

NOV. 1 - 14, 2019 | ISSUE 152 - 5

THE DALHOUSIE GAZETTE

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



Dry pint glasses, dry pockets

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DALHOUSIE GAZETTE

NORTH AMERICA'S OLDEST CAMPUS NEWSPAPER

EST. 1868

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LETTER FROM THE EDITOR

Not a new dawn, but a red dawn

CORRECTION

Dear Reader,

When it came down to the federal election, it looks like Halifax decided to take a lesson from a *High School Musical* number and stick to the status quo. On Oct. 21, HRM’s four Liberal Party incumbents — Andy Fillmore, Geoff Regan, Darrell Samson and Darren Fisher — were all re-elected as members of parliament for their respective ridings. I’m not surprised. Perhaps that’s why I didn’t feel the buzz of excitement some of my friends and acquaintances reported feeling as they voted. We’re a boring bunch here, if you ask me, and I expected many of us would make the same choices as we did in the last election.

I won’t tell you who I voted for, but I’ll tell you I definitely steered clear of the People’s Party of Canada. For some (including myself), the party’s lack of seats was a bright spot in the election results. According to CBC, the People’s Party of Canada candidate in the Halifax riding (my own riding) got 605 votes. Relatively speaking, of course, this number is dismal. However, I can’t help but fixate on it. The PPC was a party without a plan for the climate crisis. It dismissed human rights issues as “social issues.” As reported by Global News and other outlets, the Sackville-Preston-Chezzetcook PPC candidate, Sybil Hogg, openly made Islamophobic comments on Twitter as recently as June. Party leader Maxime Bernier confirmed he thought the comments were racist and Islamophobic, but Hogg faced no consequences for her actions. Hundreds of people felt com-

fortable supporting that (or at least were privileged enough to vote for the PPC “as a joke”). To me, that’s significant.

But things aren’t all bad or bland. According to preliminary data from Elections Canada, 17,980,264 Canadians voted. “This translates into a voter turnout rate of 65.95 per cent not including electors who registered on election day,” the organization stated in a press release. Ahead of election day, advance-voter turnout hit a record-high of 29 per cent.

Although the Halifax area lacked any surprise wins, other districts in the country asked for change. In Nunavut, an Inuk woman named Mumilaq Qaqqaq (NDP) just became one of the country’s youngest MPs at age 25. In New Brunswick, a 32-year-old named Jenica Atwin became the first Green Party candidate outside of British Columbia to win a federal seat. Results such as these show that not all Canadians are so set in their ways. I wonder if Nova Scotia will ever follow this lead.

Rebecca Dingwell
- Rebecca Dingwell, Editor-in-Chief

The first installment of our Last on the Bench column (“Hitting rock bottom,” issue 152-4) in our Sports section contained multiple inaccuracies. As a small newspaper, we encourage our contributors to thoroughly fact-check their pieces and these should have been caught by the writers or editor(s) before print. The Dalhousie Gazette will be suspending this column for the remainder of the semester. Below are corrections as provided by Dalhousie Climbing Coordinator Heather Reynolds:

There is no membership fee for access to climbing in the Rock Court. There is an accreditation fee which is not \$34, it is \$35 plus tax, or \$40.25 for Dal students.

Taylor Kilgour has never been a manager in the Rock Court, nor has he been in charge of the setting. He has been a setter and a wall monitor and instructor. The setting schedule was never his responsibility.

For the past 10 years, the staff has had a pattern of changing routes every week during the academic year with some exceptions where the change happens every other week, not a monthly cycle as reported.

The Rock Court continues to maintain the same number of easier routes, typically 36 routes in the novice to intermediate level. There are only about 10 routes at the advanced level; the Rock Court leans toward more of the beginner to moderate level.

Blues routes indicate an intermediate to advanced range of difficulty, so some blues are harder than others. If a climber is used to Kilgour’s setting and now there is a new setter who climbs differently, a blue may feel harder to the user. It does not mean that route is harder. The Rock Court uses multiple people to climb the routes to discuss how the route feels and determine the grade.

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Dal suspends DSU's liquor license

Campus bars go dry, so do the employees' pockets

BY LANE HARRISON

On Oct. 16, Dalhousie University revoked the Dalhousie Student Union's ability to serve alcohol in its Halifax campus bars. Once again, the Grawood and T-Room's employees were the ones to take the hit.

Tuesday Trivia Nights at the Grawood used to bring in a revenue of \$500-600. In an open letter to the DSU, employee Maddie Stinson wrote that the Trivia Night revenue was \$12 after the liquor license suspension. "Our bartenders have left shifts with as little as \$1.25 in tips."

University representatives, in a letter to the DSU, said the decision to suspend the liquor license was made after DSU's stated intention to disregard the university's alcohol policy.

DSU President Aisha Abawajy said she disagrees with that statement. "We've clearly never stated that we are, in any way, intending to disregard the university's alcohol policy." She also said the DSU had no knowledge of this decision being made, on the behalf of the university, prior to Dal's letter.

The DSU's Oct. 16 press release states:

"The DSU is complying with the University's request to cease the service of alcohol on campus, despite the DSU making every effort to follow the University Alcohol Policy and procedures above and beyond what is outlined. (...) The DSU prioritizes student safety and continues to challenge the university to support students of legal drinking age to have access to safe places to consume alcohol if they so choose. The DSU strongly advises Dalhousie University to refrain from making the campus dry as it is unsafe for students."

What happened?

An Oct. 18 memo, sent to students by Ivan Joseph, Vice-Provost of Student Affairs and the Chair of the Dalhousie Alcohol Advisory Committee, expands upon the university's decision. It said "the DSU issued a letter to the Board of Governors this week that it will no longer follow the University Alcohol Policy."

Abawajy said the letter they are referring to is one the DSU sent to the Dalhousie Board of Governors on Oct. 15, in which they notified the university that they would no longer be involved in the "approval process for licensed events," meaning licensing the service of alcohol during society events at the Grawood and T-Room. In previous years, this duty was held by the Liquor License Designate, traditionally the DSU's general manager.

Earlier this summer, the DSU fired general manager Craig Kennedy and director of Licensed



SEVERAL PEOPLE ATTENDED THE DSU COUNCIL MEETING ON OCT. 23. PHOTO BY ALEXANDRA SWENY

Operations Greg Wright. Prior to what the DSU called a "restructuring" of those two positions, Kennedy had been the university's License Designate, as the alcohol policy states that the DSU's general manager holds the position.

The DSU had, previously, not been involved in the licensing approval process. According to their letter, the new License Designate had been instructing DSU employees to work on approvals. This caused confusion between DSU staff and those applying for approvals.

On Oct. 15, the DSU sent a letter to Dal asking for a more consistent process on the approvals. Abawajy said this conversation has been lasting

since the restructuring and their hope was to keep the designate within the DSU. "As soon as [the restructuring] happened, we were in conversations with the university. We let them know that our recommendation to the Alcohol Advisory Committee will be to have [the new designate] be our Director of Operations."

Instead, the university appointed Janice Tate, the general manager of the University Club, the Dalhousie-run campus bar on Studley campus, as the new license designate.

"Our bartenders have left shifts with as little as \$1.25 in tips."

"That was the first breach of the policy, the policy states that it is a DSU position," said Abawajy.

The policy states that the License Designate for Halifax campuses is the General Manager of the DSU, it does not state that it is an exclusively DSU position.

