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New Year, Same Dal Administration

Masthead

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Letter from the Editor

I was planning to write this letter about our new team, fresh branding, expanded social media, workshops that we will be hosting throughout the year, etc. etc. Sometimes things are more important than self-promotion. As last year’s news editor, I found working around Dalhousie University’s administration extremely difficult. Over the course of the year, only one of our interview requests to the university’s communications were fulfilled. It was about our story on the university’s new collaborative India campus. Sometimes we received statements in response to our interview requests. Sometimes specific members of the university were willing to do interviews with us and were later told by communications that they were unable to do so. Most of the time, we hear nothing at all. Having a university be so uncommunicative to its student population is something I’m frankly disturbed by. Before coming to the University of King’s College, I was the news editor for the Aquinian, St. Thomas University’s student newspaper. There, we had a guy named Jeffrey that we’d go see whenever we wanted comment from the university on any particular story. He loved Subway and found joy working with the Aquinian. Jeffrey would give us opportunities to appear at certain events and keep us in the loop with what was going on at STU. Ever since I’ve gotten here, I’ve wondered, “Why doesn’t Dal have a Jeffrey?” Sure, it’s a much bigger university with over 10 times the students, but having an accessible media correspondent is quite a crucial part of an educational institution. I was hoping things may change this year. For this issue, we reached out to Dal multiple times for two stories and didn’t get so much as an email response. I encourage you all to read former Dalhousie Student Union president Maren Mealey’s article submission. It sheds a lot of light on how Dalhousie views and treats students, both inside and outside of the room. In terms of communication with Dal, we faced much of the same difficulties as the DSU last year. I now wonder why there is a disconnect between the student union and the Gazette. We were planning to spotlight the three vice-president executives in a story for this issue. If anything, it was going to be a puff piece for them to introduce themselves to students and make the matters they are concerned about known. A lot of the discussion surrounding the union’s election last year, which didn’t meet quorum the first time around, was that there was a lack of student engagement with the DSU. Many union members feeling disconnected or were just frankly unaware of what the union does for them.

On the second floor of the Student Union Building, you can find some mini “get to know your student union executive” profiles on the wall of nostalgia, right next to vintage copies of the Gazette. Two of the four wall mounts say that student engagement is a key priority for them. So why were we denied access to speak with them? After requesting to speak with all three vice-presidents of the DSU, we were able to schedule one interview. Another exec wanted us to check back in the fall, and the fourth did not respond to our email and said “no” in person. A couple of hours later, I got an email from the president of the union saying that the vice presidents wouldn’t be offering us interviews at this time. We were told that this was so the union wouldn’t mislead students about different initiatives and programs. It was added that the DSU would release a statement to students and “consider interviews” on specific topics when programs, initiatives or changes go into effect. Aside from the fact that we still have unanswered emails from the summer about specific DSU projects, I’m taken aback that the student union that preaches transparency and student engagement is not willing to talk about their goals for the year in case they mislead students. Goals are goals. I don’t think anyone would read a goal from a union exec and be upset if it failed, if we could see that the union is trying. The problem is that we never get a peek behind that curtain. It feels quite unnatural, and against the executives’ best interests, to deny students the right to know what is happening and what they should be looking forward to seeing from the union. Since we’ve begun production this year, we have had an easier time scheduling interviews with the descendant of Lord Dalhousie and a vice-president executive from the NHL than with our own student union. That doesn’t sound right, does it? It may come across that I am just whining about the execs not wanting to talk to us, but I am genuinely not bothered that we weren’t able to write a story highlighting their work. I’m more concerned with what the DSU thinks transparency means. If it doesn’t mean sharing what you’re working on, what initiatives you’re actively pursuing, there is no accountability or understanding from the student union.

Jonas May,
The *Dalhousie Gazette* editor-in-chief



SEPT. 16

AT SEVEN P.M.

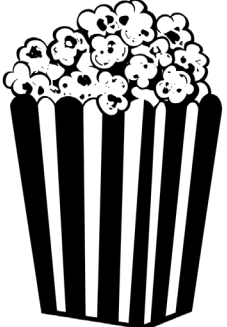
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NEWS

Dal Faculty union agreement revealed 10 months after lockout ends

Agreement contains pay increases, increased faculty leave



DFA members and their families rally for a collective agreement at Dalhousie University in Halifax on Sept. 5, 2025. (Jenna Olsen/The Dalhousie Gazette)

By Jonas May, editor-in-chief
The new agreement between Dalhousie University and its faculty union was revealed in July, over 10 months after the labour agreement was ratified, ending a four-week lockout that delayed the start of the fall semester last year.

The deal sets the work terms for the Dalhousie Faculty Association's nearly 1,000 members for the next three years. The collective agreement's details were the source of intense negotiation between the DFA and Dalhousie, culminating in a four-week lockout.

When the agreement was ratified on Sept. 17 of last year, a statement from Dalhousie said the full agreement would be released "in the coming weeks." The agreement wasn't signed until July 23 and was posted to the DFA and Dalhousie's websites shortly after.

David Westwood, who was the president of the DFA last year, said there "isn't any real drama" behind the delay in signing the new agreement.

Higher annual salary increases, reduced academic work for the DFA president, and better parental and childcare options for union members were among the terms that led to the lockout. The final agreed-upon pay increases ended up slightly closer to Dal's earlier offers than the DFA's demands.

The university did not respond to multiple requests for comment from the *Dalhousie Gazette* to speak with a member of university administration on the details of the collective agreement.

The DFA, which represents full-time professors, librarians, counsellors, and instructors, was locked out by Dalhousie's board of governors from Aug. 20, 2025, to Sept. 17, 2025, after negotiations on the collective agreement collapsed. At least 90 per cent of Dalhousie's courses were suspended until Sept. 23, 2025.

DFA members were locked out of their offices, classrooms and emails. The lockout was the first

of its kind at a leading research university in Canada.

New salary increase structure

The DFA announced a 3.25 per cent salary increase for all union members for the first two years of the agreement, increasing to 3.5 per cent in the third year. The deal was ratified last year and will end in 2028.

After Dalhousie sent an offer including a 2 per cent salary increase for each of the collective

"We think Dal can, and needs to, do better."

agreement's three years, the DFA's counteroffer was for a 3.75, 4.75, and 5.75 per cent salary increase split. This financial disagreement was the leading factor for the lockout.

The previous deal guaranteed union members a 3 per cent increase in the initial year of the agreement, followed by two years with a 2.5 per cent increase.

Westwood, who is now the DFA's president-elect, says the change to annual splits increasing, rather than decreasing, over the course of the agreement is due to Dalhousie's ongoing monetary struggles.

"[The board] imagines the finances will get better over time," says Westwood. "Let's hope they do ... we still are laser focused on [salary increases] as we look to the next round of bargaining."

The DFA president will now be entitled to a full workload reduction, meaning they don't need to perform any of their usual duties, including teaching, research or doing admin. The president-elect can now reduce their workload by up to 50 per cent. In the previous agreement, the DFA president could reduce their workload by the equivalent of one full class. The president-elect previously did not receive a reduced workload.

Dominic Silvio, the current DFA president, was the union's president-elect and served as the acting head of the science and management divisions, as well as the arts and social science division of Dalhousie's library services last year.

"We needed more time to focus on what's going on with the DFA," says Silvio. He confirmed that he'll be taking the full workload reduction, and the library will hire someone to do his work during his one year as president.

Childcare was, and will continue to be, contested by the union

Increasing the quality and quantity of childcare was the main point of contention throughout the collective bargaining aside from salary increases, Westwood says.

Silvio says Dal's board of governors were "reluctant" to negotiate on childcare, and that the topic will be a point of emphasis the next time the DFA negotiates a new collective agreement in 2028.

The new agreement replaces the term "daycare" with "childcare," including a non-binding letter of understanding stating the board of governors and the DFA will share responsibility for finding 20 additional childcare spots for union members over the course of the agreement. The DFA was hoping for a higher increase of childcare spaces from the university.

"We pushed hard; we kept it on the table as long as we could during conciliation," says Westwood. "We think Dal can, and needs to, do better."

The union and university also negotiated an increase in parental leave payments. Members who go on pregnancy and parental leave will now receive 52 weeks of additional payments from the university compared to the previous agreement's 31 weeks.

Additionally, the agreement includes a new Indigenous leave clause that gives members five available days of paid leave for days of cultural importance per calendar year.

Updated wording will make it easier for union members to take bereavement leave, while also adding a new provision to account for Indigenous understandings of family and community.

Silvio and Westwood are both looking forward to a return to normalcy this year. Despite this, Westwood says that the impacts of the lockout will be felt at Dalhousie for years to come.

"Last year was so unusual and chaotic that it was just such a low point in so many people's lives and careers," he says. "I can't believe we had to go through that. Never again; we can't let that happen."

DSU rehires same security contractor for DalFest after alleged assaults last year, adds new safety measures

DSU instructs security company to de-escalate and avoid physical altercations

By Hailey Jackson, assistant news editor

The Dalhousie Student Union is adding new safety and accessibility measures at DalFest this year but keeping the same security contractor that some students allege assaulted and berated them at last year's festival.

Students also reported long lines, being denied entry and being cursed at by security. The 2025 festival was the DSU's first time running an event of that scale, according to William Jones, last year's DSU vice-president of finance and operations, in a September 2025 interview with the *Dalhousie Gazette*. The DSU estimated over 1,000 students attended.

DalFest will hit the quad on Sept. 11 at Dalhousie University's Studley Quad. The festival will be headlined by the Beaches, with Halifax-based Neon Dreams opening the show.

The DSU is making changes it hopes will alleviate wait times, overcrowding and accessibility issues, but rehired Shadow Security, the contractor employed for DalFest and SnoFest last year.

Shadow Security operates security for events and celebrities in Nova Scotia and New Brunswick. Their parent company, Shadow Group, did not reply to repeated requests for comment by the time of publication. The DSU did not receive any official reports regarding security following SnoFest, the union's winter festival, last year.

Anjali Seshadri, DSU president, declined to comment on any actions taken by last year's DSU administration regarding the allegations. She says the DSU has had conversations with Shadow Security, instructing them to de-escalate conflict and avoid physical altercations. Security has also been instructed to contact on-site DSU staff if incidents arise.

Two students reported being assaulted by Shadow Security guards to the *Gazette* last year. Lola Brimacombe, who was a first-year student at the time, said security pulled her hair and shoved her out of line, and Jack Lafferty, another first-year student at the event, claims a security guard pushed him and his friend into a fence and kicked his friend's finger.

Students also told the *Gazette* they waited for hours before security pushed them out of line, cursed at them and closed entry gates.

DalFest was previously organized by the VPFO, but Seshadri



Students gather during DalFest at Dalhousie University in Halifax on Sept. 6, 2025. (Rachel Bass/The Dalhousie Gazette)

says the responsibility has been moved to a staff role.

This year the DSU is implementing a new check-in system to separate first-year and upper-year students and stagger their entry, says Seshadri. She says this will ensure everyone can get into the event smoothly. Additionally, the entry points have been updated to improve wheelchair accessibility.

The Dalhousie Medical Campus Response Team, a student-run volunteer first aid team, will have a tent on the festival grounds for students to access, alongside a tent from Sex Education Resource Centre and a Care Hub run by Dal Student Health and Wellness.

"If there are particular emergencies, we're there to help," Seshadri says. "You can reach out to security or to one of the tents that are in the festival grounds area."

Last year's festival was on Sept. 5 and headlined by rapper BBNO\$. Jones said the DSU, security, medical staff and event organizers received no official reports from students regarding the event, but the DSU was aware of the allegations.

"We take the safety of our students extremely seriously," Jones said to the *Gazette* at the time.

Seshadri says students should report any issues with DalFest security to the DSU.

"In the end, we're here to listen to students ... You're always free to reach out to us if you have any complaints or you notice anything that went wrong. That is something we take seriously, and we would be internally looking into."

Seshadri declined to say how much the DSU paid to Shadow Security to staff DalFest this year, saying the contract details are confidential.

School named after Dal changes name due to namesakes links to slavery, racism

Lord Dalhousie called Black Nova Scotians “slaves by habit” and starved them



Lord Dalhousie (George Ramsay, 9th Earl of Dalhousie), the namesake of Dalhousie University. (Image courtesy of Dalhousie University Archives)

By Dylan Follett, news editor
A school named after Dalhousie University changed its name this summer to cut ties with the university’s pro-slavery namesake.
Dalhousie School, a kindergarten-to-Grade-5 school in Winnipeg now called Aniibimanan School, removed Lord Dalhousie’s name on

June 24 over his anti-Black racism and support of slavery — a legacy that has launched previous discussions regarding changing the name of the university, which he helped found in 1818.
Tori Patzer, the assistant superintendent of Aniibimanan’s school board, says the name change came

from a community inquiry led by the students.
Students at the elementary school learned about Lord Dalhousie’s legacy, and in light of the history and a desire to reflect the cultural and linguistic diversity of the school, they moved forward to seek a more inclusive and locally meaningful name.
Consultation with the broader community and Indigenous elders led to “Aniibimanan,” a local Indigenous word for summer berries.
Isaac Saney is the co-ordinator for Dalhousie University’s Black and African diaspora studies program and has taught at the university for 34 years.
“[Name change] is not a subject that’s actually resurfaced to any significance in the last little while,” says Saney. “But the fact that this elementary school has renamed itself once again puts it in our consciousness.”
“At some point you have to render account with history,” he says.
Saney contributed to a 2019 report into the school’s ties to slavery and Lord Dalhousie’s legacy. The report called for apologies and reparations, but stopped short of recommending a name change. Saney was not on the panel that decided against a name change.
The report found Lord Dalhousie saw Black Refugees “as servile persons who had to be whipped into submission [and he] marginalized African Nova Scotians in almost every aspect of their lives.”
“If you go back to [Lord Dalhousie’s] generation, the world as it was 200 years ago, you’ll find controversial things in every walk of life really,” says James Ramsay, the current Lord Dalhousie and a descendant of the university’s

founder.
“His legacy is his legacy. Whether people want to continue to remember that part of it is really up to them.”
The report also revealed the funds allocated to start the university came from duties collected at a port in Maine occupied by the British, about 30 per cent of which came from slave-made goods.
The lieutenant governor before Lord Dalhousie collected the duties, but Lord Dalhousie chose to put the money towards the school.

“The fact that this elementary school has renamed itself, once again puts it in our consciousness.”

He had the option to use the funds to support impoverished Black Nova Scotians and instead “blames them for their desperate situation and turns his back on them,” says the report.
As a British military officer in 1794, Lord Dalhousie also personally worked to re-enslave Black people on the Caribbean island of Martinique who’d been freed by French revolutionaries.
The panel that created the report gave “serious thought to a recommendation to rename the university,” but ultimately decided against it.
They decided that the legacy of

the name “Dalhousie,” as an internationally recognized university of 200 years that’s worked towards reconciliation and equity, mattered more than that of its founder.
Saney thinks a name change would be a good step, but it isn’t the most important act in reckoning with racism at Dal.
“A name change is not inconsequential and trivial,” says Saney. “What’s more important is actually concrete programs to address these issues of inequality, inequity, disenfranchisement and marginalization.”
He says the first step to reconciliation with Lord Dalhousie’s legacy is the understanding of it among the Dal community, and there should be a prominent section about it on Dal’s website.
The only mention of ties to slavery and anti-Black racism on the history page of the school’s website is when it says “some of the customs duties collected from [the port in Maine] were generated by West Indies traders dealing in slave-produced commodities.”
The page also says Lord Dalhousie created Dal “to establish a Halifax college open to all, regardless of class or creed,” though it was only open to white men and wouldn’t see its first Black student for 78 years.
Lord Dalhousie’s beliefs on education were considered progressive for his time. Dal was the first degree-granting Nova Scotian college to accept students of all Christian denominations.
“Is Dal perfect? No ... But we have made significant accomplishments and a significant impact on people’s lives,” says Saney.

