P.E.I. for an away game. That same afternoon,

the Huskies men's team took the ice for a pre-game skate before their home game later that day.

Their attendance numbers suffer, too. The Dalhousie Tigers women's team had an average of 96 fans at each of their regular season home games

this year. The Saint Mary's Huskies fared slightly better, averaging 196 spectators at each of their home contests, but it's still a far cry away from what it could be. A game advertised as a rivalry event at an arena built for larger audiences would surely draw more fans and generate more attention for the highest level women's hockey in the Maritimes.

So, could Halifax support a specialty hockey game of its own?

## By the numbers

The Scotiabank Centre is no stranger to university sports. The AUS basketball play-offs are held there each year; five of the last 10 men's basketball national Final 8 tournaments have been hosted there as well.

It's a venue that can support university sports and would work well for an annual hockey game.

As for the fans: though Dalhousie and Saint Mary's are smaller schools than UCalgary and MRU, the Scotiabank Centre is a smaller arena than the Saddledome, about half the size. It has a seating capacity of about 10,500 instead of 19,289, a space that could feasibly be filled with Dal and SMU students.

Also, cross-town rivalries bring out some of the best play in the AUS: although this season, Saint Mary's sailed above Dal in the standings for both men's and women's hockey, games against each other ranged from high scoring blowouts to nail-biter overtime decisions. Anything can happen in the cross-town games, and played in front of an atmosphere of more fans and a real arena, that would only bring out the best in the AUS.

Specialty games like these make for great, memorable fan experiences and help the growth of university sport.



# Tigers sweep curling championship

## Dal reigns supreme in AUS curling for a second straight year

BY LUKE DYMENT



DALHOUSIE UNIVERSITY'S MEN'S AND WOMEN'S CURLING TEAMS REMAIN UNDEFEATED AFTER THIS YEAR'S AUS CURLING CHAMPIONSHIPS. PHOTO BY NICK PEARCE

The Dalhousie University Tigers men's and women's curling teams clinched titles in the 2020 Atlantic University Sport (AUS) Curling Championships held at the CFB Halifax Curling Club from Feb. 6-9. The tournament was hosted by Saint Mary's University.

On the women's side, the Tigers went undefeated for the second year in a row, capping off play with a 7-4 victory over the University of New Brunswick Varsity Reds in the championship game.

"This win actually feels better than last year," said Tigers' skip Kristin Clarke. This is her final season curling with Dalhousie, but she is the only returning member of the 2019 women's team. Her teammates this year earned their first AUS titles.

"It's about being relaxed and having a good perspective," said Dal's third thrower Lindsey Burgess. "Most of us don't get too riled up about misses. We just laugh them off and make sure we make the next [shots better]. The relaxed attitude allowed us to do well."

Kate Callagha, Sarah Gierling and Madison

Johnson round out the women's roster. They are coached by Mike Callaghan.

### Battling rivals

The men's Tigers defeated the Memorial University Sea Hawks 9-2 in the final of the men's bracket. The win was the third consecutive AUS championship for the Dal men's team.

"Toward the end [of the tournament], we started to pick up our game. The last game was played really clean, so there's not really a better way to end it," said Owen Purcell, who throws third.

The Tigers were undefeated in last year's tournament, but faced a stiff challenge this year when the Sea Hawks beat them in a round-robin game. That set the stage for a highly-anticipated final.

The two teams have become rivals as of late. Along with two meetings this year, they battled

**"The last game was played really clean, so there's not really a better way to end it."**



BOTH TEAMS SECURED SPOTS IN THE 2020 U SPORTS CURLING CHAMPIONSHIP IN PORTAGE LA PRAIRIE, MANITOBA. PHOTO BY NICK PEARCE

in the semi-finals of last year's U Sports Curling Championships, where Memorial came out on top.

Purcell stressed the level of competition faced throughout the week, especially with the first Memorial game in mind.

"Whenever we're playing in a tournament like this, [the competition] is difficult. We play against a lot of the same people that we play

against in the regular season, so it's close. We know that we have to play well every time we come out onto the ice," Purcell said.

"We were shooting lights-out in today," added first thrower

Adam McEachren after the win. He is the men's team's lone rookie. "We played a lot better and didn't make the mistakes we made last time. We got the score up early and kept the lead."