During the week since the announcement, the DSU and Dalhousie administration have been pointing fingers at each other. In an effort to show transparency, the DSU has released all communication with the university.

At the October 23 DSU council meeting, Abawajy stated that after Ivan Joseph's Oct. 18 memo, the DSU sent an email to discuss his statement. What they received, she said, was an automated email that he is out of office until Oct. 24.

Us versus Them

The Dalhousie Undergraduate Engineering Society (DUES) released a response to Dalhousie's decision to suspend the liquor license. It said "we are not confident that the DSU took all the steps they could to avoid these closures."

At the Wednesday DSU council meeting, Maddie Stinson read the employees' open letter to

council, shedding light on the treatment the Grawood's staff has experienced under this year's executive.

"Staff members have been asked for free drinks by the exec, to exempt the exec from cover charges, have been sworn at, and continually face issues of poor communication and exemptions of the truth." (DSU council did not respond to these claims at the meeting.)

Students and staff, Stinson said, want to see the executive take responsibility for what they have put the Dalhousie community through. "When are you," she said in an interview, "going to stop, take a look at all of the things you've done, and say: 'maybe we could have done things differently.'"

During the meeting, Abawajy said that compensation for Grawood and T-Room employees will be discussed with Dalhousie. She also said she is sorry that they cannot provide students and employees with more information, due to Dalhousie's lack of communication.

As for alcohol at the Grawood and T-Room — at the time of writing, neither the DSU nor Dal had given a timeline on solving the problem. "It's definitely not going to get fixed this year," said Stinson. "We might not serve alcohol for the rest of the year. We have no idea."

King's cafe launches token program

Pay-it-forward program helps the Galley be more accessible

BY CHRIS STOODLEY, VISUALS EDITOR WITH FILES FROM KARLA RENIC, NEWS EDITOR

A pay-it-forward program was launched at the University of King's College student-run cafe, the Galley.

The program, launched Oct. 15, encourages customers buy tokens, for \$2.25, that are then put into a jar. This allows anyone to redeem one for a free beverage.

"The fact is that sometimes it is really hard to buy yourself even just a coffee," says Em Grisdale, the Galley's manager. "It just makes it a more accessible space because that is our goal. Our goal is to serve students and give them what they need."

Since the program started, it's seen a positive reaction.

At first, 30 tokens were available for purchase. In the first week, almost all of them were in the jar.

"It's been a heartwarming thing to see," Grisdale says. "It's just nice to be able to see the community that exists at King's, just how people care about each other."

How it started

Last January, the Nook on Gottingen Street launched a food token program where customers can buy tokens for \$2 or

\$5. With the \$2 token, a customer can get a coffee and a bagel. With the \$5 one, they can get a small meal, like a soup or a sandwich.

"It's just nice to be able to see the community that exists at King's, just how people care about each other."



ON OCT. 15, THE UNIVERSITY OF KING'S COLLEGE'S CAFÉ, THE GALLEY, LAUNCHED A TOKEN PAY-IT-FORWARD PROGRAM. PHOTO BY CHRIS STOODLEY

The Galley's program was "very much inspired by the Nook," says JM Nsengiyumva, the King's Student Union hospitality coordinator.

"It just made a lot of sense for us, as a business and as a fixture of the student community at King's, to offer that," he says, "to make that available to students who would be able to make use of the program, but then also, to allow people to help out in a way, to support their own peers."

"It just seemed like a no brainer."

Accessibility has always been a part of the Galley's mandate. Owned and operated by students, the cafe started out of a labour dispute between the King's Student Union and the university's administration.

Breaking the stigma

While tokens have been selling, not many have been redeemed.

Grisdale thinks it's because of the stigma and shame associated with using these types of programs. She says the distance between the employee and the customer's personal life makes using the program challenging.

"Hopefully, students using the tokens and redeeming [them] will pick up in time," Grisdale says, "but I think for now it's just a matter of doing work to tackle the stigma associated with using programs like these. Hopefully, once that work becomes more apparent, more students will start using it and feel comfortable using it."

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Art and climate action collide

Halifax's Nocturne festival commits to environmental sustainability

BY MADELINE TANG

The 12th annual Nocturne: Art at Night festival took place on Saturday, Oct. 19. Its art installations ran from 6 p.m. to midnight across Halifax and Dartmouth. The non-profit event works with a new curator every year to create a theme and present anchor artists.

This year, the curator was Tori Fleming, the director of programming at Centre for Art Tapes. In an interview with *Halifax Today*, Fleming said that this year's "scaffold" theme was meant to show the ways in which the city and its social, political and physical structures are changing.

Another addition to this year's festival is its commitment to climate action. In a blog post, Nocturne organizers outlined some of the ways in which sustainability would be incorporated into the event. This included purchasing reusable supplies where possible and raising awareness on how to be environment-friendly as a festival attendee.

"We like to say the art is very ephemeral during the six-hour festival — it's here for a moment and then it's gone," said Brianne Bezanson, Nocturne's communications director, in an interview. "We really don't want our environmental impact to last longer than that."

According to Bezanson, this is the festival's first year being vocal about the action they are taking for the environment.

Taking responsibility

Bezanson said Nocturne's size and lack of gates and tickets creates unique challenges when it comes to controlling how the event runs. Organizers, because of this, turned their attention towards encouraging attendees to take the responsibility and be conscious of their environmental impact.

On Oct. 15, Nocturne hosted a workshop at the Tare Shop, a Halifax-based store with package-free and environment-friendly products. The workshop targeted those planning on attending the festival and offered tips on how to enjoy the event while remaining environmentally conscious. These tips included carrying reusable food and beverage containers, using

reusable tote bags for purchases, and carrying reusable handkerchiefs instead of paper tissues.

Kate Pepler, owner of the Tare Shop, partnered with Nocturne to also create a tiered certification program that challenged local cafes and restaurants that would be open during the event to reduce their environmental impact.

While this may be the first time Nocturne spoke about its commitment to including sustainability in its planning and presentation, climate action is a theme that has been reflected in Nocturne's art exhibits in the past.