Dal alumni create new matchmaking app for student housing

SubSwap created to ease roommate search for Atlantic Canadian students

By Charlotte Wood
A new app aims to solve the housing-search woes of Atlantic Canadian university students by connecting potential roommates through a dating-app-style matchmaking system.
To join the app SubSwap, users have to sign up with their official student email from an Atlantic Canadian university, then answer a series of questions about themselves and their ideal roommate. The app then takes your responses to match you with potential roommates. To match, both profiles must swipe yes on each other. It also has an option to find subleases.
The app was created by Faris Mohamed and Abdelrahman Talaat, who graduated from Dalhousie University in 2025 and Mohammad Said, who graduated from Saint Mary’s University in 2024.
“For student housing, it’s usually a gamble, and it’s usually a long process, longer than it should take,” says Mohamed. “We just hope we create a safe ecosystem for stu-

dents to find their right roommate, find their place and find their people.”
The app was released in April and currently has around 100 registered users. The SubSwap team hopes to keep the number growing and wants to expand to the rest of Canada in the future.
Talaat and Mohamed created the front-end interface of the app with AI, while Said developed the back end and algorithm.
SubSwap currently only lets email-verified students find other students, but hopes to add the ability for landlords to post properties as well — but first, the developers need to find a way to verify landlords for safety.
Mitchell Archibald, the executive director of Student Housing Nova Scotia, says an app like SubSwap is a good option to have for finding student housing.
Student Housing Nova Scotia is a non-profit that advocates for student housing issues and rents properties to students in the An-

napolis Valley.
Archibald recently met with the SubSwap founders and says the non-profit is discussing adding their app as a resource on their website alongside official university resources.
“I love that these students have come together and done this,” he says. “I certainly think it’s an innovative idea; I’m excited to see how it continues to grow as more students use it.”
May Menzel, a third-year microbiology student and member of the Residence Life Team, believes an app like this could help with problems she’s witnessed among roommates.
“The biggest problem we see [in residence] with roommate squabbles is roommates staying up at different times and people having different cleanliness levels,” says Menzel.
“I definitely feel like [SubSwap] would help out.”



Faris Mohamed, CEO and founder of SubSwap, uses the app he co-founded at The Daily Grind in Halifax on Aug. 27, 2025. (Charlotte Wood/The Dalhousie Gazette)

Make-A-Wish partner society founded at Dalhousie

Co-founders aim to sponsor a wish through society fundraising

By Jonas May, editor-in-chief
Two students at Dalhousie University have founded a new society to raise funds for Make-A-Wish Canada.

Zeen Ali and Angel Womack will launch Dal Make-A-Wish this fall after partnering with the non-profit organization to be a third-party fundraiser.

Ali, a former Make-A-Wish kid and third-year medical science student at Dal, has been looking for ways to give back to the organization.

“It’s an honour; I’m very pleased to be able to do this,” says Ali. “I know a lot of wish kids who don’t get the chance to continue and give back. This is not only for me, but it’s on behalf of all the other wish kids who want to thank Make-A-Wish.”

The society plans to host and organize events to raise funds for the national charity, such as regular bake sales and bingo nights. More events will be planned throughout the academic year.

The idea came about last winter, when Ali and Womack discussed the potential society while working together at their job. The pair’s goal is to sponsor a wish solely through the funds raised by the society.

“Watching the group come



Co-founders of Dal Make-A-Wish, Zeen Ali (left) and Angel Womack (right) in front of Dalhousie’s Student Union Building on Sept. 2, 2026. (Jonas May/The Dalhousie Gazette)

together has been really crazy amazing,” says Womack, a first-year medical science student at Dalhousie. “It’s been such a huge honour.”

Womack has previous experience organizing monthly bake sales to raise money for Parker Street Food & Furniture Bank, a local non-profit organization in Halifax.

Student organizations similar to Dal Make-A-Wish are at universities across the country, but Dal’s is the first of its kind in Nova Scotia. Ali says the society has gained

a lot of student interest since it began posting on its Instagram page in August, and the pair have already begun adding yearly representatives to help spread the word.

“We hope a lot of other schools and students take inspiration from us,” says Ali. “Our biggest role is to make Make-A-Wish more known and give students and faculty a chance to engage with it directly to see the magic first-hand.”

Hollie Quick is the senior development officer for community partnerships at Make-A-Wish’s Nova Scotia chapter in Dartmouth, N.S. She says that the foundation is trying to encourage students to form third-party fundraising organizations across the nation.

“We are seeing the surge of youth stepping up and giving back,” says Quick. “It’s really encouraging.”

The foundation will help the Dal society with fundraising events, including official branded decor and digital tools to make it easier for the student group to collect donations online.

“I want [students] to get volunteer experience with [Make-A-Wish] and see how amazing and impactful the work they do is first-hand,” says Ali. “It’s truly magical.”

Black Student Advising Centre starts new ‘Village’ student-wellness cohort

Around 20 students will join the 6-month pilot program

By Dylan Follett, news editor
Dalhousie University’s Black Student Advising Centre and Student Health and Wellness are starting an Afrocentric mental health and wellness program, with applications currently open for the first student cohort.

The Village program will run from October to March and accept around 20 students. Members will meet monthly for 2-3 hour workshops and conversations around mental health, cultural identity, community and practical life skills. Students will additionally have access to asynchronous resources.

It’s a pilot program that Matthew Thomas, an advisor at the centre, helped initiate. He hopes the project can be adapted and expanded for the future based on how this year goes. The deadline to apply to join the Village this year is Sept. 12.

“Even though it is work, it really is a labour of love. This is what motivates us ... This is why we’re here ultimately,” says Thomas. “To be able to do something that’s meaningful in [this] sense...it feels like an exciting, passionate thing.”

The program began developing last year after the centre began working with Jason Chatman, a Black counsellor with Student Health and Wellness. Thomas says the program is an intentional attempt to bridge the gap between Black students and access to mental health services. The Village received just over \$12,000 of funding from the Community

Foundation of Nova Scotia for its pilot year.

The Village is inspired by the adage “What’s understood don’t need to be explained,” and aims to create a space where Black students’ culture and experiences are centred, making it easier for them to get helpful support and grow while in community.

“Ultimately we want to increase wellness in Black students holistically,” Thomas says.

The team behind BSAC includes Thomas, another advisor and four student staff members.

Beyond the 20-student cohort, Thomas thinks the program will help show the broader Black community at Dal that “We have the capacity, the capability, the resiliency, the willingness to care

“Ultimately we want to increase wellness in Black students holistically.”

for ourselves well, and we’re empowered to take ownership of our wellness.”

Thomas says the funding they



Dalhousie Black Student Advising Centre and the Indigenous Centre offices located at 1321 Edward St. in Halifax on Sept. 4, 2025. (Dylan Follett/The Dalhousie Gazette)

received, which is less than they asked for, will go towards food, presenters and an overnight trip to the Black Loyalist Heritage Centre in Birchtown, N.S.

He says budgetary constraints are part of why the pilot cohort is capped at around 20, but the group also wanted to have enough intimacy for meaningful dialogue.

Thomas hopes that the Village

becomes regular programming and that its model could be a template for groups like Indigenous and LGBTQ+ students. He is excited because the program has a lot of interest, including from colleagues around the university.

“Anytime there seems to be a meaningful solution to gaps that exist in services, I think there’s just a curiosity and a hopefulness and

an optimism.”

BSAC will not receive any additional funding or training from Dal for the program.

“We know that we’re adding a new significant endeavour on top of the core programming that we already do,” says Thomas. “So I definitely feel a little bit of apprehension about that.”

Student Strike organizers push for two-week strike in March

Group is also planning alternative O-Week events to grow into its second year

By Dylan Follett, news editor
Nova Scotia Student Strike is planning events in September and a two-week strike in March as the group tries to grow in its second year.

NSSS organized the province’s first-ever student strike, including Dalhousie University, last year from March 15 to 21. The dates for this year’s March strike have not been set, but the group is hoping to get another strike mandate from the Dalhousie Student Union like last year.

The grassroots student group is advocating for cheaper tuition through increased federal funding, and for universities to divest from entities involved with weapons manufacturing, fossil fuel extraction, genocide or the exploitation of sovereign Indigenous land.

They are planning alternative events to Dal’s official O-Week from Sept. 14 to 21.

The strike group’s “Dis-orientation Week” events — including bringing in kittens to compete with O-Week’s puppies — are to promote the group and protest a co-op Dal offers with Elbit Systems, an Israeli weapons manufacturer.

Other events include a teach-in on Sept. 15, a multicultural food festival on Sept. 16 and “Zine and Zyn” on Sept. 17 — an event to make zine booklets and “zyn it up.” The events will be held on Dal’s Studley Quad.

They are also hosting a community soccer tournament to raise funds for community members in need on Sept. 20 at the Halifax

Commons. This year, they’re trying to increase student engagement, especially at Dal, to grow their national student strike coalition and build toward their goal of an indefinite strike in 2028.

They also hope to get faculty-specific societies and associations to join the strike this year — a technique popular with Quebec student strikes.

No student union or group can make a student strike, but a mandate means the organization will support them if they choose to.

The group has undergone internal changes since the last strike, including establishing a written constitution. Over the summer,



Protestors rally in the Studley Quad at Dalhousie in Halifax, with Ziggy Kirch, former president of the NSCAD Student Union, leading chants on March 18, 2026. (Lukas Kohler/The Dalhousie Gazette)

“[The] majority of people believe in these causes, the majority of people aren't going to argue against divestment, or affordable tuition, or extra ramps and accessibility.”

they held elections to give lead organizers official roles and responsibilities, something they were previously unwilling to do.

They’re also expanding their focus to more accessibility issues and more international crises beyond the genocide in Palestine — like Sudan and the Congo.

Leah Walter, NSSS’s newly elected Dal lead organizer, says

the Nova Scotia group worked with counterparts in British Columbia, Ontario, Quebec and New Brunswick over the summer to build ties and national momentum. Students in Ontario and Quebec have also planned strikes for this year.

Other than trying to organize at a departmental level, NSSS isn’t planning to change their strategies or goals this year, according

to Walter.

Participation in the strike varied across the striking schools — Dal, the University of King’s College, Nova Scotia College of Art and Design University and Acadia University — but was especially lacklustre at Dal.

Walter says growing the strike movement at Dal doesn’t require changing tactics, just building more student engagement.

“[The] majority of people believe in these causes, the majority of people aren’t going to argue against divestment, or affordable tuition, or extra ramps and accessibility,”

says Walter. “We just need to build up some more momentum and get the word out there.”

Last year’s strike was the first province-wide student strike outside of Quebec. It was also the first successful strike vote at the DSU, passing with 62.4 per cent in favour, out of 226 students who voted.

Walter says the group feels confident about the goal of the indefinite strike in 2028.

“Slow and steady wins the race, right? We’re learning from last time, and we’re slowly building it up, and we’ll learn from this time and do it again.”

First-ever Dal-OVO clothing collection drops at Dal Bookstore

Bookstore expects to sell out of the three-item collaboration in the first week of classes



A \$178 rugby pullover from the Dalhousie x OVO Campus Collection is displayed at the Dalhousie Bookstore in the Student Union Building in Halifax on Sept. 4, 2025. (Dylan Follett/The Dalhousie Gazette)

By Dylan Follett, news editor
Toronto rapper Drake’s clothing brand came to Dalhousie University’s student bookstore on Sept. 2. The limited-run, three-item collection is a first-ever collaboration between Dal and October’s Very Own.

Students lined up for hours outside the Dal Bookstore before it opened, buying half the store’s stock in the first half hour it was available. The collection includes a \$72 T-shirt, a \$178 rugby-style pullover and a \$188 hoodie.

OVO started partnering with

universities in 2021. Dal is only the second Canadian university outside of Ontario to partner with them, after McGill University. This year’s collection features six different universities, five of which are located in Ontario.

Makayla Makhoulf, who is plan-

ning to go to med school at Dal, arrived to wait in line at 8 a.m., an hour before the bookstore opened.

“I can’t believe, out of the few universities that OVO picked, Dalhousie is one of them,” she says. “I’m really proud that the East Coast is getting represented in this way.”

The Dal collection is also available at OVO stores in the Greater Toronto Area and online, making the Dal Bookstore the only location in Atlantic Canada where students can buy OVO apparel in stores.

Katrina Ross, the bookstore’s merchandise manager, organized the collaboration. She says the Dal-OVO collab had been in the works for three years, but she waited for another non-Ontario school to have a successful drop before committing.

The pullover and hoodie sold out Sept. 5. Ross says she is pleased with the drop and expects the bookstore to sell out of their limited remaining inventory by the end of the first week of classes.

While this year’s collection won’t be restocked, Ross says after seeing the positive reception, the bookstore plans to reach out to OVO to collaborate on a new

collection next year.

All six universities have the same designs with their school’s respective imagery. Dal’s launch consisted of fewer products than the other five collections, which included coaches jackets and baseball hats.

“I’m really proud that the East Coast is getting represented in this way.”

Ross says the Dal Bookstore opted not to include those items because she didn’t know if the collection would receive a positive reception from students. The store may add more products to potential future OVO collections.

OPINIONS

Kim Brooks never responded to my emails

Beyond personal moral failures, the Dalhousie administration systemically de-prioritizes student decision-making



(Noor Mohrez/The Dalhousie Gazette)

By Maren Mealey

During my year as the Dalhousie Student Union president, I only received one direct email from Dalhousie University president, Kim Brooks:

“Maren,

Just forwarding something nice to see for your inbox.

Kim

“Others might have already discovered this, but the new Abstract Cafe (in the old Grawood Pub space, DSU building) has fantastic croissants that are worth the detour. Like, really good.

Happy Thursday.”

As tempting as it may be to write a hit piece against Brooks, this is not that article. My deep belief is that the systemic rot at this university goes far beyond individual moral failures.

Holding the highest level of office in the student union confirmed to me what many of us already know: the university administration fundamentally and consistently prevents students from exercising decision-making power.

Last year was not an easy one for Dal students. We started the fall semester in the middle of an admin-initiated lockout of our faculty’s union. The new year brought a devastating series of province-initiated budget cuts that continue to threaten post-secondary education and pose an existential threat to funding for African Nova Scotian and Indigenous students. In March, our student body voted in favour of a first-of-its-kind motion to carry out a one-week student strike.

At each of these turns, I reached out to Kim to meet, voice student concerns and negotiate. Consistently, I received no reply from her. Instead, I got replies from various other administration members tasked with “student affairs.”

After spending the better part of a year not being able to track down Kim, at the end of February I finally secured a meeting with her, along with the provost and the vice-provost of student affairs.

My excitement about this long-awaited meeting was short-lived when I learned second-hand that Kim was in India with Mark Carney and couldn’t make it.

Instead, the vice-provost of student affairs, the provost and academic vice-president Wanda Costen and I sat down for an admittedly tense and largely unproductive meeting with Kim’s absence looming large.

During our conversation, Wanda admitted she didn’t know when reading week was and trivialized the legitimacy of students exercising their right to protest in academic contexts.

To be clear, I understand that university administrators have busy schedules that may shift suddenly. As disappointing as it was, I don’t hold it against Kim that she was called away and couldn’t make the meeting.

What I do, however, find largely inexcusable was that she didn’t notify any student union executive of her absence or make any attempt to reschedule when she was back. Once again, crickets.

This points towards the larger concern of students not being taken seriously by university administrators.

In my experience, often Dal administrators weren’t often openly hostile to students, but they didn’t prioritize them and refused to meaningfully share decision-making power.

Throughout my time, I had frequent meetings with the vice-provost of student affairs, who seemed genuine and was often helpful. However, they held limited control over broader decision-making in the institution.

When conversations around divestment, student protests or the lockout emerged, meetings with the student affairs office could only take the concerns so far. This entire institution is built upon the base of students, and that should be reflected in the structure of decision-making instead of relegating student issues to one department or a single designated administrative representative.

Circumstances where the institution implements student positions within the university’s ecosystem — committees, boards

Dal’s administration isn’t mean-spirited; they just don’t care about us enough to loosen their control over the institution

and other decision-making bodies — represent an often tokenistic effort. In nearly all of these university committees, the number of students is proportionally limited, making it incredibly difficult for students to influence the university’s direction.

For instance, when it comes time to vote on tuition increases at the Dalhousie board of governors, student representatives hold only three seats in contrast to the 21 other board members who consistently vote in favour of tuition increases year after year.