Purcell and McEachren are joined by Jeffrey

Meagher and skip Matthew Manuel to form the club. Anthony Purcell is their coach.

Dalhousie scored five points in the second end of the final against Memorial. Scoring that many points in a single end is a rare, impressive feat in curling. Eight ends are played in an AUS curling game.

### National qualifiers

Both of Dalhousie's teams secured their spot in the 2020 U Sports Curling Championships in Portage la Prairie, Manitoba. The men's Sea Hawks and women's Varsity Reds also qualified. The AUS sends the top two teams in each division to nationals each year.

Dal is yet to take home any banners on the national level since the first nationals took place in 2008. Last year, the men's and women's teams placed fourth and third, respectively. Clarke said that things are going to change result-wise.

"We had some misfortune with losses in the past, but this year I think will be the breakthrough year. I'm confident we're going to represent Dal well," Clarke said.



# Watch out for Dalhousie's Overwatch team

## Inside the growing world of e-sports

BY DYLAN ALECK



DALHOUSIE UNIVERSITY'S OVERWATCH TEAM PRACTICES FOUR TIMES A WEEK FOR TWO HOURS. THEY'LL ALSO SPEND TWO TO FOUR HOURS REVIEWING GAME FOOTAGE EACH WEEK. PHOTO BY JOSH NEUFELDT



IN SEPTEMBER OF LAST YEAR, THE TEAM TRAVELLED TO COMPETE IN DREAMHACK MONTREAL, ONE OF CANADA'S BIGGEST E-SPORTS TOURNAMENTS. PHOTO BY JOSH NEUFELDT

Like any other sport, members of the Dalhousie University Overwatch team train for hours a week and travel for high-level competitions. But instead of stepping onto a field or court, their battle takes place on a computer screen. Now, they're trying to get recognized by Dal as an official sports team.

*Overwatch* is a first-person shooter video game that pits teams of six people against each other. Dal's team is part of the Dalhousie Gaming and Esports Society, which is run through the Dalhousie Student Union (DSU).

"One of the biggest things that we would like to see from the university is some type of fiscal support because the DSU hasn't really been doing anything to help us," says Overwatch team coach and Dalhousie Esports Society President Sahib Dhillon.

### The cost of competition

In September of last year, the team travelled to compete in DreamHack Montreal, one of the biggest e-sports tournaments in Canada. It takes place at Montreal's Olympic Stadium.

Dalhousie's Overwatch team finished in fifth place out of 22 teams, but they narrowly missed

out on the \$6,000 USD prize pool that is split between the top three.

Team member David Fraser says that he's travelled to Montreal twice for tournaments.

"Both times it cost me \$600 out of pocket," he says, between paying for flights, food, accommodations and tournament entry.

### E-sports training

Four times a week, the Overwatch team will practice together for two hours, scrimmaging against other teams at a similar skill level. They'll also spend between two and four hours reviewing game footage each week.

"We'll go in with a specific purpose," says Overwatch player Josh Neufeldt. "Like we'll say, today we're going to work on this one specific comp [a configuration of in game characters], and within this comp we're going to work on how we rotate as a team, or how we use our abilities, or how we use 'X'

player to fulfill 'Y' function."

Because the Esports Society is not an official Dal sports team, they don't have access to academic support or services that varsity athletes get. Dhillon hopes that could change. He says that workshops to help with time management, for example, would be beneficial for their team.

"Because of how much time you need to put into learning e-sports, it's a huge time sink and it can really impact their [the players'] studies," says Dhillon.

**"You have a lot of potential for great leadership in the field, to showcase why this is going to be the next great thing."**

### The economics of e-sports

E-sports is a growing global market. A February 2019 report by *Newzoo*, the leading provider of games and e-sports analytics, reported that

revenues from e-sports would surpass \$1 billion for the first time in 2019. It also projected that the market would reach \$1.8 billion by the year 2022.

A lot of that money comes from brand invest-

ment. That includes all media rights, sponsorships or advertising revenues. In 2019, about \$897.2 million, or 82 per cent, of the total market came from brand investments.

This is similar to revenue generated by traditional sports. For example, it includes the ability to sell streaming rights for e-sports teams, which is comparable to television broadcasting rights for sports. Companies can pay to sponsor e-sports teams who would then use that company's equipment, just like in traditional sports. Instead of Adidas cleats or CCM skates, e-sports athletes use Turtle Beach headsets or an Alienware computer.