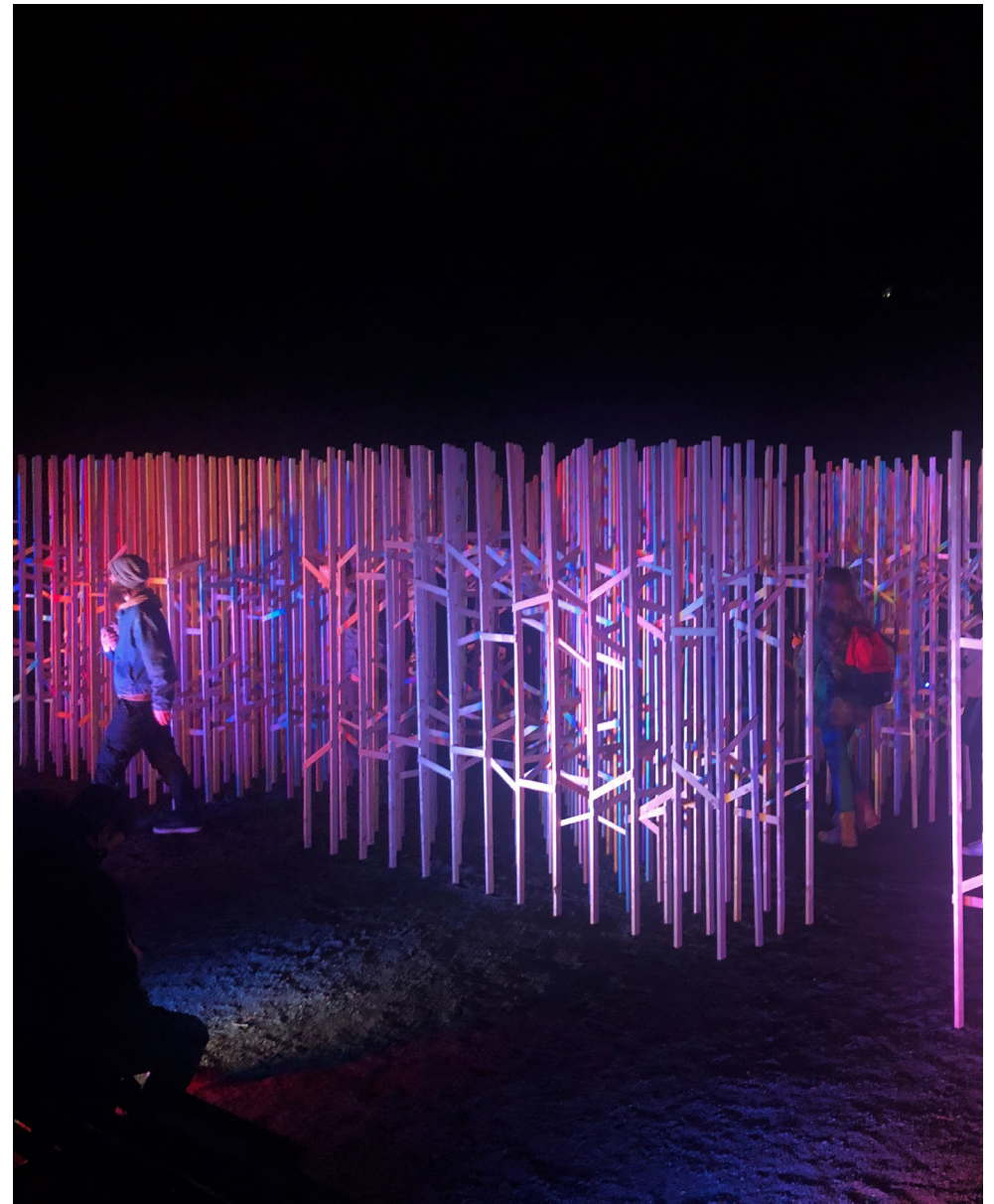
In 2018, artist Carrie Allison presented *Concrete Gesture*, a performance that involved walking around the city and picking up garbage from construction sites. Allison's performance acknowledged Indigenous peoples and their allies that are on the front lines of climate action. The year prior, Kathrin Winkler presented *A Harbour Lost in Time*, a series of images of sea creatures, both real and imagined, that explored marine species and habitat loss.

This year, Dalhousie alum and Ecology Action Centre's artist-in-residence Logan Robins created *What the Owl Said to the Orangutan*, a three-part puppet show looking at the past, present, and potential future of human impacts on the environment.

Art as action

EAC Volunteer and Events Coordinator Joanna Bull said that art and action overlap; social movements are stronger when they have something to spark interest and motivate people. "I think that an art installation can do what the most well-written policy brief or press release never could, in terms of engaging people's imaginations."

Bull, who has worked at the EAC for a little over six years, credits her own understanding of how art and climate action combine to Mi'kma'ki 2030, a multi-disciplinary installation-performance. It explores, through the work of a number of



"LUMINOUS CLOUD" BY PASSAGE STUDIO, THOMAS EVANS AND JONATHAN MANDEVILLE WAS ONE PIECE AT NOCTURNE THIS YEAR. PHOTO BY REBECCA DINGWELL

different Black and Indigenous artists, the possible futures for the Mi'kma'ki, given the changing climate.

This is only the second year of the EAC's Nocturne Artist-In-Residence program, but Bull said she foresees similar projects continuing to grow in both popularity and importance.

"I think that the environmental movement needs to look more into how to engage with artists in our community," she said, "and how to engage with ways of telling stories so that people can really connect with them."

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

Havana Syndrome, climate crisis and politics

Cuban experts celebrate 60 years since the Revolution while Dalhousie hosts

BY KARLA RENIC, NEWS EDITOR



JOHN KIRK, A LATIN AMERICAN STUDIES PROFESSOR AT DALHOUSIE UNIVERSITY, IS ONE OF THE COORDINATORS OF THE EVENT. PHOTO BY KARLA RENIC

This year marks the 60th anniversary of the Cuban Revolution. In 1959, a young defense lawyer, Fidel Castro, took power over the island; in the years to come, he created drastic change. Castro held power until 2008.

To commemorate, Dalhousie University will be hosting a three-day conference with the world's top experts on Cuban history, politics and culture.

The "Cuban Revolution at 60" conference will provide a space for Cuban specialists to talk about what Cuba has managed to accomplish in the last 60 years, where it is now and what its challenges may be in the future.

John Kirk, a professor of Latin American Studies at Dal (and a Cuba expert), says this event will be a special homage to the revolution.

The opening reception will be held at City Hall with a greeting from the mayor. The agenda also includes eight panels and two keynote presentations held at Dalhousie, Nov. 1-2. The main topics include climate change, intersectional health and rights, Cuba-U.S. relations and "Havana Syndrome" — the mysterious brain injuries suffered by Canadian and U.S. diplomats in Havana.

On Friday night, there will be a live Cuban music reception at Stayner's Wharf, downtown Halifax.

N.S. and Cuba go way back

Dalhousie has a long-standing relationship with Cuban academics. For over 30 years, the International Development, Law, Business and Marine Biology faculties have maintained it, through travel programs and partnerships. "In many ways," says Kirk, "it's a microcosm of the Nova Scotia-Cuba relations."

As a province, he says, Nova Scotia has an unusual relationship with Cuba. While other governments were sending ambassadors to cities like Ottawa and Toronto, Cuba's first-ever

foreign consulate, in 1903, was set in Yarmouth. Nova Scotia gave salt cod, potatoes and lumber; Cuba sent fruits, rum and sugar in return.

Over a century later, this relationship stands strong. Former Halifax Mayor John Savage pioneered a massive trading deal with Cuba, in 1994 and 1996. John Kirk, working as Savage's interpreter at the time, says that Savage brought two commercial delegations to Cuba, met with Fidel Castro and strengthened the trade.

Halifax Mayor (and John Savage's son) Mike Savage will be planting a tree with Cuban ambassador Josefina Vidal during the opening reception on Thursday. "I think the connections we've had have been very beneficial to the province," he says. The tree will symbolize this continuing relationship.

Vidal says she will be attending all panels at the conference. She is looking forward to see how experts from other countries perceive Cuba.

"This will be the most important conference," says Vidal, "organized outside of Cuba, on the sixtieth anniversary of the Cuban Revolution."

South of the border, a conference like this

would likely not be possible. "For any Cuban academic to go to the U.S.," says Kirk, "the visa they have to get is incredibly difficult."

Cubans entering the U.S. must first fly to Guyana or to Colombia where they have to give their fingerprints and a photograph. Then, they fly back to Havana and apply online, through a 20-page visa form. This makes it an expensive and onerous process.