In forums where some of the most significant decisions on student issues take place, often we aren’t even represented tokenistically at the table. When I raised a motion on divestment to the board of governors, I was initially largely ignored. It was not permitted to be added to the agenda ahead of time, and when I attempted to move it on the floor of a board meeting, I was told it was “bad governance” for it not to come through a sub-committee first. However, the finance, audit, investment, and risk committee has zero student representatives.

These decisions are simply not happening in ways that are accessible to students. As a reader, do you know how the two student positions are appointed on the budget advisory committee? To be perfect-

ly honest, neither do I anymore.

Administrators are, whether intentionally or not, expecting students to meet them on the institution’s playing field, one mired in a lack of transparency and obstacles, instead of meeting us where we are. Students aren’t being heard, and this isn’t because they aren’t voicing their opinion loudly.

The past few years have seen a surge in student protest and organizing. Merely allowing a handful of “recognized” student representatives to be accepted into limited and performative decision-making positions serves to delegitimize and disregard student voices when they assert themselves outside of these recognized channels.

In the most recently publicly available report from Dal’s Ombudsperson, Jessica Chubb, they outline a lack of “student-centred

decision-making” from the university. While I wholeheartedly agree with the analysis and concern about the lack of transparency and disregard for students, I think we need to go beyond a “student-centred” model and instead build a “student-decided” model.

Students need to be placed meaningfully and representationally in the centre of decision-making. While an administration that makes calls with “student well-being” in mind is

lovely and all, it will always be more out of touch with student needs than an actual student.

My year in the student office led me to believe that Dal’s administration isn’t mean-spirited; they just don’t care about us enough to loosen their control over the institution.

As the student body, we can’t wait for administrative figures to show us benevolence, but we need to continually work to build a university that serves us and the broader community.

We got a taste of this in the summer of 2024, when students worked together to build the Al Zeitoun University encampment. Through it, a parallel academic institution was built, with solidarity and education at the core of its mandate, with no tuition, free food for all, faculty-student coalitions and teaching open to anyone in the community.

As we continue to advocate for our principles, this sort of audacious and creative intervention into university business-as-usual should continue to guide us towards systemic and student-driven reinventions of the university. To be honest, I’m not exactly sure what those solutions are, just that they must come from us and not by continuing to play by the university’s rules.

Tim Hortons’ Harry Potter menu doesn’t reflect Canadian values

Childhood nostalgia isn’t an excuse for hate



A limited-edition Tim Hortons Harry Potter doughnut box is pictured at the Tim Hortons in the Student Union Building at Dalhousie University in Halifax on Sept. 4, 2025. (Mariana Luz/The Dalhousie Gazette)

By Mariana Luz, opinions editor

Like many others who grew up in the 2000s, I was obsessed with Harry Potter. I spent the better part of my childhood reading the books, rewatching the movies and picturing myself in a world of magic.

I was inspired that J.K. Rowling, the author of the book series, was a woman in a male-dominated field.

That fantasy quickly faded away when I learned about her beliefs.

Rowling has been openly transphobic on her social media since 2019 and has consistently used her platform to fearmonger and spread hate towards trans women.

Scrolling through her X account, I found many posts where she goes on angry rants about how “wanting to be viewed or described as female doesn’t make a man a woman.”

Still, Harry Potter is a generation-defining franchise with millions of fans.

Tim Hortons released an exclusive menu with baked goods, drinks and merchandise to celebrate 25 years since the release of the franchise’s first movie,

Reactions to this collaboration have been mixed. Some people online are excited to relive an important piece of their childhood. One user shared on X, “As a Potterhead I couldn’t resist.” Meanwhile, others are not so excited. Another user posted, “If you buy the Tim Hortons Harry Potter donuts, you support someone who has been hurting the [trans] community for years.”

The main issue with supporting the Harry Potter franchise is that Rowling is actively using her money against trans people. In 2025, she created the J.K. Rowling Women’s Fund, which offers legal funding “to retain women’s and girls’ sex-based rights in all aspects of life including the workplace, sports and clubs, and protected single-sex spaces.”

This is not just a crazy woman

fighting with random people who make negative comments about her on X. Rowling is spending millions of dollars to stop trans women from using their preferred bathroom.

Rowling has reportedly donated 70,000 pounds (over C\$130,000) to For Women Scotland, a group working to challenge new changes to Scotland’s Gender Recognition Act, which allows trans people to change their gender legally.

When it comes to Harry Potter,

You can’t only be an ally when it benefits you.

separating the art from the artist is not an option. You can love the story and all of your childhood memories that are attached to it, but by contributing financially to Rowling’s success, you’re supporting the persecution of the trans community.

Despite this, I do understand the appeal of Harry Potter. For many kids, the franchise served as escapism where they could imagine themselves in a magical world where being different made you special.

For me, it was a gateway into a passion for reading that led me to become a journalist. I cherish all of the memories that I have from the series, but I care more about the well-being of others than getting a cheap plastic stir wand.

Truthfully, I don’t think spending \$2.79 on a mediocre doughnut is going to make any significant financial change. Rowling already has enough money to create or support as many anti-trans groups as

she wants. However, I do believe in putting your money where your mouth is, even if it doesn’t make a distinct difference in the grand scheme of things.

It doesn’t matter if it’s only a couple of dollars. The fact that you are choosing to support a woman who is so determined to take away the rights of people because she believes they’re not “real women” is harmful to the individuals in your own community. It then becomes not just a financial support issue but also an allyship issue.

Calling yourself an ally is more than boycotting the collab. Being an ally means understanding the struggles that the community faces and confronting internal biases even when it’s uncomfortable. You can’t only be an ally when it benefits you.

But this performative allyship is exactly what Tim Hortons is doing. The company participated in the 2025 Toronto Pride parade, and in 2019 they stated that “Tim Hortons is proud to support everyone, including guests, corporate employees, franchisees and team members, by celebrating Pride and love this month.”

For a company that says it’s “Proudly Canadian,” Tim Hortons doesn’t represent the values Canadians pride themselves on. Canada is supposed to celebrate diversity and be a place that offers equality to everyone, including the trans community.

For me, this showcases that Tim Hortons doesn’t care how many people are complaining about their Harry Potter menu as long as they profit from the collaboration.

With violence against trans people rising around the world, it’s more important than ever to reinforce your support at all times, even if it means skipping on a Gryffindor strawberry-cheesecake doughnut.

Meta’s AI glasses are for perverts

Technology shouldn’t be used to break consent



(Lia Ashkenas/The Dalhousie Gazette)

By Mariana Luz, opinions editor

When I was in high school, I read 1984 by George Orwell for the first time. That book made me realize I was terrified of living in a world of mass surveillance.

The idea that millions of people are now wearing glasses with hidden cameras makes me question if we are getting closer to the book’s reality.

Meta’s AI glasses are marketed as technology that allows users to be more effortlessly connected. In reality, they are being used to film others without consent.

Theoretically, Meta’s AI glasses seem like a great invention — allowing people to be online without constantly reaching for their phones. In reality, it simply doesn’t work.

In a world where some still don’t accept no for an answer, there is no ethical way these glasses can exist.

Filming people without consent didn’t start with smart glasses. People have used cellphones or security cameras to film others without permission for years.

The biggest difference is that you can tell when a cellphone camera is being shoved in your face. In most cases, there is no way to tell if you are being filmed with smart glasses, or to give explicit consent to be filmed.

As a safety feature, Meta’s AI glasses have a capture LED, a small white light that blinks when the glasses are filming. This is a flawed safety feature because it requires the person being filmed — on a device that looks like a regular pair of glasses — to recognize it.

The light is also not always reliable, considering it can be easily hidden. A quick internet search showed me multiple YouTube tutorials on how to disable it, some of them less than two minutes long.

In a recent privacy update, Meta claims that the camera will be automatically disabled if the device detects that the light has been tampered with. They also claim that the company will take legal action against people who are selling services and devices that disable the capture LED.

This sounds like a great solution, but I’m skeptical about how they are detecting people who are tampering with the light when there are so many different ways to deactivate it, including many gadgets sold online that cover the light without

disabling the camera.

Nowhere on the Meta website does it say how they are able to detect it or how accurate their detection is.

Videos filmed using smart glasses are often shared online, and in many cases, women are being harassed not only by the person filming, but also in the comments section.

A recent study by the University of Sydney in Australia analyzed 350 public Instagram videos posted by pick-up artists worldwide between 2023 and 2026. The videos were identified by hashtags including “rizz” and “POV.”

Out of the videos with those keywords, approximately 60 per cent were classified as potential harassment. In around 43 per cent of the videos, the victims were exposed to online abuse, with some even having their personal information leaked.

The study was prompted by a BBC article about two separate women who were filmed with smart glasses without their consent. The videos were then posted to TikTok and gathered millions of views. By the time the victims were made aware of the videos on social media, the comment sections were flooded with many derogatory comments — and one video had even revealed where one of the women lived.

Adam Mosseri, the head of Instagram, recently said in a story post that the platform is working to take down the videos of people being harassed. But even if the videos are deleted, or the accounts are taken down, the damage is already done.

Looking through the hashtag “raybanmeta” on Instagram, I was able to find multiple videos and accounts dedicated to posting harassment content that still haven’t been taken down.

Personally, I don’t want to be scared that I will stumble upon an Instagram video of me that someone filmed without my consent.

Currently, Canada doesn’t have any laws restricting the use of smart glasses in public spaces. This type of content will not stop as long as the people posting it face no real consequences for their actions.

Until then, many people — mostly women and minimum-wage workers — will continue to be harassed for Instagram likes.

The NFL thinks you're shallow and they're too lazy to care

New marketing campaign is offensive and misogynistic

By Grace Kim,
assistant opinions editor

I remember being 12 years old on my middle school football field and needing to prove I could name five NFL players to get in on a recess scrimmage.

My male classmates looked at me bitterly as I rattled off name after name. Unfortunately for them, it would be harder than that to humiliate me.

Being a girl who watches football isn't like the unbothered, enjoyable experience it is for male fans — I have come to expect dismissive responses whenever I announce my longest-standing passion.

The boys questioning me didn't care that I shed more tears on a miracle playoff run than I did when I dislocated my shoulder. They couldn't fathom that a girl could possibly be interested in it for what it was: fun.

These childish beliefs are why I take offence at the NFL's new marketing campaign.

Front Office Sports recently published an article revealing the NFL had created a co-ordinated content rollout to increase "female-focused content."The campaign staged "candid" training camp moments between three of the league's quarterbacks and their high-profile girlfriends.

The photos were released within the same week as if their female fans couldn't see right through what they called their "helmets-off strategy."

The stereotypical American

football fan is a man in his 50s. I have noticed the NFL has trouble promoting itself to other demographics — especially younger women.

All of this changed when Taylor Swift entered the picture.

Suddenly, the league had access to a new audience that greatly boosted its financial success. The number of female fans skyrocketed from 47 per cent in 2020 to over 50 per cent globally in 2024, and they brought in almost \$1 billion worth of sales growth.

So the NFL did exactly what any other organization would do — they capitalized on it.

However, the league made one fatal mistake. They reverted to an idea that only pushes this exact demographic away: women aren't interested in sports unless there is some sort of cosmetic intrigue to go alongside it.

It does not surprise me that the NFL is still deeply rooted in its dismissive behaviour towards women, and this media campaign was fed from it. This is the same league that had no jersey options for women that weren't bright pink for years. It's entirely unsurprising, thoroughly disappointing. Frankly, I'm over it.

Women have proved time and time again that they only improve the spaces they're in. So why can't women be marketed to in a way that shows they're seen as valuable? Instead of relying on the wives and girlfriends of the players to bring in female viewership,

the NFL should consider what real support actually looks like.

A league that only employs 15 full-time female coaches is not supportive. A league that has expressed no interest in creating an equivalent all-female organization is not supportive. A league that allows a man to be starting quarterback with nearly 30 sexual assault lawsuits against him is not supportive.

This displays a fundamental misunderstanding of their own audience. Women aren't uninterested in football because there aren't enough famous girlfriends, they are uninterested because the league has shown them it doesn't respect them.

When the league turns their head away from dozens of players with assault charges, and whose owners put money in the pockets of politicians who want to strip women of their rights, it's not a surprise when they create such a superficial campaign.

If you don't take women seriously, you can't expect their devotion.

So here's my message to fellow female fans: ultimately, many truths can exist at once. You can be a fan of Madison Beer and get excited over her game-day fits, and you can also be disappointed when a sport you love proves yet again that they believe you're stupid enough to fall for something as shallow as a co-ordinated PDA photoshoot.



(Zoe Shemko/The Dalhousie Gazette)

MacLeod is out of tune with Nova Scotians

The public holds the energy minister accountable for misogynistic lyrics



(Zoe Shemko/The Dalhousie Gazette)

By Georgia MacDonald

I don't know whether I'm relieved or disappointed that "George Jones" — the song written by Marco MacLeod, Nova Scotia's ex-energy minister — has been pulled from streaming platforms.

My ears are definitely grateful. I've already endured multiple painfully produced rap songs thanks to a middle school classmate.

But as a journalist and commentator, I'm almost disappointed.

MacLeod released "George Jones" and three other songs 13 years ago under the alias Meadowville. Despite the passage of time and his name not being directly connected to the music, these songs have resurfaced to haunt him.

The Canadian Press reports, with their copy of the song, that MacLeod's lyrics contain a series of expletives and sexual innuendoes, as well as a reference to cocaine use.

Mason Kossak, a journalist from the *National Post*, provides lines like "cocaine in my brain, two sluts in my truck" and "She'd jiggle in LuLus until I'm hard in my Fruit Looms."

While the lyrics are absurd, distasteful and juvenile, one question remains: how severely should MacLeod be punished?

Adsum for Women and Children

House, a Halifax-based organization that provides shelter to women and children, released a statement regarding this situation.

They argue that "Holding these beliefs and disseminating this type of content should disqualify an individual from public office."

I agree, but I believe they are a bit misplaced in this case.

Maybe I'm giving MacLeod the benefit of the doubt, but I think he wrote the lyrics without genuinely believing the message or behaving as his lyrics suggest.

It's not an excuse for his poor

The internet never forgets.

choice of words — I believe media that condones violence against women should be taken seriously. It seems like MacLeod mimicked the lyricism of that era rather than admitted any damning ideals.

At least the Progressive Conservative caucus says so.

The caucus argues that the song isn't autobiographical, and MacLeod asserts that it's a ridiculous song he wouldn't make today.

"I'm so sorry to everyone who's been hurt," MacLeod said to reporters in his statement about the song.

Leah Martin, the minister for the advisory council on the status of women, also reported to the *Globe and Mail* that she has had a "great experience working with MacLeod," and that "He has accepted responsibility and has expressed a commitment to learning and improving."

Despite all this, MacLeod resigned on Sept. 2.

I'm disappointed that this ended in a resignation when it could have been an opportunity for lasting improvement.

The amount of energy that went into cancelling MacLeod could have been directed toward encouraging systemic change, such as stronger background checks for political figures and clearer procedures for handling situations like this.

Perhaps extending more grace to those who acknowledge and take responsibility for past misconduct would foster a kinder society and a less cancel-focused culture.

Members of the public should be thoughtful toward those they hold accountable and consider what they actually hope to achieve.

Tony turns Provincetown into Hollywood

How this biopic overwrites Provincetown’s legacy

By Mia Phillips,
arts and culture editor

The Anthony Bourdain biopic *Tony* (2026) is a perfectly fine movie. The plot is formulaic, the story heartwarming, and the movie-going experience is overall satisfactory. The only catch: the story isn’t actually Bourdain’s.

Directed by Matt Johnson, *Tony* follows 19-year-old Bourdain (Dominic Sessa) on a life-changing pilgrimage to Provincetown, Mass. There, he experiences a classic hero’s journey transformation: he spirals out of control, is taken in by a local chef (Antonio Banderas), finds his sense of purpose in the kitchen, then accidentally burns the kitchen down, later saving the day by organizing a clam-bake fundraiser. By the film’s conclusion, every loose string is neatly tied up with a big bow.

Johnson dramatizes Bourdain’s life until the scenes gleam with a picture-perfect, Hollywoodified sheen in the pursuit of a polished plot.