If Dalhousie decides to make the Overwatch team an official sports team of the university, they would become one of the first Canadian universities to expand into the growing e-sports market. Any brand investment revenue generated by the Overwatch team would go back to the university.

"You have a lot of potential for great leadership in the field, to showcase why this is going to be the next great thing," says Neufeldt. "There's a reason why so many companies are investing in this. It's a billion-dollar industry."



# Alan Jazic is back for more

## New head coach announced for men's soccer team

BY SARAH MOORE, SPORTS EDITOR



FOR 10 YEARS, ALAN JAZIC WAS AN ASSISTANT COACH FOR DALHOUSIE UNIVERSITY'S MEN'S SOCCER TEAM. NOW, HE'S THE NEW HEAD COACH. PHOTO PROVIDED BY ALAN JAZIC

The new head coach of the Dalhousie University Tigers men's soccer team is already a familiar face for many players.

In early February, the Tigers announced that Alan Jazic would be taking over after the retirement of Pat Nearing.

Jazic was an assistant coach for the Tigers for 10 years, until the end of the 2017 season. He left after the birth of his second daughter, which left him and his wife with two children under the age of three. Focusing on his family is still a priority, but he's ready to make a return to the university soccer scene.

"In the back of my mind I always had a goal of returning back to the AUS [Atlantic University Sport] and coaching in the AUS, and the fact that the position opened up at Dal was just really a dream come true," says Jazic. "I'm just really excited to be back at

Dal and can't wait to get going."

This won't be his first time as the head coach of a high-level soccer team. He's been at the helm of the Western Halifax Dirty Nelly's Football Club of the Eastlink Premiership League since 2014. That tenure has included a national championship title in 2017 and provincial championship victories in 2016, 2017 and 2018. Before that, Jazic was the head coach of the Halifax Dunbrack Soccer Club's senior men's team for four seasons.

"I consider myself to be a coach that players will want to and will always want to fight

hard for," Jazic says of his coaching style. "I'm very supportive in helping my players and my athletes achieve their goals [...] and I'll work just as hard for them as they work for me."

**"I learned a lot from [Pat Nearing] and now I'm just excited to take what I learned from him and then put my own spin on things."**

Jazic's 10 years as an assistant coach on the Tigers were all under former head coach Pat Nearing, who Jazic says he had a great working relationship with.

"I learned a lot from him and now I'm just excited to take what I learned from him and then put my own spin on things and incorporate some new methods," he says.

Something he wants to carry forward is the importance on having "a great spirit within the dressing room." This echoes Nearing's coaching philosophy, known for putting an emphasis on team culture and player management.

### Easing the transition

While there might still be an adjustment period that typically comes with a change in coaching staff, one thing in Jazic's favour is he already knows many of the players on the Tigers' roster. Seven players who have eligibility to play next season were on the team when Jazic was an assistant coach, so they are already familiar with his coaching style.

"I'm really excited about just getting to know all the players on a personal level [and] getting to know the new guys and work with them on a daily basis on the field and off the field," says Jazic.

The roster is also already built to a good point for him to step in. This year, two Dal players, keeper Ben Grondin and midfielder Freddy Bekkers, were named first team AUS all-stars, while striker Enrico Rodriguez got a second team all-star nod.

"Coach Nearing has left me with great players to move the program forward and I thank him for that," says Jazic. "I'm really excited about what we're forming here at Dal for the 2020 season, for sure."

While Nearing as left a strong foundation for the new coach, Jazic brings some new approaches and coaching methods to the program as well. He wants to put a focus on the sports psychology aspect of the game and incorporate more resources for mental preparation for the athletes.

He also wants to put a stronger emphasis on strength and conditioning, especially during the off season. The Atlantic University Sport soccer season ended this year for the Tigers on Oct. 31 in a quarterfinal playoff game.

Competing for the AUS championship every year is Jazic's ultimate goal, but the team's work starts way before the season.

"The players as athletes need to be high achieving and committed, and I also want that same type of attitude outside of soccer as well, in the classroom. Just to have high achieving, high believing players in that dressing room — that's the key."



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