Cuba and the U.S. have a long history. "It's quite sad," says Kirk. In fact, the U.S. tried to purchase Cuba, while it was still a Spanish colony, on three separate occasions. This "ownership" conflict led to the 1898 Spanish-American war; 300,000 Cubans died.

In 1959, a revolutionary — Fidel Castro — took power in Cuba. In 1961, the U.S. broke relations with Cuba and initiated the Cuban embargo. The embargo, still active today, made it difficult for Cuba to import anything from the U.S., says Kirk, "its logical trading partner."

The intent was to bring down the Cuban government, but it's the people that suffered.

Kirk says that Cuba still suffers from misconceptions, by the general public, due to its history and unbalanced representations in news media.

The most common misconception, Kirk

says, is that there is no freedom in Cuba. He says there are limited civil and political rights but, in terms of social, cultural and economic human rights, Cuba does very well. "If you take someone from a developing country and ask what are the most important human rights, they would say food, water, healthcare, education, employment — all of which exist in Cuba."

While the average monthly salary in Cuba is comparable to \$30 CAD, Cubans have free education (from preschool to post-secondary), subsidized and rationed food and universal healthcare. Per capita, it has three times more physicians than Canada and a lower infant mortality rate. Kirk says that Cubans also have a vibrant culture in terms of art, literature, cinema and dance — it's accessible too. "It costs 5 cents to go see a movie."

Breaking barriers

By having the Cuba 60 conference in Halifax, Kirk says, "we are trying to break that information blockade. We are trying to provide an opportunity for discussion and debate — something almost impossible under Trump's administration in the U.S." According to Kirk, attendees will include not only

academics, but business people, NGOs, environmentalists and people from social networks. So far, around 180 people have registered.

Cuba is complex, contradictory, confusing and always changing, says Kirk, "I'm looking forward to an exchange of opinions."

The conference, he says, was initiated and funded by the Ford Foundation, a New York-based private foundation working to advance human welfare.

"There's a lot we can learn from Cuba," says Joshua Cinelli, chief of media relations at the Ford Foundation. "It is very important that we continue to upkeep the dialogue alive between the people of Cuba and the citizenry of the United States."

The foundation provided the majority of the funding, including paying for all of the Cuban experts' trips to Halifax. The estimated donation was \$50,000. Dalhousie gave the conference around \$5,000, says Kirk, and the Social Sciences and Humanities Research Council of Canada gave \$25,000.

"This is a remarkable opportunity for anyone with the slightest interest in Cuba," says Kirk. "Drop in and drop out ... It's a stellar cast — and it's free."

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Put down your phones

Our eyes are portals to living

BY GABBIE DOUGLAS



PHOTO BY CHRIS STOODLEY

Our eyes are portals to living.

For many, our phones are these portals. We watch the world through our screens. It's at a restaurant. It's on the bus. It's with your friends. It's with your family. You're in the mosh pit of a concert crashing through a sea of bodies. Limbs stick out all directions. Your arm is raised above your head and your phone is your extending limb. Your phone's microscopic camera captures what you paid for your eyes to be seeing.

Our phones — and their ever-increasing presence — diminish our ability to live in the moment.

Live in the moment

Taking photos is a way of capturing these moments. An article from Vice explores how docu-

menting our lives for Snapchat and Instagram can decrease the likelihood of retaining those moments as a significant memory. Author Eda Yu discusses the photo-taking-impairment effect studied by researchers Julia Soares and Benjamin Storm at the University of California Santa Cruz. As a result of this phenomenon, “participants are less likely to remember objects they photograph than objects they only observe.”

Soares and Storm say it's caused by a cognitive offloading account. When people take photos, they rely on the camera to remember the moment, not bothering to remember themselves.

Soares also proposed a hypothesis called “attentional disengagement.” This suggests that

cameras both on and off your phone take us out of the present moment enough to impair the formation of memories even after the camera has been put down.

Social media apps such as Snapchat were found to have even greater memory impairments because of aspects such as filters, text edits and special effects. A procured story disrupts the absorption of the present and prevents an emotional connection to moments and memories. A project titled “removed” by photographer Eric Pickersgill presents images of people where technology is digitally removed.

The original series — taken in North America — captures the powerful disconnect of individuals gazing at their phones. A man and a woman are lying in bed with their backs

pressed against each other. They each have a device in their hand, which Pickersgill has edited away.

I want to scream!

I want them to turn around and look at the connection in front of them. I want them to share that moment. I want them to see it's better than their screens. They look miserable. Their mouths are soft and curving in the formation of a frown and their eyes are bleak. The picture is in black and white representing the dullness of our saturated world. Life is colourless without human connection.

Barriers to connection

In 2018, musician Jack White announced phones would be banned at that year's concert tour. “We think you'll enjoy looking up from your gadgets for a little while and experience music and our shared love of it IN PERSON,” said White in a statement, as quoted by NBC.

Concertgoers were required to stow phones in provided pouches that lock for the duration of the concert. The pouches remain with the individual and if access is needed to the device they must exit the concert — sanctioned the “phone-free zone” — and have it unlocked.

Concerts exist to create a moment and a connection between a musician and their fans. Watching a concert through a phone makes neither possible. Sometimes when I go to restaurants, I play a game. We stack our phones in the middle of the table — like a web-enabled Jenga tower. The first person to check his or her phone must pay for everyone's meal, or in some cases just the drinks. I've never been in a situation where someone swipes it unconsciously and must pay, but we've removed them in valid circumstances.

When our cellphones become barriers to connection, we forget about living in the moment. Although often unintentional, it also can be damaging. There's so much value when viewing the world through your own eyes, and not your phones. There's so much value to human connection. There's so much value to breathing in a moment. Sometimes when I go places where I'm amazed by what I see, I use my eyes as a camera. I take a long pause. I take a deep breath. I shut my eyes and open them. “Click.” Moment captured, memory saved.

Flu etiquette

It's flu season, so let's all cover our mouths

BY MAYOWA OLUWASANMI



DALHOUSIE HEALTH & WELLNESS IS OFFERING MOBILE FLU CLINICS UNTIL NOV. 8. PHOTO BY CHRIS STOODLEY

Picture this: you're sitting in your room on newly washed sheets, ready to relax and unwind. The window is opened slightly and a draft breezes in, mixing with the scent of your flickering seasonal candle. Freshly laundered socks and a cozy sweater warm you up as you wait for your food to be finished in the oven. Life is good.

However, this is merely the calm before the storm. Before you know it, a chill runs through your body and you've sneezed into your pumpkin spice latte. Fall is upon us, and so is the flu.

What is flu etiquette?

Flu etiquette is a general area most people could improve in. Having the flu, while it will generate sympathy, does not excuse you from accountability. The flu virus is an easily transferable and quickly debilitating thing. What could a simple cold for one per-

son could be much more serious for another. Influenza is an insidious virus that can wreak havoc on the body.

This illness can lead to fever, coughing, runny noses, chills, and, in more extreme cases, vomiting and diarrhea. Worst case scenario, it could cause more serious issues like pneumonia. Aside from the flu shot, there are alternative preventative methods we could (and should!) all adopt before or during a cold.