In reality, Bourdain was brought to Provincetown by his then-girlfriend, Nancy Putkoski, and their friends. He spent his time high on the beach, revelling in the directionlessness of his life. He had wild, shoulder-length black hair and no ambition apart from hanging out. That is, until his roommates had had enough of him not contributing and made him get a job as a dishwasher at a local restaurant, the Flagship.

Provincetown, as Bourdain found out, was a place to both be yourself and find yourself; a place that ran free with authenticity. Bourdain once described the town as “a wonderland of tolerance with a longtime tradition of accepting artists, writers, the badly behaved, the gay, the different. It was paradise.”

There are glimpses of truth within the film; the scenes of Tony and Sal (Leo Woodall) on the pier are straight out of a vintage postcard. Woodall’s performance is truly transportive. I have never heard a better Boston accent in a film. It’s like they plucked someone right off a lobster boat and put him in front of the camera. Those realistic moments shine through the rest of the movie’s eye-roll moments.

Sessa’s performance, on the other hand, is less than convincing. I expected great things after his generational performance as Angus Tully in *The Holdovers*. But Sessa’s Tony felt like the same performance he gave three years ago — brooding, anti-social, and brash — a far cry from the Bourdain Provincetown remembers. When Sessa told *Vanity Fair* that he didn’t attempt to embody Bourdain, I believe him.

Johnson admittedly spent only two months in Provincetown the winter before filming began, and it shows. *Tony* is obviously the work of someone with limited exposure to town lore.

Last year, the *Boston Globe* reported on the ongoing gentri-



Locations featured in the film *Tony* are pictured in Provincetown, Massachusetts on Aug. 28, 2026. (Mia Phillips/The Dalhousie Gazette)

fication of Provincetown. Private corporations have bought up the commercial land and driven

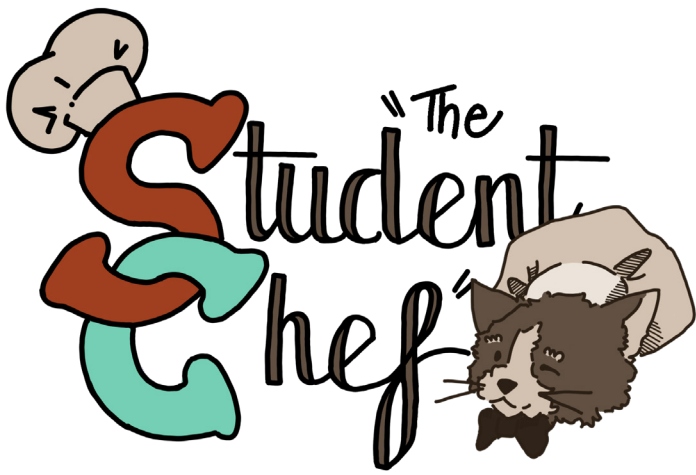
— the famously unaffordable peninsula in Massachusetts.

As a fourth-generation Provincetown resident, the changes are hard to admit, and harder to deny. Every year, more kitschy T-shirt shops crop up on Commercial Street and another iconic landmark is lost to luxury condo developers. Even the Flagship, the first restaurant Bourdain worked in, is now a private residence. Unaffordability drives out those artists, writers, etc. who make Provincetown so special.

A big-budget film made for mass appeal exists in direct conflict with the lifestyle this edge-of-the-world sandbar facilitates. Now that Provincetown’s land has been developed, Johnson has commercialized its legacy too.

prices through the roof. Recently, Provincetown was named the most expensive town on Cape Cod

Now that Provincetown’s land has been developed, Johnson has commercialized its legacy too.



01 - "Corn Chowder"

By Bryce Goodyear
Welcome back to the Student Chef; I have a backlog of recipes to share with you this semester, so let’s get cooking. Here is a low-effort hearty corn chowder for those days that you just want something comforting.

- Ingredients**
- 3-4 cups of frozen corn
 - 6 slices of raw bacon, chopped
 - 3 cups of potatoes, peeled and cubed
 - 1 cup of water
 - 1 medium onion, finely chopped
 - 2-3 cloves of garlic, minced (or 2 tablespoons pre-minced)
 - 1 tablespoon of thyme
 - ½ tablespoon of garlic powder
 - 1 tablespoon of white sugar
 - 1 ½ cups of heavy cream
 - 2 ½ cups of chicken broth

- Directions**
1. Fry your chopped bacon in a deep sauce pan until pretty crispy, it’ll need to be to retain its texture. If using a crock-pot, combine all ingredients in the pot excluding cream, and cook on high for 3 hours. After, add in the cream and cook for another 15-20. If not, continue below.
 2. Turn the heat to low, and add onion and garlic. Allow to fry slightly without overcooking bacon.
 3. Add water, potatoes, corn, spices, sugar and chicken broth to the pot, and simmer for 45 minutes, covered.
 4. Check potatoes are soft with a fork, and to that stir in your cream. Allow to cook uncovered for another 12-15 minutes. Plate with shredded cheese and/or a loaf of crusty bread.

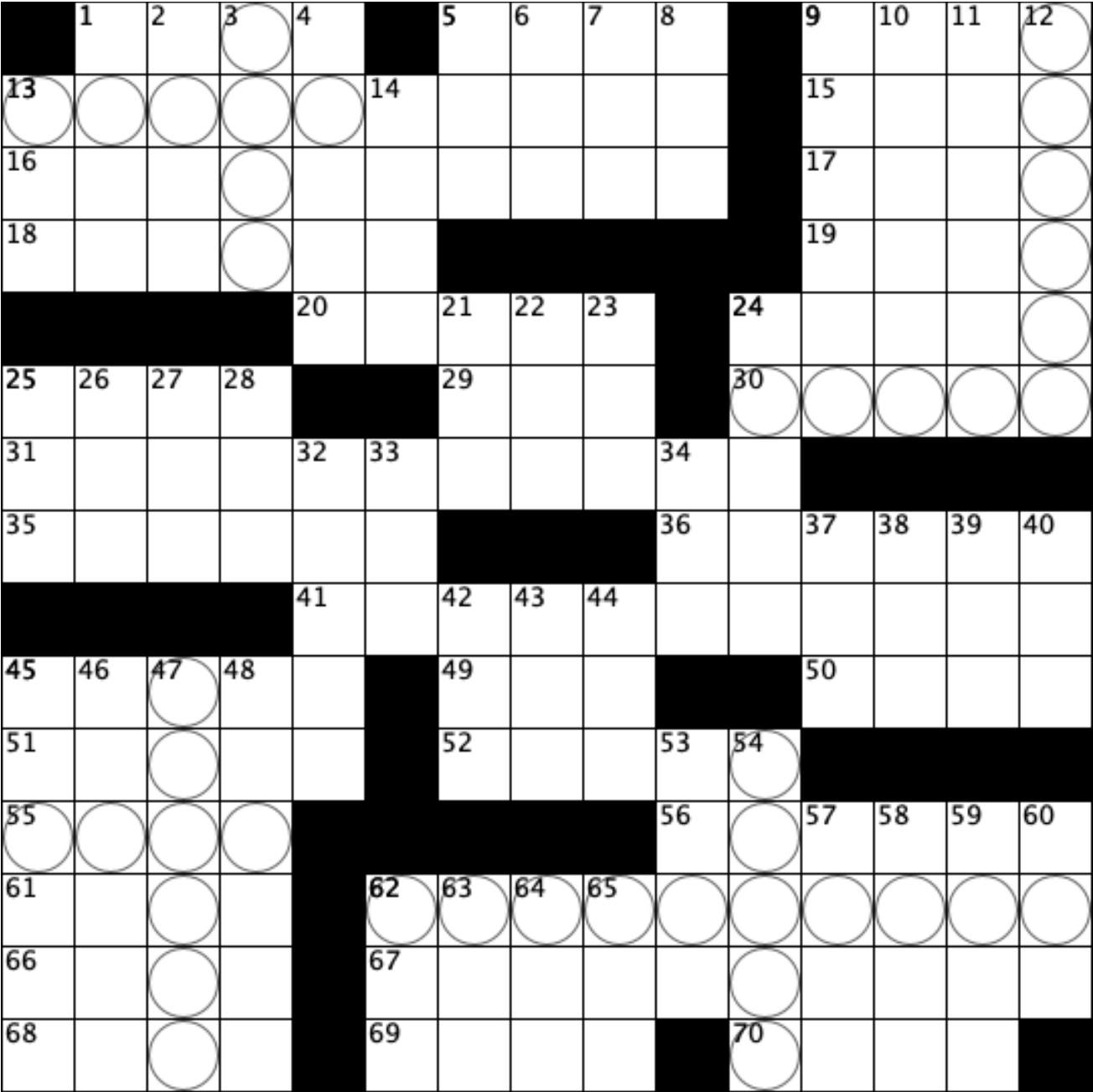
SEPT. 16 AT SEVEN P.M.
WRITE FOR THE DAL GAZETTE!



STAFF WRITER TRAINING
SECOND FLOOR OF THE SUB
IN THE COUNCIL CHAMBERS.

Hollywood Intersection

Created by Atum Beckett



Across

- 1. Older brother, in Korea
- 5. Like someone who can
- 9. Metric weight unit
- 13. Like the circled answers in this puzzle
- 15. Seventh incarnation of Vishnu
- 16. Protein building blocks
- 17. Stink
- 18. Haley Joel or Emily
- 19. Window quality
- 20. Spooky
- 24. Early home console
- 25. Zeus’ wife
- 29. Temporary bed
- 30. "Insomnia" director
- 31. Plastic tubs in school lunches
- 35. Stat in action games
- 36. Winnie’s saddest friend
- 41. They divide roads
- 45. Elaborate outfit
- 49. X, in Roman times

- 50. Ostentatious display
- 51. Make like a volcano
- 52. ’70s music genre
- 55. Marty in "Madagascar"
- 56. Major Ukrainian port city
- 61. Zero emission vehicle
- 62. Luke, Liam, and their brother
- 66. Slushy brand
- 67. Begins to make tea
- 68. Play dress up, seriously; abbr.
- 69. "Right turn ____" (traffic sign)
- 70. Nintendo handhelds with cameras

Down

- 1. Units of electrical resistance
- 2. Proper
- 3. Captain Kirk in "Star Trek"
- 4. In harmony
- 5. Rainbow shape
- 6. "Here comes dat ____"
- 7. hallucinogenic letters
- 8. Suffix with host or priest

- 9. Small cave
- 10. Spreading out from a central point
- 11. Sun God in ancient 32-down
- 12. "Viva la Vida" singer
- 13. Calcium Oxide, in short
- 14. Blanchett of "Tar"
- 21. American TV company
- 22. Letters of debt
- 23. Latin extender
- 24. Elgort of "Baby Driver"
- 25. Once held
- 26. Feds in "The Simpsons Movie"; abbr.
- 27. Vinyl speed; abbr.
- 28. In the style of
- 32. Home of Alexandria
- 33. "I told you so!"
- 34. "That’s so gross!"
- 37. High pitched dog cry
- 38. One of John Lennon’s names
- 39. Stage in a sleep cycle; abbr.
- 40. Sixth sense, in short
- 42. Restricted, in a restricted way?
- 43. Luau attire
- 44. Slip-____ (laceless shoes)
- 45. Popular rodent pet
- 46. Beethoven’s 3rd symphony
- 47. Ruby Rhod in "The Fifth Element"
- 48. Part of a turn in Magic: the Gathering
- 53. Some bovines
- 54. Roy in "The IT Crowd"
- 57. Taylor Swift’s "The ____ Tour"
- 58. Nurse union with a greek name; abbr.
- 59. "____ all that" (high school rom-com)
- 60. One of the five daily Islamic prayers
- 62. "The White Lotus" ainer
- 63. One billion years
- 64. Wife’s mom, in short
- 65. Quality of a fox



Image catalogue for back to school cover photoshoot
(Rachel Bass/The Dalhousie Gazette)

FEATURES

Nova Scotians should expect “short-term pain” from U.S. tariffs

New tariffs hit 6% of N.S. exports to the U.S., minister says province has to adapt its economy

By **Lukas Kohler, features editor** and **Dylan Follett, news editor**
Nova Scotians should brace for the impact of new U.S. tariffs battering sectors of the province’s economy, say experts, government officials and business leaders.

On Aug. 22, the United States levied 50 per cent tariffs on a range of Canadian goods, escalating the trade war between the two countries. According to trade data from last year, around \$279 million — or just over six per cent — of Nova Scotia’s \$4.6 billion of exports to the United States would be affected by the tariffs.

“There’s no doubt about it that there’s going to be some short-term pain felt within the entire Canadian economy,” says Don Bureaux, president and CEO of the Halifax Chamber of Commerce. “And that’s true here in Nova Scotia.”

Nova Scotia is the fourth worst-hit province in the country by these new tariffs, behind British Columbia, Ontario and Quebec. Nationally, approximately \$27.6 billion of Canadian goods are to be impacted by these tariffs.

“When you have a major disruption [like the U.S. tariffs] in a major market, the short-term impact of that could certainly be job losses, could certainly be businesses having to really retool and reallocate how they do business,” Bureaux says.

Sean Fraser, the federal minister for the Atlantic Canada Opportunities Agency — which provides tariff support and other business loans in the region — spoke about the new tariffs at a press conference on Sept. 2.

“This is not some esoteric concept of deep economic philosophy. This is a bread-and-butter issue for families,” said Fraser. “There are people who have been impacted. There are people who will be impacted.”

During the press conference, Fraser announced federal support for businesses affected by previous rounds of tariffs.

Through their Regional Tariff Response Initiative, the federal government has pledged \$1.5 billion nationally to support businesses affected by the new tariffs. However, funding applications are not yet open, and it has not yet been decided how much Nova Scotia will receive.

How will this impact Nova Scotia?

This round of tariffs affects goods in almost 380 broad trade categories, but Nova Scotia only exports meaningful amounts of goods to the United States in 130 of those categories.

The tariffs don’t affect Nova Scotia’s top exports — tires, paper and seafood — but hit some

categories that account for tens of millions of dollars in trade. Products like plastics, chemicals and telecommunications hardware contribute to the \$279 million total impact.

The agency said the support helped protect over 1,800 jobs and create more than 500 new ones, but did not clarify how the funding is distributed between the provinces. When asked by the *Gazette* what

Canada,” said Mahoney.

Dal expert says “It’s a political thing”

According to Lori Turnbull, a Dalhousie University professor in

products,” says Turnbull. “That’s a lousy political strategy; he’s not going to say that.”

To Turnbull, tariffs are more of a negotiation tool than an economic tool.

“I’ve never heard it advised as an economic tool,” she says. “It’s a political thing.”

Turnbull says the problem is many Canadian businesses rely on U.S. imports, and if they have to pay more while already getting hit, it makes it much harder for them to survive.

SUB: Feds pledge more support

At the event in Dartmouth on Sept. 2, Fraser announced \$14.1 million in federal investments to assist Nova Scotia businesses affected by previous tariffs enforced by the United States.

The announcement was made at Ace Machining Ltd., a company that received \$400,000 from the federal government. They were one of 27 businesses to receive support.

“Trade wars have real consequences, affecting the jobs and livelihoods of hard-working people on both sides of the border,” said Ron Wallace, president of Ace Machining. “When the first round of U.S. tariffs was introduced, we decided to remove American suppliers from consideration during our equipment procurement process.”

Wallace said Ace Machining spent the new money on a Japanese CNC milling machine.

The company completely removed U.S. suppliers from its business last year — part of a larger shift away from reliance on U.S. imports and exports in Canada, one that Bureaux and Fraser both say



Fraser speaks at the announcement at Ace Machinery in Dartmouth, Nova Scotia on Sept. 2, 2026. (Dylan Follett/The Dalhousie Gazette)

Almost 70 per cent of Nova Scotia’s total exports went to the United States in 2025.

This is the third group of U.S.

is being done federally to ensure that Nova Scotia gets appropriate support, Fraser — who is also justice minister — said, “When we develop these programs, we look to ensure that there is regional fairness based not only on the population, but on the potential impact of the given policy decision that you’re trying to respond to, Nova Scotia has certain vulnerabilities here.”