Use your elbow and other strategies

One seemingly juvenile yet necessary one is covering mouths. By placing your elbow crease across your face, you perform an act of kindness towards greater society. It is a simple, mindful practice that we should always implement. Do not cover your mouth with your hands unless you will be washing

them immediately after. One of the quickest ways to spread germs is to coat your hands in a wet sneeze then touch every doorknob in the school.

Think about bringing tissues to class with you. It might be anxiety inducing to wipe your nose in front of your classmates, but it certainly helps with the chorus of sniffles drowning out the professors at the front of the lecture halls.

Travel-sized hand sanitizer is also an excellent tool this time of year for both the sick and the healthy. It's the perfect option for those who couldn't raise their elbow in time or need to clean up after using a tissue. It is also the next best option to the classic soap and water combo when it comes down to preventative measures.

If you do get sick, staying home from school and/or work altogether could play a major role in preventing the spread of the virus

Get your flu shot

Every year, health officials warn people to get their flu shots. Every year, the warnings are ignored. In a recent article by Global News, Nova Scotia's chief medical officer Dr. Robert Strang expressed his concerns about turn out. Only 36 per cent of Nova Scotians received the immunizations last year. Why is this the case?

There could be several reasons why people don't get their flu shot. One misconcep-

tion is that it simply doesn't work, so what's the point of getting it? According to CDC data, the flu shot has been 44 per cent effective for the past decade. While there might still be a chance of the flu, the vaccine is the most practical and accessible way of protecting yourself and those around you.

Bottom line: we all need to practice proper flu etiquette. Health cannot be seen as purely an individual pursuit, especially concerning transferable diseases. The shot is available at doctor's offices, pharmacies and free for those with health coverage. When we get immunized, we protect not only ourselves but also others around us. We exercise the duty of care we have to vulnerable people like the elderly, the ill and young children. Let us all be kind to ourselves, our neighbours and the community this fall.

Dalhousie Student Health & Wellness is providing essential resources to limit the virus spread and promote student health. The official flu shot schedule is posted up on the student health and wellness section of the website. Mobile flu clinics are running until Nov. 8. Just a health card and 15 minutes could greatly benefit an individual student, not to mention the health of Dalhousie residents. In addition, the health clinic has free disposable face masks for those already affected.

Get the shot. It's not as bad as you think!

While there might still be a chance of the flu, the vaccine is the most practical and accessible way of protecting yourself and those around you.

Flu shots at Dal

Friday, Nov. 1 - 9:30a.m.-12:30p.m, Dentistry Lobby
Monday, Nov. 4 - 4-7p.m, LeMarchant Place Atrium
Tuesday, Nov. 5 - 9:30a.m.-12:30p.m, Council Chambers, SUB
Wednesday, Nov. 6 - 4-7p.m, LeMarchant Place Atrium
Friday, Nov. 8 - 9:30a.m.-12:30p.m, Dalplex Studio #1

Source: Student Health & Wellness (check online for up-to-date info)

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Who the heck were Dorothy and Izaak Killam?

The wealthy couple donated millions to health, education and arts

BY SAM GILLETT



CONSTRUCTION OF THE KILLAM MEMORIAL LIBRARY BEGAN IN 1966 AND WAS COMPLETED IN 1971. PHOTO BY SAM GILLETT

Take a walk down University Avenue sometime. There's one name you'll notice that shows up on several buildings on the street: Killam.

Starting at Dalhousie University, you'll see the Killam Memorial Library looming on campus. Walk further down the road and you'll come across one of Halifax's most important buildings: The Izaak Walton Killam hospital, a.k.a. the IWK. Peppered on the street are stories upon stories of Killam apartment buildings.

All these landmarks stretched across Halifax are linked to Izaak and Dorothy Killam, whose fortune has helped save lives, fund education and support arts across Canada.

Their story

Dorothy Killam was a baseball-loving, diamond-collecting woman with a razor-sharp mind for

business. Born in St. Louis, Missouri, Dorothy met Izaak in 1921 at a party in Montreal. They were married soon after.

Izaak was born in 1885 in Yarmouth, N.S. He built a successful empire in Canadian and Latin American investments. He invested in such industries as utilities (companies similar to Nova Scotia Power today), publishing, construction, and pulp and paper. During his life, he was thought to be the richest man in Canada.

While Izaak was known to be a private man, it was Dorothy who added zest to the family name, investing in Montreal's baseball team and the Metropolitan Opera Association

(a.k.a. The Met).

Izaak died in 1955 on a fishing trip, leaving Dorothy with his estate — all \$40 million of it.

Izaak's business smarts raised the funds for Dorothy's masterstroke of investing and generosity.

Not only did she double the fortune in investments, Dorothy also used it to change the landscape of Canadian learning.

Shortly before her death in 1965, Dorothy met with Dalhousie president Henry Hicks to discuss building the Killam Memorial Library, a space where she hoped students might spend quite a lot

of time. While few students would consider the Killam Library to be beautiful now, Hicks spent time going over the design of Dorothy's gift, ex-

cited to use Brazilian rosewood in the interior panelling.

Never-ending gifts to academia

The Killam Library wasn't Dorothy's biggest gift to academia.

In 1965, she set up the Killam Trusts fund scholarships which gifts massive scholarships to high-achieving graduate and postgraduate students from five Canadian universities.

"The Killam scholarships are still considered extremely prestigious," says Marty Leonard, the Dean of Dalhousie's Faculty of Doctoral Studies.

Students from Dalhousie University, The University of Calgary, University of Alberta, The University of British Columbia, and the Montreal Neurological Institute at McGill University are all eligible to become Killam Trusts scholarship laureates. As of today, there are over 7,000 students who have won the scholarship.

Leonard says that the Killam Trusts scholarship has "really made a difference in [the] career trajectory" of all students who have won.

Dorothy also used her money to further the reach and generosity of the Canada Council for the Arts. After she died, Dorothy left donations to the Canada Council to establish the Killam Program, a part of the Killam Trusts scholarships. The Killam program awards five prizes each year to Canadian researchers in the fields of humanities, social sciences, natural sciences, health sciences and engineering.

Izaak's business smarts raised the funds for Dorothy's masterstroke of investing and generosity, which was focused on students and learning.

"She just had amazing foresight," Leonard says. "She realised that investing in students would change the landscape of the country."

"Who the heck?" is a rotating history column in the *Gazette's Arts & Lifestyle* section, reporting on the namesakes of buildings and institutions on campus and around the city. Have an idea on who we should feature next? Contact arts@dalgazette.com.

Small encounters with big ideas

Dal alumna's new podcast makes scholarly research more accessible

BY ELIZABETH FOSTER



HYACINTH IS A MONTHLY PODCAST THAT "MIXES SCHOLARLY RESEARCH WITH THE WORK OF WRITERS, ARTISTS, AND ARTISANS." PHOTO BY CARMEL MIKOL



DAL ALUMNA, CARMEL MIKOL, CREATED HYACINTH, A PODCAST THAT CONNECTS ACADEMIA AND ART. PHOTO BY CHERAKEE PHOTOGRAPHY

The cultural impact of trees and the connection between falconry and trauma may seem like unrelated topics, but they are the first two episodes in a Dalhousie University alumna's new monthly podcast: *Hyacinth*.

For Carmel Mikol, the process of writing and creating is second nature. Growing up in rural Cape Breton, she was encouraged by her family to express herself through art. As a child, she was inspired by her father, who would play guitar, sing and write poetry.