The Halifax Honey Co. is a local business that exports Nova Scotian honey to the United States. Its CEO, Jake Mahoney, said in an email statement to the *Gazette* that the recent tariffs have made it almost impossible for the company to justify exporting its products across the border.

“A 50 per cent tariff completely changes the economics of selling a relatively inexpensive food product like ours across the border,” said Mahoney. “We sell bottles of hot honey ... we’re not selling a \$1,000 product where you can potentially absorb another \$10 or \$20 somewhere in the margin.”

The company is looking at moving its products from U.S. shelves to other stores across Canada, saying tariffs reinforce the importance of not depending on one export market.

“For us, we’d much rather take the energy we would have spent trying to overcome a 50 per cent tariff and put it toward getting Halifax Honey onto more shelves, restaurant tables and pizzas across

the faculty of management and the department of political science, tariffs are essentially an extra tax on exporting or importing goods, depending on who enforces them.

“I don’t think Donald Trump knows what tariffs are sometimes,” Turnbull says. “Because of the language around it, it’s very adversarial and hostile.”



Jake Mahoney and Jesse Abbass. (Image courtesy of Halifax Honey Company)

Turnbull explained that when the United States imposes a tariff, American importers have to pay more for goods from Canada. Then the increased costs of tariffs are often passed on to the consumer through higher prices.

“[Trump] doesn’t want to say, ‘I don’t like Canada, so I’m going to make Americans pay more for their

is crucial to Canada’s long-term prosperity.

“This is going to be a difficult number of months, potentially years,” Fraser says. “But the alternative to not standing up for Canada now is to forever stand down and let the United States dictate our policy, and that is an outcome that we will never accept.”

“This is not some esoteric concept of deep economic philosophy. This is a bread-and-butter issue for families.”

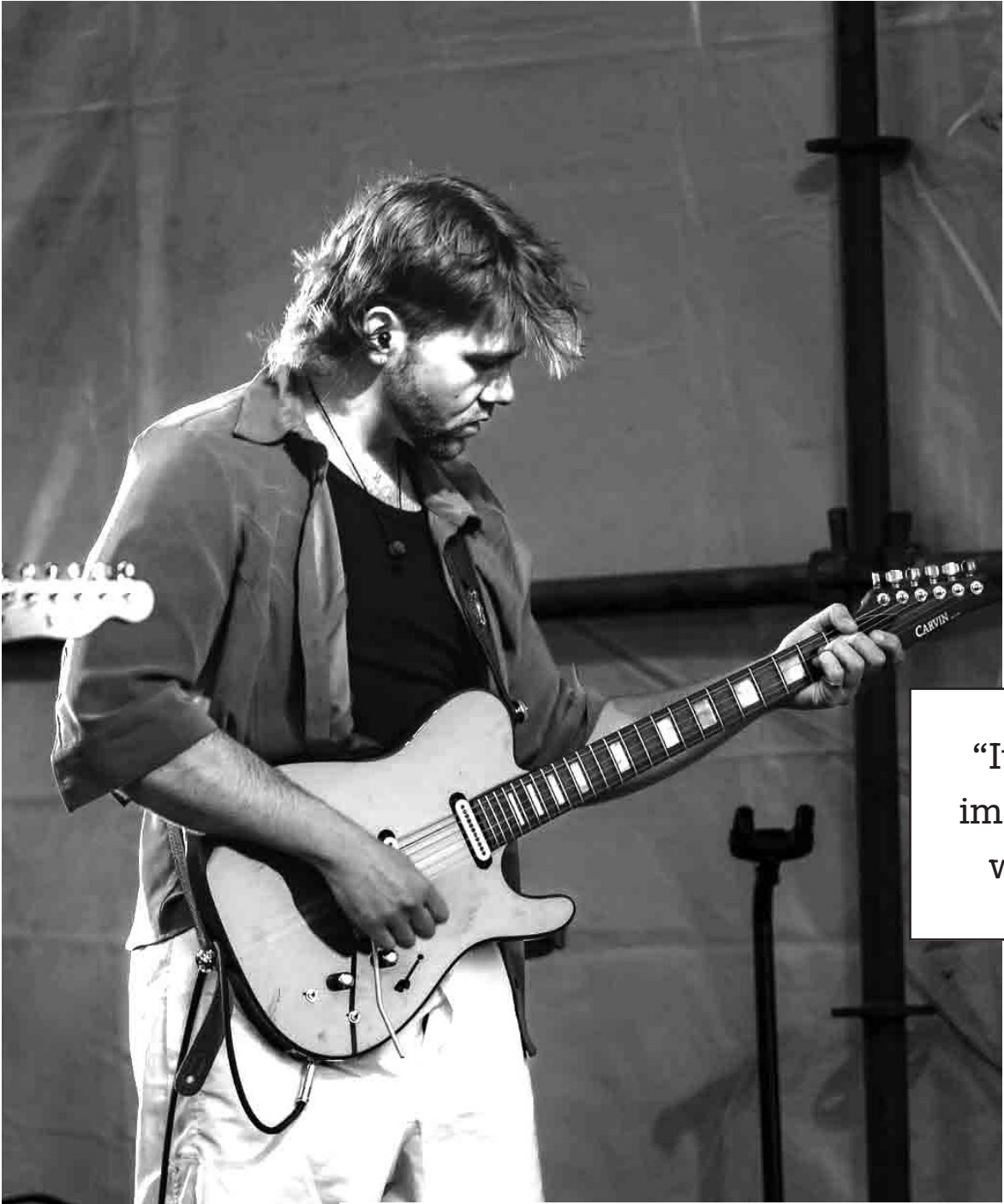
Meet the Dal student who played six shows in one weekend

Leo Cox performed with six bands at N.S. music festival

By Lily Van Beek, features editor, and Jack Wolkove
If you went to the Blueberry Jam festival in Mabou, N.S., this past August, you might have seen Leo

Ozzy Osbourne, and I just wanted to play guitar all of a sudden.”
After breaking his ankle in a rugby incident, he decided to take some time off before starting

really allowed me to believe that this was something I could do.”
After two years composing and arranging music at Nova Scotia Community College, he switched



Leo Cox performs at the East Coast Music Awards in Sydney, Nova Scotia. (Image courtesy of Leo Cox)

Cox on the lineup playing the guitar or bass in a band, or two, or six.
Over the past few years, the Dalhousie University music student has been in several bands and has played and composed with other songwriters across Halifax.
“I think people just know that it’s what I love to do,” Cox says.
Besides being a founding member of the roots-rock band Esdaile and the rock band In The Breaks, Cox plays in the Dalhousie New Music Ensemble and can be found at the Economy Shoe Shop on Tuesday nights with his jazz trio, LC3.
Cox’s love for music began when he picked up his dad’s guitar at the age of eight.
“One day I heard ‘Crazy Train’ by

university. As he spent the year gigging and playing in different bands around the city, a future in music started to feel realistic.
“I just discovered myself more drawn to — and getting more opportunities in — the music space after high school,” Cox says. “It

to Dalhousie’s music program.
Along with school and local gigs, Cox has been juggling international performances. He performed in the United Kingdom with fellow Nova Scotian artist, Maggie Andrew, and went to Cuba as part of the Los Primos musical exchange program.

Between travelling abroad and playing in Halifax, Cox played at the East Coast Music Awards last spring.
“While I was in Cuba, I was learning all of the music for the ECMAs,” Cox says. “Then, when I was at the ECMAs, I was learning and prepping all the music for the music festival that NSCC runs every May, called NOVAFest.”
Cox jumps around the Halifax music scene accompanying and composing with ensembles, bands and solo performers including Halifax musician Eliza Rhineland. The two have been playing together since their late teens.
“He’s just absolutely brilliant, and also such a great guy,” Rhineland says. “[Leo is] one of the most versatile musicians I’ve ever met.”
Cox bears allegiance to no genre, working across folk, metal, jazz and R&B. To him, the focus is on sound and volume, whether it’s coming from an orchestra or an electric guitar.
“You can create super intense,

“It feels like how I imagine Woodstock would have felt.”

really powerful, impactful, loud sounds, whether it’s across 18 horns or whether it’s a giant amp that’s cranked,” he says. “I like intensity in music, and that’s a quality that I can see in the multiple different types of music that I play and like.”



Gabe Sutherland from Backhouse Brass celebrates performance at Blueberry Jam in Mabou, NS on Aug. 15, 2026. (Lily Van Beek/The Dalhousie Gazette)

“He’s calm, he’s collected, and he’s professional already; things I can’t say I had at his age,” he says.
“[Cox] is not just proficient in one instrument; he’s stepped up to the plate with me on electric guitar and bass, filling in on huge nights,” says MacInnis.
Having worked with him on past projects, MacInnis invited Cox to perform at Blueberry Jam, not realizing that several other performers had already asked him to accompany their sets.
“I didn’t know about [him playing five other sets] until I started seeing some of these bands submit their information sheets,” says MacInnis.
In addition to playing with his own bands, Esdaile and In The Breaks, Cox accompanied Avery Dakin, Fiona Clancey, Kieran Campbell, and Eliza.
For Cox, the challenge of playing so many sets in one weekend was managing the emotional performance of other artists’ songs.
“It’s an interesting balance to go between music you’ve written and the music you’re learning that somebody else has written,” says Cox. “You have to manage your emotions within all of it.”
Despite his long-standing relationship with MacInnis, Cox was surprised when In The Breaks was invited to perform a set. He was impressed by the audience’s warm reception for In The Breaks.
“People loved [the performance]. It was a bit of a wild-card pick, and it went extremely well,” says Cox. “The experience was magical. Everyone [at Blueberry Jam] is so down to earth; it feels like how I imagine Woodstock would have felt.”
A historic community
One of Blueberry Jam’s main goals, MacInnis says, is to give back to the Cape Breton music community.
“I attribute everything about music to Mabou,” he says. “There’s something about the preservation of the Celtic spirit that really grounds music. It’s approached first as a community before it’s ever thought of as a business.
“To bring the music in Nova Scotia home to these people in Mabou ... is a pretty big honour. I’m glad to do it in a way that I think is true to the people and culture there.”
For Cox, the main stage at Blueberry Jam held personal significance.
He says the family that originally lived on the farm near the stage picked his grandmother up at the train station in Mabou, N.S.
“Being on stage at Blueberry Jam, if I looked to my right, I could see the farm where she moved to in 1951, when she settled.”
Cox says playing so close to the farm was a powerful experience.
“It was an incredibly gratifying and valuable experience for me, personally as well as musically,” says Cox. “I wrote a song about my grandmother, and I got to play it there and tell that story on stage.”

Six shows, one weekend
Most recently, Cox played with six different bands at Blueberry Jam, an annual music festival in Mabou, N.S.
Local musician Rankin MacInnis, the festival’s organizer, has a history of collaborating with Cox.

Halifax is at the forefront of global marine CO2 removal

Haligonian company plans to remove 1 billion tonnes of carbon dioxide by 2035

By Lukas Kohler, features editor
The waters of the Halifax Harbour have become a testing ground for new approaches to fighting climate change, as Haligonian researchers look for ways to remove carbon dioxide from the atmosphere and store it in the ocean.

Ocean Alk-Align is a project currently operating worldwide that aims to accurately measure how much CO₂ is removed from the atmosphere and destroyed in the ocean.

The project often partners with Planetary Technologies Inc., a marine carbon dioxide removal company that works in the Halifax Harbour.

Alk-Align does not aim to prove or disprove Planetary’s marine carbon dioxide removal methods. It’s a collaborative, independent research entity from the company.

Planetary is restoring the Bedford Basin to normal alkalinity levels, using multiple alkali “feedstocks” — or the raw materials used to produce alkalis — as an “antacid,” according to Will Burt, vice-president of science and product at Planetary.

Burt says alkali neutralizes acid in the ocean, which in this case is carbon dioxide. When water has less carbon dioxide than in the air, additional carbon dioxide is driven into the ocean.

Among global attempts at accelerating the rate of carbon dioxide removal through the ocean, Planetary is the leading company attempting ocean alkalinity enhancement worldwide, according to CDR.fyi Inc., a carbon-removal industry database.

“The biggest ocean project in the world is in Halifax, and the



The boat, Eastcom, with Dal researchers on board in the Halifax harbour during Sept. 2023. (Image courtesy of Dalhousie Ocean-AlkAlign team)

since the beginning of the industrial era.

According to the Nova Scotia Legislature, a sink is any reservoir that absorbs more carbon than it releases.

Two kinds of sinks — natural and artificial — can remove carbon from the atmosphere.

Emile Weber, a recent Dalhousie University graduate, is working on the Alk-Align project.

“It’s been really interesting to

alkalinity enhancement is the risk of increased sediment on the bottom of the sea, which may affect mineral compositions.

“As [feedstocks] settle on the sea floor, they could change the grain size and the permeability of the bottom,” Algar says. “That could affect the organisms that live there.”

Katja Fennel, Alk-Align’s lead principal investigator and Dalhousie University professor and researcher, says that a significant fraction of the feedstock, Planetary’s alkalinity addition to the ocean, settled out and accumulated in the depths of the Bedford Basin in 2023.

“That led Planetary to re-evaluate the type of feedstock,” she says. “So they now use feedstock that’s much more soluble, and we don’t think the feedstock they use now settles in the cumulus in Bedford Basin.”

Julie LaRoche, a Dalhousie professor in the department of biology who researches the ecological effects of research done in the Bedford Basin, says her team has not seen anything troubling.

“We’re doing microcosm experiments, taking the Bedford Basin water, bringing it into the lab, and then doing some treatments on it,” says LaRoche. “We add what Planetary is adding, and then we look at the plankton.”

She said the treatments have not shown major effects on biology, but she still isn’t certain that there are no ecological effects.

Some of the other approaches to carbon dioxide removal

Another company in the Halifax Harbour, pHathom Industries, is using a different approach to carbon removal.

Ricardo Arruda is a post-doctoral researcher at Dalhousie and a senior scientist at pHathom who

focuses on ocean measurements of temperature, salinity, pH and alkalinity. He says the main difference between pHathom and Planetary is the process for storing carbon.

For pHathom, carbon removal happens inside a reactor and is later stored in the ocean. While at Planetary, the removal is done directly in the ocean.

The method used at pHathom is a point-source carbon dioxide removal system, meaning the actual removal happens outside of the ocean through the accelerated weathering of limestone inside a

of many techniques.

He also says alkalinity enhancement must be more cost-effective to facilitate scaling.

According to CDR.fyi, over \$12.4 billion has been spent to remove 49 million tonnes of CO₂ from the ocean and sold as carbon credits.

“The reality is that in order for people to take up and buy this carbon, as they do with forestry credits, [carbon credits] just need to be cheaper,” he says.

Fennel says scaling Planetary’s method requires implementing the alkalinity solution in more locations. To do this, she says, Planetary would need to build locations to deploy enhancement and source feedstock effectively.

Why Halifax?

Burt, who was the first oceanographer with Planetary, says the project started in Halifax because of the city’s extensive ocean expertise. The company’s initial tests were through Dalhousie.

Planetary currently deploys alkaline feedstock through Tufts Cove Generating Station’s turbine cooling system, which pulls harbour water into a cooling loop that returns to the ocean.

Alk-Align used a tracer dye in 2023 to model the dispersion of solutes through the basin and the flow through the harbour due to tides, winds and currents before applying alkalinity to the ocean.

“Just before [the water] goes back out into Halifax Harbour, that’s when either the dye or the mineral feedstock is being added,” says Fennel. “That’s where it dissolves and dilutes, and that’s what we’re simulating. Then, in the model we can also simulate other locations.”



(Image courtesy of Will Burt)

most successful, and the most well-discussed [research] in the whole ocean science community is in [Halifax’s] backyard,” says Burt.

To date, Planetary has sold credits representing 130,000 tonnes of carbon dioxide removal from the atmosphere worldwide, according to the database. Planetary aims to remove one billion tonnes by 2035.

The ocean is the largest carbon sink for human-caused emissions, having absorbed roughly 40 per cent of carbon dioxide emissions

see the public’s engagement and interest with [the project],” says Weber. “It’s also been really great to see them put such effort into having community outreach projects and to have people engaged and interested in it.”

Should we be concerned?

Christopher Algar is a Dalhousie professor researching sediment and the impacts ocean alkalinity enhancement might have on the sea floor. His main concern about

“The most well-discussed [research] in the whole ocean science community is in [Halifax’s] backyard.”

weathering reactor.

Once pHathom’s system converts atmospheric carbon to a stable solution, the bicarbonate is stored back in the ocean.

This is just two of numerous approaches to alkalinity enhancement, which is only one of the many methods of carbon capture and removal.

How could this be applied worldwide?

Burt says ocean alkalinity enhancement is widely considered to be the most scalable method, but the solution to carbon dioxide removal will be a combined portfolio

SPORTS

Metalfab champion Jon Greenwood joins Dalhousie as men’s hockey head coach

After leading the Truro Bearcats to a championship last season, Greenwood takes on a new challenge coaching the Tigers



Jon Greenwood hoists a championship trophy on Apr. 27, 2026. (Image courtesy of Zachary Boone)

By Dylan Buckman, sports editor

Truro may have won a championship banner last season, but their former bench boss has a new team to call home.

On April 30, the Truro Bearcats announced that Jon Greenwood, the team’s head coach, would join Dalhousie University’s men’s hockey team as their new head coach. Greenwood replaces Dal’s former head coach, Chris Donnelly, who served the Tigers for 15 seasons.

first went there, and obviously it was pretty rewarding in the end,” says Greenwood.

Cindy Tye, Dal’s director of athletics and recreation, says that Greenwood brings a strong background and experience across many levels.

“His recent success with the Truro Bearcats speaks for itself,” says Tye. “With those experiences come connections that assist in recruiting and attracting top student-athletes to Dalhousie.”

the Saint Mary’s University men’s hockey program until his departure in 2024.

He says his goal is for every player to leave the program with a degree from Dalhousie in their pocket and a chance to keep playing at some professional level.

“You have your degree and your backup plan for life, but play hockey as long as you can because... you’re not going to be able to play forever.”

Greenwood’s Early Career

Greenwood’s coaching career first began at the Junior A and B level while he studied for a teaching degree at the University of Maine at Fort Kent.

He continued to develop as a coach in Charlottetown before moving to Cole Harbour, N.S., where he coached at the under 18 level for a couple of years. Eventually, he made the jump to major junior hockey in 2014, where he served as the Halifax Mooseheads assistant coach for seven seasons.

“You get to meet a lot of people along the way, and I had a lot of people that helped me out over the years by giving me their time, says Greenwood. “I was pretty lucky.”

The Tigers finished last season at the bottom of the AUS with a 2-28 record. As the team prepares for a new season, Greenwood hopes they will grow while staying

disciplined and structured.

“We want to be the most improved team in the league,” Greenwood says.

Also joining the Tigers from the Bearcats is Jake Todd, a first-year arts and social sciences student and forward. Todd says fans should be excited about the coaching changes coming to Dal.

“I don’t think [other teams] have the coach that we have, and they don’t have coaches willing to go all the way to push the limits like Jonny will for us,” says Todd.

Liam Welsh, a first-year management student and forward for the Tigers, also played under

How does Greenwood handle the adversity?

The last time the Tigers clinched a playoff spot in the AUS was during the 2021-22 season. Greenwood hopes that he will help the Tigers win games.

In Greenwood’s first year with the Bearcats, the team started their season with eight losses.

Greenwood says that his focus with Dalhousie is to create positive team chemistry while staying competitive on the ice.

“It’s about improving the overall environment and mood and atmosphere here as much as possible,” he says.

Greenwood found success in his second year as the Bearcats went 34-14-3 during the MHL regular season and ultimately won the Metalfab Cup.

“He pushes people to their limits,” says Todd. “Everyone just gets better when they’re surrounded by Jonny.”

Greenwood begins his coaching career at Dal on new ice as the team gears up to play their first game on Oct. 9 in the newly built Oulton-Stanish Centre.

“We would love to see the rink full of students, for alumni to come back and support the team, to put on a good show and give them a team that they’re proud of,” says Greenwood.



Hockey players scrimmage at the Oulton-Stanish Centre at Dalhousie in Halifax on Aug. 5, 2026. (Cate McPhee/The Dalhousie Gazette)

Greenwood spent the past two seasons as the Bearcats’ head coach. On April 27, the Bearcats won their fifth Metalfab MHL Cup.

“It was a big challenge when I

For Greenwood, the decision to join Dalhousie also marks his return to Atlantic University Sport. For three seasons, Greenwood served as an assistant coach for

“We want to be the most improved team in the league.”

Greenwood last season.

“When he first started coaching me two years ago, his professionalism — no matter who he’s talking to — his organization and his consistency stood out right away,” says Welsh.

Anna Pendergast-Stammberger inducted into Canadian Basketball Hall of Fame

After more than 40 years in basketball, Pendergast-Stammberger will be immortalized in the Hall of Fame



Anna Pendergast-Stammberger listens to feedback from a coach at the Dalhousie Fieldhouse in Halifax, Nova Scotia, during the 2018-19 season. (Image courtesy of Dalhousie University Archives)

By Ryan Bradbury, assistant sports editor

On Aug. 20, Anna Pendergast-Stammberger was inducted into the Canadian Basketball Hall of Fame, putting an exclamation mark on an incredible career as a player and a coach.

Pendergast-Stammberger, a Kensington, P.E.I., native, had an illustrious career. She played five seasons for the Dalhousie University Tigers basketball team, spent 10 years on the Canadian women’s national team, and played 18 years in Germany in the easyCredit Basketball Bundesliga, where she spent time both as a player and coach.

She finished by returning to her roots, coaching the Tigers’ women’s team for her final 12 years on the sidelines.

“[The school was] just a huge impact on my life. I can hardly find the words for it,” said Pendergast-Stammberger. “Dalhousie is very important to me.”

Despite her lack of technical basketball knowledge, Pendergast-Stammberger proved to be a scholar of the game.

Carol Rosenthal played with Pendergast-Stammberger for the last few years of her collegiate career.

“As a teammate, she was probably the hardest worker, loyal to the team and driven,” says Rosenthal.

“Her trajectory was unparalleled by anyone that I’ve ever been around.”

As Pendergast-Stammberger put in the work, her name was put forth for the Canadian national team.

“I had no intention or false hopes of making the national team,” says Pendergast-Stammberger. “I went there to learn because my thing was always to get better. I wanted to improve.”

“Her trajectory was unparalleled by anyone that I’ve ever been around.”

At the tryouts, her grit and determination differentiated her from other players and caught the attention of Don McCrae, the head coach. Pendergast-Stammberger says:

“[McCrae] said the first two days he didn’t really notice me. I didn’t stand out. Then on the third day when everyone else was tired or on the sidelines nursing a little injury here or there, he noticed me as a big, strong, fit player who had a

good motor,” she says. “He named me as one of the alternates, which just blew me away.”

Pendergast-Stammberger was granted the opportunity to compete at the 1984 Olympics, becoming the first woman from Prince Edward Island to do so.

“I failed my way to the Olympics,” says Pendergast-Stammberger. “I didn’t make the provincial team. I didn’t make the Canadian junior National team when I tried out.

“Everybody said I wasn’t going to make the Dalhousie team. People were always saying that I wasn’t good enough, but I always persevered and pulled through with my competitive spirit.”

That competitive spirit served her well in her career, as she found herself competing all over the world, ultimately landing in Germany.

Her son Sven Stammberger was born there and had the opportunity to watch her compete for the Bundesliga team, BG Rentrop Bonn.

“The biggest memory I have is watching her games and watching her being the player and coach for a top division pro team in Germany,” says Stammberger.

“To me it was just normal as it was her job, but looking back at it it’s pretty cool.”

Tigers take on the Baha Mar Hoops Summer League

Dalhousie’s men’s basketball team faced NCAA D1 talent



The court where the team played during its trip to the Bahamas is pictured in Nassau, Bahamas, on Aug. 3, 2025. (Image courtesy of Lydell Husbands)

By Ryan Bradbury, assistant sports editor

The Dalhousie University Tigers men’s basketball team prepared for their 2026-27 campaign by competing at the Baha Mar Hoops Summer League, facing new and competitive National Collegiate Athletic Association teams in Nassau, the capital city of the Bahamas.

The Tigers went 1-2 over a span of three days, while taking on Division 1 schools such as Valparaiso University and Georgia Tech.

Dalhousie fell to Valparaiso 90-70 before defeating the Nassau-based Commonwealth Bank Giants 113-72. The Tigers then pushed Georgia Tech to overtime, eventually falling 90-89.

Lydell Husbands is headed into his fifth season for the Tigers. He finished last season after averaging a little over 12 points per game and finishing the season as an AUS Second Team All-Star.

“It was like the trip finally made it out of the group chat when we found out we were going,” he says.

Husbands says the tough competition was valuable for the team.

“[Our performance] shows us that we can play with anybody, especially in Canada, because there’s nothing that we’re going to see that’s going to be as good as the teams that we played.”

Despite winning one of three games, Husbands believes the experience and time with the team will prove to be invaluable.

“The biggest take-away for me was that we have a good group of guys. It’s always the most important thing,” says Husbands. “You’re in for a long year if guys don’t like each other or certain guys don’t get along, but we had none of that.”

Ukiah Best, a second-year point guard for the Tigers, echoed Husbands’ sentiment.

“I think it was a real learning

experience — just seeing what we need to improve on and how we can work better together as a team as we get to know each other more,” Best says.

“It was like that trip finally making it out of the group chat when we found out we were going.”

The Tigers are coming off a season where they went 7-13 and are looking to turn the page as they gear up for the U Sports men’s basketball Final 8 tournament, which the Tigers will host in Halifax at the Scotiabank Centre. As the hosts, Dalhousie will be granted automatic admission into the tournament.

“We can do some serious damage, because we’re looking like a really good team and we’re going to have a really strong year,” says Glen Cox, a recruit of the Tigers.

Cox, in his fifth year of eligibility, is looking to make his mark with the Tigers this year.

“It’ll be good to see what we can do against teams in our own league after putting on a good showing against teams like [Valparaiso and Georgia Tech].”

The Tigers play their next exhibition game against the University of King’s College on Sept. 17, where they will be looking to expand upon what they learned in the Bahamas.

The next generation of Tigers has arrived on campus

Rookie Tigers prepare to make their debuts

By Dylan Buckman, sports editor

As the 2026-27 varsity season kicks off, rookies are making the jump from junior careers to the Tigers.

For these athletes, the first steps are about building connections, finding the balance between student and athlete and learning what it takes to wear the Tigers logo.

Cindy Tye, Dal’s director of athletics and recreation and the head coach of the women’s soccer team, says the university and Halifax have a great reputation among incoming athletes.

“We spend a lot of time on recruiting and trying to attract a good fit inside our programs,” she says. “It’s exciting to have them come to campus and watch them get adjusted.”

Ben Salkauskas

One of those athletes is Ben Salkauskas, a Dalhousie psychology student and new point guard for the men’s basketball team. He says the program’s past successes and positive remarks he has heard about the city and university drew him to Dalhousie’s program.

“I definitely felt like this would be a place where I could continue to pursue my academic and basketball careers and reach my full potential.”

The six-foot-two Calgary native

spent the last two seasons with Gogebic Community College in Ironwood, Mich., a small school located about a five-hour drive from the Canadian border. In his sophomore season, he averaged 13.0 points per game and shot 42 per cent from three-point range.

He finished last season as the team’s MVP and earned himself First-Team All-Region honours from the National Junior College Athletic Association’s Region 13.

“I’m just really trying to take it one day at a time, and hopefully end up a much better basketball player, a much better student, a much better person than I was when I started,” he says.

Anna Kahlhammer

Ana Kahlhammer is a first-year master’s student in kinesiology who brings international experience to the women’s hockey team this year.

During her undergrad, Kahlhammer played for Maryville University in St. Louis, Mo., for three seasons. Before that, she played two years in Finland after she graduated from high school.

But more recently, the 24-year-old forward spent last season back at home in Austria playing at the international level for the VSV Lady Hawks II, where she scored 12 points in five games.



Ana Kahlhammer and Max Mitchell, new additions to the Dalhousie Tigers, pose on a basketball court at the Dalplex in Halifax on Sept. 5, 2025. (Dylan Buckman/The Dalhousie Gazette)

She will make her Canadian hockey debut when she hits the ice for the Tigers in October. “The focus in Austria is more

physical, and in Finland it’s more on the skill level — and in America, it was always focused on the game.”

Kahlhammer says the decision to play for the Tigers was a perfect fit because of her degree’s length and years of eligibility left.

“I’m really looking forward to being here, playing hockey here. It’s a big opportunity,” says Kahlhammer.

Max Mitchell

Max Mitchell, a first-year medical science student, has a set idea for what he hopes to accomplish while representing Dal’s track and field team.

“My goals are to compete in three events — high jump, long jump, and triple jump — and to get a personal best in all three events,” he says.

Mitchell comes to Dal with a personal record of two metres in the high jump, 6.61 metres in the long jump and 12.71 metres in the triple jump.

Mitchell says he is also looking to branch out and participate in more events.

“I want to push myself outside of my comfort zone; my biggest goal is to put myself out there more and try to experience as much as I can,” he says.

He says one event he wants to try is the pole vault, something he’s never done before.

Tigers men’s soccer team prepared to defend AUS title

After losing key veteran players, young players need to step up

By Dylan Buckman, sports editor

Winning a championship is difficult; defending it one year later is harder. After a triumphant playoff run, the Tigers enter the 2026-27 school year with a title to defend.

The team finished second in the Atlantic University Sports regular season standings last year, before facing Cape Breton University’s Capers in the championship final. Dalhousie University striker Mohammed Wahdan scored the winning goal in double overtime to complete the win, and Dalhousie secured their 14th AUS championship.

The Tigers advanced to the 2025 U Sports men’s soccer championship, but were defeated in the quarterfinals.

“It was just amazing,” says Wes Hawley, the team’s assistant coach. “As a player, I got that feeling of winning the AUS championship.”

Hawley, entering his sixth year as an assistant coach, played with the Tigers during their 2008 championship run.

The Tigers are looking to build momentum and continue off last year’s championship run for a repeat.

Mohammed Tolba, a third-year medical science student and striker for the men’s soccer team, says that last year’s run was an unforgettable experience.

“Our group was just so tight-knit and so close together; that made



Dalhousie Tigers men’s soccer players celebrate after scoring the opening goal of the game at Wickwire Field in Halifax on Sept. 6, 2026. (Lukas Kohler/The Dalhousie Gazette)

it such a fun, unforgettable experience for everyone,” Tolba says.

Tolba says that the AUS trophy is in the team’s dressing room for the athletes to admire ahead of practice and game time.

“It serves as a reminder every day of what we’re here to do; all the guys coming in know what we accomplished last year.”

Many members of last year’s

championship team left the Tigers after the season.

Among those not returning are defender and captain Jack Ellis and goalkeeper Sinclair Astridge, the latter of whom signed a contract with the Halifax Wanderers FC.

“We lost a couple of big leadership guys from last year. It’s pretty important to have a leadership perspective,” says Kysac MacDonald, a

commerce student and defender for the men’s soccer team. “These pre-season games are great, showing [young players] what AUS is all about.”

Despite the roster changes, the team enters the season as the defending AUS champions and has developed their line system throughout the off-season.

“We are a completely new group

who have to come in with that same hunger, that same drive to win another championship,” says Hashimoto.

Ben Hashimoto, a fourth-year commerce student and striker for the men’s soccer team, says that the team is ready for another impactful season and that he’s never seen a group more locked in.

“It’s important just to stay level-headed,” says Hashimoto. “We are not riding the high of last year, but trying to create a new one.”

The team’s head coach, Alan Jazic, is stepping into his sixth year as head coach of the Tigers. Last year,

“It serves as a reminder every day of what we’re here to do.”

Jazic not only coached his team to an AUS championship but also won the AUS’s award for coach of the year.

“He really holds people accountable and gets the best out of people in a tough-love kind of way,” says Hawley.