Her grandfather, who was the president of the Canadian Authors Association, was another role model. They inspired her to pursue writing and the study of literature.

"I want people to be able to encounter these really beautiful ideas in an easy part of their life."

Like many writers and artists, Mikol found it hard at first to turn her creative energy into a full-time job. However, she was determined.

Making information accessible

Mikol graduated from Dal with an honours degree in English in May 2019. She says Dal was a great place to pursue her passions and credits a "wide array of scholars and a few key pro-

fessors" who made it a seminal time in her life. She currently attends graduate school at Queen's University in Kingston, Ont.

While attending school, all Mikol needed to do

to access a breadth of scholarly knowledge was log in to an online library. But this is a privilege not everyone has access to. Mikol wanted to remove the paywall and close the gap between scholarly ideas and everyday life. This idea led Mikol to create *Hyacinth*.

"I wanted to make something where you could pull these huge ideas that scholars come up with from around the world, and you could connect them down to something more grounded, like the work of artists," Mikol says.

To make information on her podcast accessible, Mikol publishes all of her references and unabridged interviews online for readers to peruse if they're curious to learn more.

Work behind the scenes

Aside from hosting, researching and interviewing, Mikol is also in charge of all the production

aspects of *Hyacinth*, and is constantly working on multiple episodes at a time.

Mikol describes the production period, which lasts about a month, as "very intense." She hopes to build a production team in the future, but in the meantime, all of the hard work she does (which includes writing and performing original music to go with each episode) pays off. The feedback, she says, has been wonderful.

"It takes quite a bit of work to distill everything down into these short 20-25 minute episodes, but it's important to me that they are that short, manageable length," she says. "I want people to be able to listen to them on their walk or their drive to work. I don't want it to be this huge investment. I want people to be able to encounter these really beautiful ideas in an easy part of their life."

Part of the reason Mikol decided to create *Hyacinth* was that she observed the increased popularity and easy accessibility of podcasts. Her choice reflects a growing trend in podcast listenership. According to research from The Infinite Dial, an annual study of Canadian digital-media consumers, monthly podcast listening has increased in the Canadian adult population from 28 per cent in 2018 to 36 per cent in 2019. This research suggests that online audio is getting more and more popular, and many Canadians are tuning into podcasts for entertainment and to learn about topics they're interested in.

The goal

When listening to *Hyacinth*, Mikol wants her audience's biggest takeaway to be that there are big, beautiful ideas out in the world that can make their lives better.

"We can encounter [these ideas] every day, for a few minutes, and they can change the way we see life and change the way we experience really difficult things. I want to put something out into the world that is beautiful, but also expands our idea of our shared human experiences."

Mikol aims to include different voices and experiences in her podcast, blending art with academic research.

"These are conversations with real people, and they are put together in this single voice in my podcast, kind of like the way many instruments come together to make a song," says Mikol. "I just want people to know that despite all the difficulties in life, there are these small encounters with beauty and big ideas, and they can reshape the way we experience life and each other."

Dancing Queen hits all the right notes

Local ABBA cover band rising in music scene

BY OLIVIA MALLEY

The current rising star in Halifax's music scene is local ABBA cover band Dancing Queen.

Surprisingly, the band was not formed by a fan of the famous Swedish pop group.

Dancing Queen was created by local Halifax musician Casey Thompson. Last year, Thompson says his girlfriend dragged him to see Neptune Theatre's production of the musical *Mamma Mia!*

"I think I am an anomaly; I didn't grow up listening to ABBA," says Thompson. Despite this, when Thompson saw *Mamma Mia!*, it turned out he still knew most of the songs in the show. According to Thompson, it was after seeing the musical that he thought to himself, why not make an ABBA cover band?

The formation

To form the cover band, Thompson reached out to his then current and former bandmates. Later, his friends and other musicians joined the mix, and together they became Dancing Queen.

There are seven members in the group: Thompson on bass, Lucas Denison on drums, Ross Avey and Sam Dyson on guitar, Adam Johnson on piano and Carolyn Curry and Leah Kays doing vocals. According to Thompson, Kays is the only diehard ABBA fan in the group, but the rest of them all know ABBA's big hits.

Thompson says Dancing Queen isn't looking for gigs outside of Halifax. This is because the members are all around 30 years old and have day jobs. Some of them even have kids. Thompson himself is a third-grade teacher at Oyster Pond Academy, an elementary and junior high school. Johnson is a music teacher and Denison works at The Halifax Music Co-op — a local not-for-profit organization.

A quick success

The band has less than 10 shows under their belt. Their first gig was at Menz & Mollyz Bar in January of this year. The show is still fresh in Thompson's mind.

"It was insane," says Thompson. "People love ABBA more than anything else I have ever played. It was bananas."

This past September, Dancing Queen sold out The Marquee Ballroom — a dream venue for Thompson. One of the people in the packed Gottingen Street venue that night was Colleen Crowe.

"They just capture your attention," Crowe says about the band, "and they sound like ABBA."



AFTER WATCHING NEPTUNE THEATRE'S 2018 PRODUCTION OF *MAMMA MIA!*, LOCAL MUSICIAN CASEY THOMPSON DECIDED TO CREATE AN ABBA COVER BAND. PHOTO BY LAUREN CHISHOLM

Crowe says she loved Dancing Queen's stage presence during their performance at The Marquee. She mentions how the band members talked to the crowd to get everyone amped up. She also loved the band's sparkly gold and silver jackets.

Crowe says that Johnson, the pianist, was amazing that night at The Marquee. Thompson also remembers Johnson's memorable piano-playing that night.

"He was singing 'Does Your Mother Know' and a girl got up on stage and was doing some dancing with him. It was super amazing, unexpected, unplanned, awesome," says Thompson.

As for Crowe, she says she's already stalking the band's Facebook page for their next show.

Vision for the future

Thompson believes Halifax has a vibrant music community, but there are a limited number of performance venues. He says what allows Dancing Queen to keep performing is they "play music people know and love." While Dancing Queen has played at The Marquee, Menz & Mollyz and The Seahorse Tavern, the band has also performed in a few places outside of downtown Halifax.

"We play a lot of churches, says Thompson, "which I don't think people would expect."

Yet because of ABBA's broad appeal, Thompson believes his band could play almost anywhere and get a good crowd to come out.

To keep things fresh, Dancing Queen wants to learn more of what Thompson calls ABBA's "deep cuts" or "the B-sides" — essentially, the songs most people don't know. The group is also looking to add other disco bands like KC and The Sunshine Band, Donna Summer and the Bee Gees to their repertoire. The band likes to play any music that keeps people on the dance-floor because, as Thompson says, "people like to get drunk and dance."

Dancing Queen is focused on having fun and will keep doing so until the city tells them it's their time to stop.

"We will play until we can no longer book gigs," says Thompson, "until no one will have us."

Haviah Mighty is shattering the ceiling

The Toronto rapper is rising in fame and hitting stages across the world

BY SAM GILLETT



TORONTO-BASED RAPPER, HAVIAH MIGHTY, JUST WON THE POLARIS MUSIC PRIZE FOR HER FIRST FULL-LENGTH ALBUM, *13th Floor*. PHOTOS BY MATT BARNES



The 13th amendment to the United States' constitution may seem to have little to do with condo towers, but Haviah Mighty has found a connection.