ARTS & CULTURE

Neon Dreams come true at DalFest

DalFest opener returns to festival as a performer



(Images courtesy of Neon Dreams)

**By Mia Phillips,
arts and culture editor**

In 2012, Adrian Morris, the lead singer of Neon Dreams, attended DalFest to see the Toronto band, Keys N Krates. Fourteen years later, Morris and the other half of Neon Dreams, Frank Kadillac, prepare to perform on that same stage.

A blend of various and vast genres, Neon Dreams finds inspiration in whatever they are listening to at the moment. Whether that's folk, Indigenous rock, alt-pop or alt-rock — their music is a melting pot for any and every type of sound.

Their inspirations may be unpredictable, but their performances aren't. Morris says Dalhousie University audiences can expect an

uplifting and hopeful presence from the duo.

"When you leave the show, you feel like there's a lot of love," says Morris.

The duo will open for the Beaches on Sept. 11 at DalFest, the Dalhousie Student Union's largest annual event.

They have been in bands together since high school when Morris was 15 and Kadillac was 16, but it wasn't until their early twenties that they formed Neon Dreams.

"At that point, all our bands had broken up," says Morris. "We just decided to start producing music."

Together, Morris and Kadillac became engrossed in making elec-

“When you leave the show, you feel like there’s a lot of love.”

tronic dance music, but only played their songs to friends and didn't perform publicly. It wasn't until 2013, when a friend approached them with a last-minute plea to perform, that they finally show-

cased their new music to audiences.

"Before the show, we needed a name real quick, and we came up with Neon Dreams just to go play the show," says Morris.

Morris remembers receiving a whole new reaction from the audience during Neon Dreams' debut.

"It was the first time anybody had ever respected us," he says. "There's a difference between 'Oh good job' and 'That was amazing.'"

Before the show, Morris and Kadillac had no intention of becoming a band, but they reconsidered after the performance's positive response.

"It came from just doing a favour for a friend," says Morris.

Interested in success beyond the Halifax music scene, Neon Dreams hopped in their van and drove all over the country to promote their music.

"We had nothing but the lint in our pockets and some lobster keychains and gave [our music] to radio stations hoping they would play our music," says Kadillac. "That was how we broke out."

During COVID-19, Morris and Kadillac were in a transitional period with Neon Dreams, having just wrapped up their first-ever U.S. tour. The two now wanted their music to reach an international audience. That's when Morris began to notice an influx of streams on their songs from South Africa.

"The point we really knew something was connecting was [when] all of a sudden we were getting hundreds of messages from kids in South Africa," says Morris.

In 2021, Morris and Kadillac embarked on their first tour there.

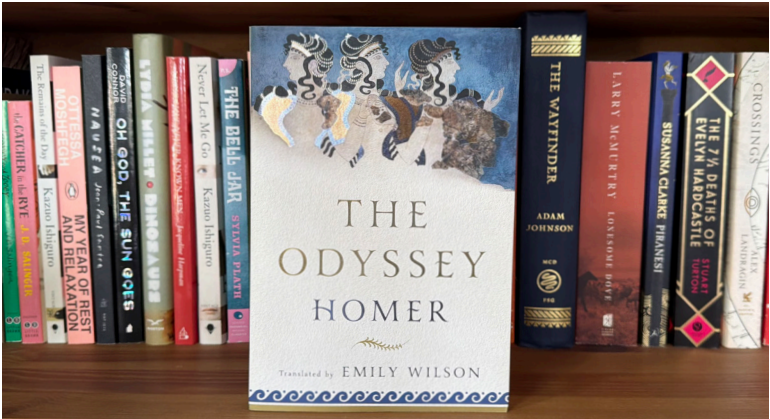
"It was like nothing I've ever experienced before," says Morris. The experience changed their lives, and now the group splits their time between Canada and South Africa.

During their first trip to South Africa, Morris and Kadillac wrote their song, "Little Dance," inspired by the magic of their experience.

"[The song] holds this special moment in time for me in my life that I will always cherish and remember," says Morris. "It's one of the most important moments in my entire life."

How Christopher Nolan has retraced the steps of Homer's *The Odyssey*

Criticism has arisen around Nolan's *Odyssey* adaptation due to thematic changes



A copy of *The Odyssey* translated by Emily Wilson on Aug. 31, 2026. (Isabel Duque/The Dalhousie Gazette)

**By Jacqueline Graif,
assistant arts and culture editor**

Nolan's 250-million-dollar blockbuster, *The Odyssey*, hit movie theatres on July 17. Since then, academics and critics have criticized the film for its departure from the original Homeric tale.

Emily Wilson, acclaimed translator and Ivy League classics professor, was the first woman to translate *The Odyssey* into English. Following the release of Nolan's film, she wrote a review critiquing how the movie disregards its

source material. Wilson calls the film a "combination of grandiosity and superficiality," explaining how far Nolan has strayed from the Homeric tale.

Jack Mitchell, a classics professor at Dalhousie University, taught a class last term about the epic poem in translation.

"In terms of its degree of faithfulness to the original, it takes some pretty major liberties with the themes as much as anything else," Mitchell says. "[Nolan's *Odyssey*] is dealing with issues which

the director wants to talk about for the modern world ... It's an ancient story through a modern lens."

Odysseus is the most changed character in Nolan's adaptation, according to Mitchell. The protagonist, portrayed by Matt Damon, becomes a modern version of his Homeric self. He loses his sense of deception, trickery and unfaithfulness, all crucial traits to the character in Homer's original tale.

"In the poem, Odysseus is not a good man in modern terms," says

Continued on page 20

Continued from page 19

Mitchell. “He’s a liar, he’s a deceiver, he’s a master of trickery, and those are not things that we associate with heroism today.”

He also regrets sacking Troy in the film, which Mitchell says changes the narrative about Homer’s iconic gods.

“It’s true that in the poem, the Greeks commit a lot of atrocities when they sack Troy, and that’s one of the reasons why the gods turn against them ... it’s not really because of sacking the city so much or killing everybody, it’s because of their disrespect for the gods,” says Mitchell.

A majority of the changes in Nolan’s film lead back to the missing gods in the plotline. Mitchell says these gods are incredibly essential to Homeric poetry.

The film, however, has done miraculously in theatres, reaching over \$1.6 billion in global box office receipts and has become the all-time highest-grossing R-rated movie.

Dalhousie Film Society co-president, Joaquin Rosal, has seen the movie four times in theatres since its release.

“The first time, I went through it with more of a critic’s perspective, but then the third and the fourth times, I just really tried to appreciate what it is that he’s just trying to give to us,” he says. “It’s no longer, ‘I’m Christopher Nolan adapting *The Odyssey*,’ it’s Nolan’s *Odyssey*.”

Themes of Christianity

“You almost get the feeling this is a kind of an atheist version of *The Odyssey*,” says Mitchell.

Aliyah Daya, a third-year classics student at the University of King’s College, says Nolan’s version of *The Odyssey* felt religious because of the lack of of Greek gods in the film.

“Odysseus makes a comment about how the gods are supposed to remind us of what’s good in the world, but I realized that’s not how they view the gods,” she says.

“That’s a really Christian way of viewing divinity.”

Daya says that the guilt Odysseus feels throughout the film also resembles Christian values.

Two notable gods are physically missing from Nolan’s work: Zeus and Hermes. The two Olympians assist Odysseus’ personal journey in Homer’s tale.

“It’s no longer, ‘I’m Christopher Nolan adapting *The Odyssey*,’ it’s Nolan’s *Odyssey*.”

Mitchell says that Nolan’s exclusion of the gods gives the film a modern tone. The gods are almost brought down to Earth, instead of existing solely at the height of Mount Olympus.

“It’s just impossible to imagine an ancient epic without the gods,” he says.

The women in the story are also portrayed as vessels for Odysseus, rather than challenges to expand his personal journey.

Mitchell says that Circe is not as divine as in the original poem, with her frightening nature being the focus of her character in the film. Mitchell also assesses that Calypso is meant to be in unrequited love with Odysseus, and carefree in the poem, but is rather unjoyful, and a “beachcombing, late 40s babe type.”

As Nolan’s *Odyssey* has popularized the story itself, Mitchell is glad that more of the general population are interested in ancient Greek literature and history.

Maritime produced *The Last Days of April* and *The Snake* come to AIFF

A spotlight on Maritime movies screening at AIFF



A banner advertising the Atlantic International Film Festival on Spring Garden Road in Halifax on Sept. 4, 2026, outside the Park Lane Mall, which includes the Cineplex that will host the festival from Sept 16-23. (Jonas May/The Dalhousie Gazette)

By Mia Phillips,
arts and culture editor
The Last Days of April

It began with an Instagram post. At first, April Hubbard had decided to keep her decision to apply for medical assistance in dying within her close circle of friends and family, but then she realized how unique her story was.

The shame associated with access to MAID inspired Hubbard to post on Instagram about her decision; if it meant lending comfort to someone in a similar situation, it would be worth sharing.

Her post caught the attention of filmmaker siblings Ree and Meaghan Wright, who later reached out to Hubbard to meet.

They arrived at Hubbard’s Halifax apartment with flowers and food.

“At the end of that three-hour visit, they said they were looking for projects and felt my story could be a wonderful subject for a documentary,” she says.

Filming began within a couple of weeks of their initial meeting. By then, Hubbard had received approval for her MAID application.

The documentary follows how her life changed once she had a “safety net” in place.

MAID is often a controversial topic, especially among people with disabilities. As a disability advocate, Hubbard hopes this documentary will shine a light on the realities of her choice.

“I hope people, by watching this film, will understand that this is a serious choice that some are making, but it can bring so much peace

to an individual who has been suffering for years.”

“We finally have a way to take back a little bit of our autonomy and to say, ‘No, I’ve fought long enough, and I’m ready to go.’”

The Last Days of April has one showing at the Atlantic International Film Festival on Sept 18.

The Snake

After a successful premiere at the South by Southwest film festival, actress Susan Kent and filmmaker Jenna MacMillan anticipate their film’s Canadian premiere at AIFF.

Kent and MacMillan became

set out to tell the story of Jamie, an ungovernable woman.

The film follows Jamie (Susan Kent) who, after a fight with her mother, finds herself evicted, her boyfriend dumps her, and she begins to pursue a relationship with her best friend’s husband.

For viewers, this film is an inkblot test. Everyone will see something different in the lead character of Jamie.

The story took a year and a half to craft and many iterations before Kent landed on the final version.

She credits MacMillan’s guidance during the writing process, likening her to the water’s current behind a boat, propelling its path in the right direction.

“I’ve often said [this movie] is like a tonal tight grip, because it’s very funny but it does deal with serious themes,” says Kent.

Their personal friendship and shared vision for the film allowed them to reach creative depths they possibly wouldn’t have achieved otherwise.

“By the time we got to the shoot, I felt like we had our relationship dialled in,” says MacMillan.

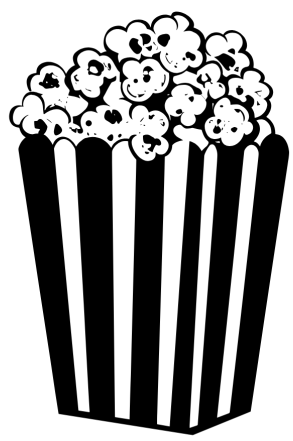
Filming for *The Snake* took place in Prince Edward Island over the course of just 16 days.

As a P.E.I native herself, MacMillan has made it her mission to grow the industry there.

“It was pretty cool to shoot my first feature as a director in the streets I grew up in.”

The Snake has one showing at the Atlantic International Film Festival on Sept 19.

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Fringe forever: Halifax Fringe Festival returns for the 36th year

A look into the ‘artist-first’ festival



Attendees gather at the 2025 Halifax Fringe Festival in Halifax. (Images courtesy of Stoo Metz)

By Sophie Bolan-Campbell
Want to explore more arts on the fringe? Here’s your chance!
Atlantic Canada’s largest performing arts festival kicks off Sept. 3 and runs until Sept. 13. This year marks the Halifax Fringe Festival’s 36th anniversary.
Organized by the non-profit Canadian Association of Fringe Festivals, the association aims to empower independent artists in Halifax and will feature 51 productions and over 250 individual performances.

From East African rhythms to aerial circus performances, the festival offers performances that transcend conventional genre boundaries. The Halifax Fringe is inspired by the Edinburgh Festival Fringe, a Scottish tradition that emerged in Edinburgh after the Second World War.
“It’s a great place for established artists to experiment and try out new forms of performance,” says Jake Planinc, festival director of the 2026 Fringe. “Often emerging artists — young students who are

graduating from Dal or from King’s who are making work on their own for the first time — gravitate towards the Fringe as a platform to support their work.”
It’s called fringe theatre because it differs from traditional theatre; it’s not curated or censored. The fringe philosophy is one of inclusivity: there is no selection committee — with artists selected via lottery — and no judges’ panel, allowing artists to perform in an unjuried setting.
The selection lottery isn’t

completely random, as festival organizers reserve half of the performance slots for equity-seeking or equity-owned artists.
Another way the festival supports artists is financially; all box-office revenue goes directly back into the artists’ pockets.
“As a non-profit, we’re really artist-first,” says Planinc. “We want the artist to get as much in return as they can from the work that they’re putting in.”
Jamey Piedalue and Elisa Gay Harley are two artists presenting

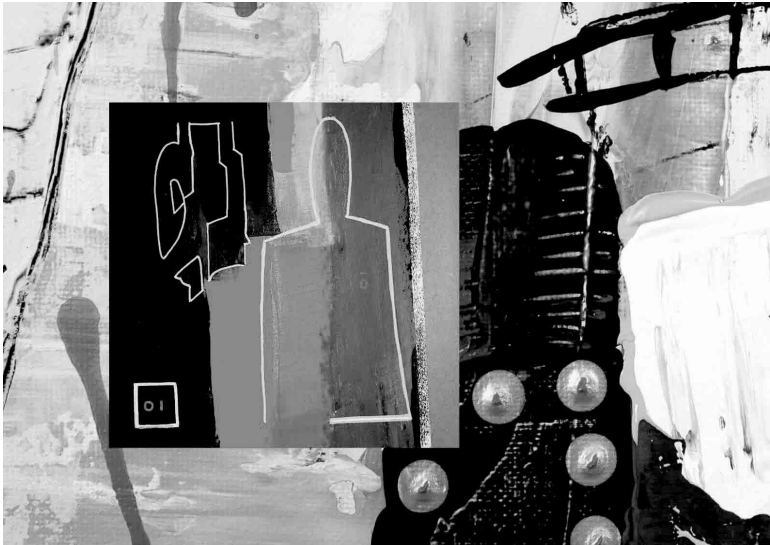
the album *Magic and Loss* by Lou Reed, through both poetry and music.
Piedalue remembers participating in fringe festivals that hosted five performances in the same small venue.
“In the past, fringe festivals in Canada felt like a lemonade stand compared to now,” says Piedalue.
Although Harley and Piedalue are new to the Halifax music scene, the festival has given them a platform to connect with other artists and musicians.
“We have been blown away by the beauty and kindness that we both received this year,” says Piedalue. “Fringe theatre is unique because it is democratic; all artists are given a chance to play their craft.”
Roz Browne, a storyteller from Boston, is reconnecting with her Halifax roots by participating in the festival. Through her humorous performance in *In Search of Black People*, Browne wishes to convey that we are all more alike than different.
“We need to embrace our differences,” she says. “Putting on creative projects identifies and shows social injustice in the world.”
The festival is growing in both scope and size with a recent increase in operating funding from the city, the province and a partnership with Neptune Theatre.
“The Halifax Fringe festival is a festival for everybody, both as an artist and an audience member,” says Planinc.