The Toronto-based rapper released her first full-length album this year called *13th Floor*. The name is an allusion to the amendment that marked slavery's official end in the U.S. and to a floor that is nonexistent in many apartment buildings. Both represent spaces, and people, pushed to the side. Forgotten.

An unforgettable album

13th Floor is impossible to ignore. The album just won Mighty the prestigious Polaris Music Prize, awarded annually to one Canadian album based solely on merit.

In the album, Mighty delves into racism, love and the gendered expectations of rappers and women.

"They used to say I'm too loud, but that's cool now," raps Mighty in the first song of the album. "Love my skin, always been proud, guess that's in now."

That song, "In Women Colour," is a statement which introduces Mighty and the stories she tells throughout the album. She weaves her own experience with the struggle for racial freedom and a recognition of systemic racial imbalances.

Mighty has refined her songwriting and approach to difficult subject matter since her 2017 EP, *Flower City*.

"I know what it is I intended to say," says

Mighty in an interview with the *Dalhousie Gazette*, "so, it's easier to write it in a way that can be received by the audience."

In songs like "Thirteen," she explores facets of Black identity. In her lyrics, she travels back in time to the lives of slaves in the southern U.S., while speaking to a current society embroiled in the systemic racism that didn't disappear when slavery was abolished. As Mighty raps in the song, "slavery showed black youth, for mad years, that whiteness is right."

Mighty says there are messages in her album that are difficult to talk about, especially in countries like the U.S. and Canada where many people and systems continue to silence the experiences of marginalized people.

"I spent a lot of time trying to determine how to speak about these things," says Mighty. "How I can do it in an effective way where I'm getting a listener who may otherwise be uncomfortable to more so enjoy it and take something away from it?"

Rising talent

Mighty grew up in Brampton, a city near Toronto, where she learned to sing at a young age. Listening to her rap, it's clear her eloquent way with words is equal parts hard work and a natural affinity for crafting lyrics. Her words are powerful statements packaged in bass-filled hip-hop, equally suited for headphones and dance-floors.

Mighty is still part of The Sorority, a hip-hop

group named as one of the “10 new Canadian artists who ruled 2018” by CBC music. The group, which includes Mighty, Keysha Freshh and Lex Leosis, has been climbing the ranks of Toronto’s hip-hop scene with banging, catchy tunes. They formed after an impromptu free-style session on International Women’s Day in 2016. They went on to release their debut album, *Pledge*, in 2018. Although they recently announced they would be breaking up, the trio is still set to join fellow rap group Snotty Nose Rez Kids on a Canadian tour this month.

Apart from her success with The Sorority, Mighty’s solo career has given her a different avenue for songwriting and a chance to craft her own place in the world of rap.

She’s been creating solo music since 2009. After *Flower City* dropped in 2017, HBO picked up her song “Vámanos” for their show *Insecure* in 2018. In 2019, she was named a winner of the Allan Slaight JUNO’s Master Class program, which recognizes emerging artists in the Canadian music scene. Canadian bands like The Fortunate Ones and Halifax’s Aquakulture have made the list in the past.

“Bigger, better stages”

Mighty is all in now: she quit her full-time job in May and kicked off an extensive tour schedule which saw her race to Europe right after winning the Polaris Prize.

Mighty says winning the Polaris Prize has given her a chance to push herself and her career forward.

“It’s the ability for my music to create as much change as it has been,” says Mighty, “and allow me to get on bigger, better stages.”

Mighty also recognizes the milestone her win represents for the Polaris Prize.

“Knowing the album is the first rap album to have won,” she says, “and knowing I’m the first Black woman to have won may also show there’s been such a void with certain narratives being shared.”

Mighty is a rapper first and foremost, and she pushes back against the term “woman rapper,” which is often applied to her in the male-dominated music industry.

The messages in Mighty’s songs are as timely as they are well-crafted. Her verses seek to propel conversation about race and gender into the mainstream consciousness, with a dose of hope for a more united, peaceful future. But Mighty’s music is also fun: she plays with melody and lyrical flourishes that promise good things to come as her rap career continues to take off. And she’s doing it on her terms.

“I’m focused on what I want to say,” she says, “rather than how people are going to feel about it.”

Mighty performed at the Halifax Pop Explosion in October, opening for Arkells at the Scotiabank Centre, and playing at The Seahorse Tavern. She is currently on tour across Canada.

A wake-up call

The effect of nutrition deficiencies on an athlete

BY SARAH MOORE, SPORTS EDITOR



ALEXI ARMSTRONG (LEFT) PLAYING A GAME WITH HER HIGH SCHOOL SOCCER TEAM, THE CHARLES HAYS SECONDARY SCHOOL RAINMAKERS, IN 2016. PHOTO BY BRIAN CAMERON

Alexi Armstrong knew something was wrong. When she was 15 years old, the volleyball and soccer player was exhausted all the time, and it wasn’t adding up.

“Even if I wasn’t playing, I was constantly tired, no matter how much sleep I was getting,” she says. “I was getting really sick really easily too, like anytime someone else had a cold, I would get it.”

It was affecting her performance on the soccer pitch and the volleyball court. Armstrong was a setter for her high school’s volleyball team, the Charles Hays Secondary School (CHSS) Rainmakers, in Prince Rupert, British Columbia.

She also played centre midfield for her high school soccer team and for the Prince Rupert Football Club (PRFC), competing as high as the provincial level for both sports.

Even though Armstrong was in shape, it was becoming more and more difficult to play an entire 90-minute soccer game, or complete a volleyball tournament with several games each day.

“Normally I would be able to push through it, I would be ok,” she says, but with new levels of tiredness way different than normal, “it was such a big struggle.”

And in training, “practice wouldn’t even have

started yet and I would feel exhausted already.”

She struggled to improve any aspect of her game.

“I didn’t feel like my cardio was getting better or like I was getting stronger. It was like I plateaued almost,” she says.

It was a couple months of that constant exhaustion before Armstrong figured out what was wrong. She had a doctor’s appointment for something else and had blood work done, and when the results came back, she learned that had very low levels of iron, vitamin B12 and vitamin D.

Iron is used to make hemoglobin, a protein in red blood cells. Vitamin B12 is also used to make red blood cells that carry oxygen through your body. Low levels of vitamin D can also cause fatigue and a lowered immune system. Lacking those key nutrients explained why Armstrong was tired and sick all the time and why sports suddenly became that much harder.

Getting back on track

It was a straightforward solution: she immediately started taking supplements every day and within a month, she already felt like she was getting more energy back.

Another change was being more mindful about her diet. Armstrong, who eats no meat other than chicken breasts, added in more foods that are high in iron, such as spinach, and started taking Vega Protein Powder every day. Because of those changes, she was eventually to decrease her iron supplements to take them just two to three times a week.

“I was always eating healthy, but we just realized I wasn’t eating the right things sometimes,” she says. “It was a wake-up call to me.”

Now in her second year studying commerce at the University of Victoria, Armstrong gets blood work done every couple of months to make sure things are normal, but she says the biggest indication is how she feels. Last year, she says she got sick once, whereas before she would constantly have a cold.

Sports are back to normal too: last summer, she played keeper for the Breaker’s Breezers women’s soccer team in Prince Rupert.

Since then, she’s had two major ankle surgeries, but after recovering she plans to return to playing sports, with a new perspective on the importance of nutrition.