Building new legacies with Black North American artists at Dal’s newest art showcase

New exhibitions about the chaos of being human and reflection on identity and belonging begin Sept. 11

By Jacqueline Graif, assistant arts and culture editor
Five Black North American artists are having their work featured across two exhibits at the Dalhousie Art Gallery.
Exhibitions “Roger Mooking: SoundBites” and “Burnt Sugar Blue” will run alongside each other at the gallery from Sept. 11 to Nov. 8.
“SoundBites” features work by Roger Mooking, a Juno Award-winning musician, chef, author and artist. He describes the installation as an interactive and immersive portal about the chaos of being human.
The exhibit originated as a music album in 2023, made for “an attention-deficit world” with 19 tracks shorter than 90 seconds, according to Mooking’s website.
The album then led to the collaborative book, *Curious Sounds: – A Dialogue in Three Movements*, which he wrote alongside Francesca Ekwuyasi, the curator of “Burnt Sugar Blue.”
“The book was born out of wanting to have an art gallery exhibit in your palm,” Mooking said in an email to the *Dalhousie Gazette*.
The book’s exhibit vibes have

now materialized at Dal. It ties in visual arts, music, text and moving images as ideas connect through chaotic and immersive experiences while remaining united by a shared world of short attention spans.
This is the exhibition’s first national tour since it opened at the Art Gallery of Hamilton in 2024. Mooking says the exhibit is meant to show his own reflection of the world.
He hopes pieces of the show will resonate with or challenge its audience as it’s meant to “mirror the madness of living,” and lets its viewers “latch onto strings of thought that [are] seemingly disparate but very connected.”
“Burnt Sugar Blue” showcases art from four Black, female artists
The exhibit curates a space for Black female artists to share their ancestral knowledge and demonstrate how the contemporary world shapes an understanding of self and belonging. It is Ekwuyasi’s second exhibit inspired by the history of sugar and the Black Atlantic.
“I want to spend time with these artists’ work in a space and see what conversations emerge between the pieces, between the



Installation view of Burnt Sugar Blue and Roger Mooking: SoundBites at the Dalhousie Art Gallery in Halifax, Nova Scotia. (Image courtesy of Dalhousie Art Gallery)

artists,” says Ekwuyasi.
“Burnt Sugar Blue” features four female Black North American artists: Stina Baudin, Adama Delphine Fawundu, Bushra Junaid and Christina Leslie, who all share their work and voices in a collective conversation about their ancestry and their identities.
Ekwuyasi spent time in Osogbo, Nigeria, learning about the process of creating indigo dye, which inspired the “Burnt Sugar” exhibition.

“Burnt Sugar Blue” began as “Burnt Sugar” at the Critical Distance Centre for Curators in Toronto in 2024. The title was modified to include the history of sugar in the Atlantic slave trade, as well as the historic significance of the indigo-dye process.
“People were enslaved because of their knowledge of indigo and were forced to process indigo in large industrial quantities,” says Ekwuyasi.

Leslie’s image *Hope and Present Chapter: Free* tells the story of two 18th-century enslaved Jamaican girls, named Hope and Present. Their story resonated with Leslie, who recreated their escape journey with photography. She then printed the image in sugar cane, a difficult process she says is very dear to her heart.
Her series focuses on Jamaican trade and her own Canadian-Jamaican heritage.
“Showing the work specifically in Nova Scotia is important to the story and the artists,” says Leslie. “There is rich history within the migration of the Jamaican Maroons, the Atlantic trading port and the wider African community within Nova Scotia.”
“I’m building a legacy to speak about this too, for generations to come, so that we could do better.”
Baudin’s series reappropriates empirical, colonial graphs to help Black people find their way in the world.
She hopes other Black people will see themselves in the work, or develop an understanding of what she’s trying to do around her own Black identity.

THE MACKEREL



Letter from the editor: a new chapter for the Mackerel

The Mackerel’s new EIC details executive changes to the paper

By Jacob Waldner,
Mackerel editor-in-chief

Greetings, loyal readers. My name is Jacob Samuel Robinson Waldner — this is my full legal government name because what you are reading is a deeply serious article. I have recently been hired as the editor-in-chief of the Mackerel.

This is a role I fought hard for after the previous EIC passed away in that horrible accident where I killed him. As the new, rightful captain of this fish-shaped organization, I am excited to enact many new policies and changes, which will, hopefully, allow us to return to our glory days of relevance: 2022.

Change 1. Sponsored articles

Any business major worth their weight in their crypto wallets would tell you the same thing: the only reason any art should ever be produced is so people can be sold things. We’ve spent years writing things for the wrong reasons (joy), and it’s time we stop trying to defy the laws of nature. We are excited to announce that all *Mackerel* articles will now include brand deals, interrupting your post-ironic slop with something real, honest and not shoved up its own ass (unless Adam & Eve respond to my emails 😊). Here’s a little taste:

Have you ever wished that your wireless earbuds were edible and gave you discounts on online gambling? Introducing the most recent collaboration between Raycon, HelloFresh, Honey and Polymarket: The Honey Glazed Tasty Everyday Parlay Earbuds™! I personally love eating them on the bus while they tell me the best coupon codes for betting on when the president dies. Use code MACKER10 for 10

per cent off a 20 per cent discount. Submit or perish.

You see how fun that was? Get ready for one of these in every article, picture and independent thought you claim to have in the next year.

Change 2. Evolving beyond writers

The one thing I remember most from my blundering years of being a pathetic writer is the self-loathing. Writers are horrible, subhuman trash who do not have permission from God to exist. They’re always talking about some dumbass show you’ve never seen to exclude you on purpose. Quite frankly, I’m surprised they’ve survived this long.

Cumbersome human creativity is the way of the past, right next to dinosaurs and apartheid. The *Mackerel*’s new way will create original content with a team of agents from a \$140-a-month Claude Max subscription (budget approval pending). In the time it’s taken my stupid, putrid meat fingers to type this out, Claude Fable 5 (High Effort, Thinking) has already generated 300 brand new knock-knock jokes. We actually save money in the process — the subscription comes out to be \$10 less than our writer’s monthly union-mandated alcohol budget.

Change 3. A *clear* conflict of interest

Have you ever wondered who actually owns the *Mackerel* as an organization? Yeah, me neither. Turns out the official records were recently eaten, which triggers a process allowing the founders to appoint a new fiscal owner. I’m happy to announce that, after



Jacob Waldner poses with a shredded copy of the Mackerel in front of Dalhousie University’s Henry Hicks Academic Administration Building on Sept. 2, 2026. (Hannah Hartley/The Dalhousie Gazette)

forging Sam Cutcliffe’s and Neil Kelley’s signatures on the document, the *Mackerel* is now owned by Kim Brooks, Dalhousie University’s president and vice-chancellor. You might say it’s a conflict of interest to have a satire newspaper that’s usually critical of its university establishment now be owned by their primary figurehead — and it definitely is. Frankly, I don’t care; Brooks gave me a Jet Ski with a JBL speaker.

With the new change in ownership come a couple of stipulations regarding topics that are now off-limits. I smell bullet points!

- Kim Brooks
- The board of governors

- Any administrative decision by Dalhousie
- Any investment made by Dalhousie
- Any teaching staff (past/present) under investigation
- Tuition prices
- Student protests
- The sovereignty of certain nations that shouldn’t be named because they’re clearly in the wrong

While this would greatly neuter our efforts to create compelling content, have no fear! We are under a direct order to create a wealth of content containing ruinous libel against all those who protested last year. Watch your back, Kevin

— you’re going down first.

That about summarizes the changes that will take place now that I’m editor. Stay on the lookout for *Mackerel* NFTs and cryptocurrencies, and remember to consume all content uncritically. It’s not like we gave it much thought when we made it.

I’d like to close off this letter with some words from one of our newest writers:

“Token limit exceeded. Unable to continue this response. Please start a new conversation or try a shorter request.”

Makes me cry every time.

Have a good year, folks!

Jacob Samuel Robinson Waldner

Mackerel exclusive: interview with Shane, new Off-Campus Council mascot

Unlike a real shark, the new mascot does not do well under pressure



(Graphic: Jacob Waldner/The Dalhousie Gazette)

By Jacob Waldner,
Mackerel editor-in-chief

In an exclusive Mackerel interview, the new Dalhousie University mascot sat down with our chief campus correspondent, Sam Quint, to dis-

cuss why he even exists. Here’s a full transcript of the recorded conversation, better edited to capture Shane’s Long Island accent through dialogue.

Sam Quint: Thank you for sit-

ting down with me, Shane. Now, you are the new mascot for the Off-Campus Council, correct?

Shane: Yes, uhh, yes. I am the guy for the — yeah, whatever you said.

SQ: Now, just to be clear for the sake of our audience, am I talking to Shane the mascot or the guy in the suit?

Shane: Why the hell would there be a guy in the suit? This is me. I just — I just fucking look like this.

SQ: Oh! That’s, huh.

Shane: Everyone thinks it’s a costume. “Oh, it’s a costume, I’m gonna wear the head.” I just look like this, OK? And the “wearing the head” thing, it’s cockfuckingly painful. Have you ever detached your own head?

SQ: I have so many questions, but we’re going to move on. Can you briefly describe the Off-Campus Council at Dalhousie and your role

in it?

Shane: Absolutely. The program — the Off-Campus thing — is a pitiful attempt to get the first-year losers who couldn’t get a spot in residence “engaged in the larger community.” Like that’s ever gonna happen.

SQ: First-year losers?

Shane: Yeah, the fucks who have to live with their parents and shit. You know? They think they’re one of us, but they’re not. And I’m like their guy. I’m King Virgin to them.

SQ: OK, that’s certainly some wild stuff.

Shane: Whatever. The kids don’t read anyway. I can say whatever.

SQ: This is a lot of disdain coming from someone whose job it is to bring school spirit.

Shane: Yeah, I hate my job. So what?

SQ: Is it because it’s the only job you can get looking like —

Shane: What? No, finish your thought, looking like what?

SQ: That.

Shane: And what’s that supposed to mean?

SQ: Some of our readers have said that you look a little tired?

Shane: Your readers? Your fucking readers? I can hear the thoughts inside your head, man. C’mon, don’t you think it’ll make you feel better if you clear the air on what’s really rattling up there?

SQ: ...

Shane: I’m not gonna do anything. You can say it. I’m not gonna do anything.

SQ: You look like you eat kids.

Shane: I should kick your fucking ass.

Quint stands up from his chair. Shane throws the first punch.

End of tape.

THE MACKEREL



King’s Chapel Choir to headline KingsFest to compete with DalFest

It’s shaping up to be one of the events of all time.

By Sam Cline
The King’s Students’ Union announced they will host KingsFest in competition with DalFest.

The event was conceptualized for students at the University of King’s College who do not want to pay for a ticket, do not enjoy loud music and do not believe in having fun.

Hosted the same night as DalFest, the event will be headlined by the King’s College Chapel Choir, who will perform an identical setlist as the Beaches, but as an Ancient Greek opera. Audiences will be forced to



A poster for King’s Fest on a pole at the corner of Seymour Street and South Street in Halifax on Sept 3, 2026. (Jacob Waldner/The Dalhousie Gazette)

participate in the performance, lest they face the disapproval of Neil Robertson, the Foundation Year

Program’s director.
“We look forward to your attendance,” declared a representative from the KSU. “Those who will not be making an appearance or showing their face at any competing events on Sept. 11 will be publicly executed.”
Tickets are pay-what-you-can; all proceeds will go towards the board of governors’ bonuses. A circulated poster advertising the event states that admission requires a non-perishable, gluten-free, vegan, ethically sourced snack from a pre-approved list curated by King’s dining services. Snack acceptance is on a first-come, first-served basis. If attendees choose to bring a snack that has already been accepted, they will be denied entry and promptly expelled. There is, however, a mulligan possibly for those who have physical evidence that they are bisexual.
Dress code is alternative-renaissance attire with one KSU representative stating, “Think William Shakespeare meets Berlin underground. God, I’m so high right now.”
A pop quiz on Virgil’s *Aeneid* will be included in the night’s festivities. The win-

ner will receive a \$5 gift card to King’s Co-op Bookstore, where it can be used with a purchase totalling \$25 or more.
After the choir’s set, the night will conclude with a blood oath to Georg Wilhelm Friedrich Hegel led by classics professor Eli Diamond.* The blood oath will be followed by a serving of cookies!
The event will shape up to be the night of one’s life, but only if their current life is incredibly boring.
*The University of King’s College is not a cult.

Brad Marchand seen visiting family under Oulton-Stanish Centre ahead of 2026-27 NHL season

A talk with the elusive family members of the elite NHL player on Aug. 24



(Graphic: Jacob Waldner/The Dalhousie Gazette)

By Jessica Enhaynes
In March, Dalhousie University unveiled the brand-new campus arena christened the Oulton-Stanish Centre. What they failed to disclose to the public is that this arena was built on top of a colony of rats that Florida Panthers forward Brad Marchand lovingly considers his family.
Earlier this week, Brad was seen tunnelling under the rink to visit these family members, two of whom we ethically captured for an exclusive interview.
When contacted by the *Mackerel*, Brad declined to comment on either the colony’s relation to the Oulton-Stanish Centre or the fact that he had just com-

mitted property damage.
“Well, Marchy said that, all things considered, it’s not bad for our new home,” says Roddy Marchand, Brad’s beloved cousin. “The ice is apparently as rough as a bad trip on salvia where you’re stuck as Brady Tkachuk’s neglected LeapFrog Learn to Read. But we’ve managed to dig some nice tunnels.”
When asked about how he felt now that the rink was in use, Roddy says the new guys “aren’t all that bad.”
“Sure, I don’t love being kept up by two commerce bros pounding into each other, but I am sure that it’s an experience most students can relate to.”
After considerable bribery using delectable, hopefully

unimportant, papers from the Department of Biology, Ratko Marchand obliged to share more on the family ties.
“Brad’s my cousin; I first taught him to skate in Hamsters Plains way back in the day,” said Ratko. “I’m glad that the whole hockey world recognizes him for the rat he truly is. It warms this little rodent’s heart.”
After the interview, both rats were released and re-treated back to tunnelling under the rink, definitely weakening the foundations. This will probably result in another eight years of construction on campus, but the Marchand family seems not to care, for why should a rat care about the enduring woes of Dalhousie students?

The next Billboard No. 1: Dalhousie commissions new school song

Committee formed to find artist who captures the true spirit of Dalhousie

By Jacob Waldner, Mackerel editor-in-chief
Since 1882, the song “Carmina Dalhousiana” has served as one of Dalhousie University’s school songs. However, students could be forgiven for not knowing this fact — even seasoned ones — because no recordings are available online or on streaming platforms, let alone any TikTok dances associated with it.
After the administration read all of this on the Dalhousie Wikipedia page, they put together a committee. They decided to host auditions to find local talent that could replace the previous song with something more modern. A reporter from the *Mackerel* was allowed to sit in on these auditions.

Enfield, N.S., rapper, Classified, was the first artist on the call sheet. He performed an altered version of his 2009 song “Oh... Canada” titled “Dal...Housina” and rewrote the lyrics to talk about how “Divestment isn’t actually that important.” The committee saw straight through his blatant pandering and rejected him, leaving him to rot in obscurity.
Halifax native Sarah McLachlan auditioned second. While her reputation as a generational talent precedes her, no amount of Juno Awards could save her from being outshined by a local 15-year-old with a ukelele doing a cover of “I Will



(Graphic: Jacob Waldner/The Dalhousie Gazette)

Remember You.”
Nova Scotia’s former energy minister, Marco MacLeod, auditioned fourth. MacLeod’s history with rap music as a white man born in New Glasgow, N.S., is now more documented than ever. With the recent resurgence of his four-track E.P., he figured it was time to see if he could give his rap career a second chance — he told the *Mackerel* this was the real reason he resigned.
Unfortunately, MacLeod’s performance was interrupted when Swedish legend Yung Lean broke into the room and roughed him up for biting his flow. While Lean received a standing ovation for his actions, he is unfortunately not an eligible candidate.
The fifth and final contestant was former president Deep Saini. Reportedly bored at McGill University, Saini returned to Halifax to rekindle an old fling who happened to be a mem-

ber of the committee. His performance, which was presented to the committee as authentic, turned out to be him lip-syncing to an AI-generated song by Suno. This, unfortunately, would be the end of both his music career and his situationship.
After the contestants cleared and the committee discussed, they decided that none of the performers were compelling enough to write the new school song for Dalhousie. But they had a contingency plan: The committee has put together a trap remix of “Carmina Dalhousiana,” to be performed by Pitbull.
They reportedly had this in their back pocket from the start of the process but still decided to host auditions anyway because they thought it would be funny. The song has been released on digital streaming platforms and is projected to get one billion streams in its debut week.

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How's that for math?

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