“I was always eating healthy, but we just realized I wasn’t eating the right things sometimes.”

From the football field to the basketball court

Three rookies play for both King's and Dal teams

BY ILYAS KURBANOV

Being a student-athlete requires dedication and good time management skills to be successful in athletics and in the classroom. Add in playing a second sport at a high level, and that adds unique challenges. Those are the challenges Cairo Berry, Michael Clarke and Romarie Johnson face as dual athletes. The trio represents both the University of King's College Blue Devils men's basketball team and the Dalhousie University Tigers football team across campus this 2019-20 season.

Berry, Clarke and Johnson manage to attend their practices, classes, team meetings and games. It pressures them as students and as athletes because they have to attend every session possible. The learning process of balancing the commitments of both sports requires mental and physical toughness.

Time management at its peak

With two practices some days, the consequent stress makes it difficult for the freshmen trio to play football and basketball while also at school.

"Handling school work and playing two sports at the same time is definitely the hardest thing I've ever done," says Johnson, linebacker for the Tigers and a forward for the Blue Devils.

Clarke, who is a receiver for the Tigers and a point guard for the Blue Devils, mentions that he has to maximize his free time. He tries to do most of his school work done before practices or on his days off, which are rare.

Berry, Clarke and Johnson have been practicing with the Blue Devils basketball team six days a week since the beginning of September in preparation for the start of the regular season on Nov. 3. They compete in the Atlantic Collegiate Athletic Association (ACAA). On top of that, football training with the Tigers started in the last week of August and their season in the Atlantic Football League (AFL) has been going since Sept. 14, with playoffs starting in late October.

Berry, a running back for the Tigers and a defensive guard for the Blue Devils, says the round-the-clock schedule of two sports is challenging.

"You don't really have much time to actually sit down and study," says Berry. "You have practices, lifts [weight room workouts], so your body is sore everyday and it's just non-stop."

Injury prone

Playing two sports, the physical stress on the three athletes is much greater, which can make them more susceptible to injuries.

Early this fall, Berry suffered a finger fracture and now, he is forced to the sidelines due to a torn meniscus.

"Going through an injury like this and sitting out, hurts" says Berry. "You think about quitting, but you just have to fight through it."

The injury is particularly discouraging to Berry, because he will miss both football playoffs with the Tigers and the season opener with the Blue Devils.

Clarke is also not playing right now because of injuries. In mid-October, he was the victim of a hit and run accident near Triple A Convenience and Pizzeria. While he didn't suffer any serious injuries, his knee is swollen and he's had to take a break from athletics. That's been a different kind of stress in itself.

"It's been hard mentally and physically to try and get around," says Clarke. "I'm not someone who is off my feet and I'm always on the go and now, this happened and I kind of feel useless."

Clarke stays positive and aims at the comeback he'll have after the full recovery from this injury, which should be in two to three weeks.

While on the sidelines, Clarke says he has received a lot of support from his family, coaches and the Blue Devils athletic department.

"I remember I was just laying down in my



ROMARIE JOHNSON PRACTICES AT A UNIVERSITY OF KING'S COLLEGE BLUE DEVILS BASKETBALL PRACTICE ON OCT. 23. PHOTO BY ILYAS KURBANOV

room and [athletic director] Neil [Hooper] called me and asked me how I was doing," says Clarke. "That just shows how much King's athletics support us."

Coaching dual athletes

Fresh out of high school, these student athletes have a chance to compete in two entirely different environments. This creates an opportunity to build relationships and learn from different coaches.

Chad Wadden, the head coach of the Blue Devils men's basketball team, believes there's a benefit to playing both sports because of cross-training.

"I think the opportunity to work out a relationship with Dal Football has helped," says

Wadden. "There are a lot of guys who leave high school and would like to continue to play football at the university setting, as well as they get an opportunity to play ACAA basketball, which allows guys to stay in shape."

Due conflict of certain practice times, Wadden makes sure that the Berry, Clarke and Johnson get in the gym on their own to practice. But they don't lose out on the team aspect of the sport.

"We are pretty fortunate with our team because guys do support them and hold a tutorial class where the guys will get together and go over what we went over in practice," says Wadden. That team chemistry doesn't leave the football players behind.

Sailing through university

Dalhousie Sailing Club is open to newcomers and experienced racers

BY DARCEY NEALE



KAT WALKER AND SIERRA FAHRMAN, MEMBERS OF THE COMPETITIVE DINGHY TEAM, COMPETED IN THE MCGILL UNIVERSITY INVITATIONAL REGATTA. PHOTO BY KEVIN FAHRMAN; FORESIDE PHOTOGRAPHY

Knowing how to sail is not the main priority for a new recruit of the Dalhousie Sailing Club. Instead, enthusiasm and a bit of dedication go a long way in being able to participate.

The team is open to students who have never been out in a boat before, as well as those who are already comfortable out on the water and have previous competition and racing experience.

“It’s such a good way to relieve stress after having a long week. You can just get out on the water and you don’t have to worry about any assignments, responding to emails or checking your phone,” says Nicole Torrie,

treasurer of the team. “No one can contact you; you’re just out [there] and it’s a really good feeling.”

Options for newcomers

There are two divisions of the club: the recreational team and the competitive team. The first is a more casual introduction to sailing. It is a controlled environment where students get the chance to try out sailing during a series of five two-hour sessions spread out over several weekends. The fee to participate is \$150 for the season. The competitive team, further divided into competitive dinghy and competitive

keelboat sections, is racing-oriented and more of a commitment for students. They meet every Thursday and Friday night from 4 p.m. until sunset. Depending on the time of the season and when sunset falls, students on this team have longer practices and more time to run through drills and racing while getting used to the boats.

The competitive team fee is \$275 for the season, but up to \$50 can be earned back by participating in the society’s volunteer opportunities. This could be helping with fundraising and bake sales or doing hands-on work like boat repairs.

Racing in regattas

Students on the competitive team also have the opportunity to participate in weekend regattas, where groups race against other universities for national ranking.

Emily Walter, a fourth-year student, joined the competitive team in her first year. With previous sailing experience since the age of 10, it was a good fit, but she was not interested in racing with the Dal team at first.

“My sister and I actually hated sailing when we were younger because we were terrified, but then we started to love it,” Walter says. “I just like to get out on the water and have fun.”

Walter says the community aspect of the team is strong because its member involvement and bonding go beyond their time spent out on the water together.

This September, she competed in her first regatta, the Maritime University Sailing Championship in Chester. Racing on a team with Torrie, the pair won the competition.

Dal’s team attracts a range of students and consequently is a place to meet new faces. This is one of Torrie’s favourite parts, “getting to know a lot of people, as a lot of sailors come from all over the place,” she says. “We have people from the States, a lot from Ontario, and all over the Maritimes. It’s so interesting to see the connections that people make.”

Their final regatta of the season is the Canadian Intercollegiate Sailing Association (CICSA) Fleet Racing Nationals, hosted by the Royal Military College in Kingston, Ont. In preparation for the competition on Oct. 26-27, the competitive team has been practicing with their racing pairs, and practices have been focused on mock-races rather than drills.

The Dal Sailing Team is also looking into options of moving to a new yacht club. This would help to expand their team membership, get access to more equipment and to increase their number of weekly practices. This year, there are about 20 members on the recreational team and close to 30 on the competitive team.



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