

LISTEN UP

We ask the question:
Is there a sound of Queen's?

ISABEL BADER

Remembering
a force for change

CFRC AT 100

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QUEEN'S ALUMNI REVIEW

THE MAGAZINE OF QUEEN'S UNIVERSITY SINCE 1927



“THEY SHOT A MOVIE ONCE, IN MY HOMETOWN”

Mike Downie, Artsci'86, will tell the definitive story of the Tragically Hip in his new documentary.



HAVE YOUR STORY TOLD

They are the homes in the University District where you spent the best years of your life. The places where you endured all-night study sessions, learned to cook, met your true love and forged friendships to last a lifetime.

➔ Email review@queensu.ca for a chance to be in the next 'If These Walls Could Talk.'

PHOTOGRAPH BY (COVER) KINGSTON WHIG-STANDARD, A DIVISION OF POSTMEDIA NETWORK INC.; (RIGHT) JOHNNY C.Y. LAM; SPOT ILLUSTRATION BY SOL COTTI



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BY PETER SIMPSON

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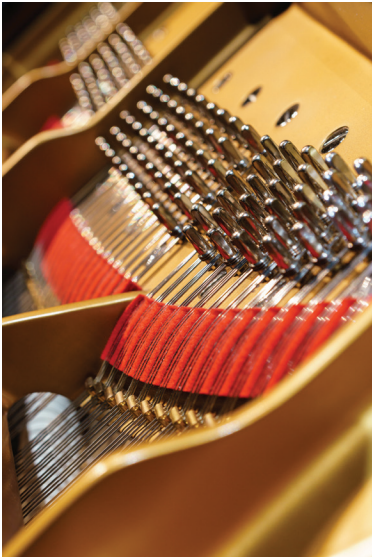


Is there a sound of Queen's?
We asked Funeral Lakes,
Sam Mishos and Chris
Hemer, what they thought.

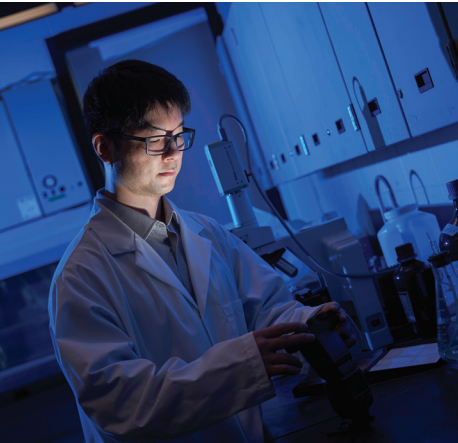
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↓
ABOUT THE COVER

The Tragically Hip, photographed in Kingston in 1989. Photographer unknown.



This image first appeared in the *Kingston Whig-Standard* in 1989. Three photographers who worked for the newspaper at the time could have taken the photograph – but when contacted, none of the three, including the photographer originally credited, could remember being behind the camera that day. How could anyone forget a photo shoot with the Tragically Hip? “Well,” explains band member Rob Baker, “We were still just an up-and-coming local band – five kids with a dream – just like so many other bands. But we had just recently signed to an international seven-record deal with a major U.S. label and had just recorded our first full-length album. This is us, just before our moonshot.”

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“Some people think ‘I am not an activist, so I can’t do anything.’ But anything helps.”
— BRITT WRAY, P. 42

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Adolfo de Bold changed our understanding of the heart.

PHOTOGRAPHS BY (CLOCKWISE FROM TOP CENTRE) ANNIE MULLIGAN; QUEEN’S UNIVERSITY ARCHIVES; JANA CHYTILLOVA; JANA CHYTILLOVA

FROM THE PRINCIPAL



ADMIT THEM, ADMIT THEM

This Spring saw Queen’s first in-person convocation since the onset of the pandemic in 2020. It was a gloriously festive event with two ceremonies every day for five days, during which graduands from 2022 as well as the two previous years were able to cross the stage, receive much-deserved congratulations, and savour their success. Few people in attendance can have believed we will see no more of COVID-19, but it was impossible not to notice amongst graduates and their families a very powerful sense of relief, of having emerged from an ordeal – even if their pandemic experience remained incompletely understood, etched in the memory, and was in that sense still present.

I was reminded of “Song of a Man Who Has Come Through,” a poem written by D.H. Lawrence in 1914, in which the speaker feels transported by “a fine wind... blowing the new direction of Time” and longs to be an instrument of transformation and revelation. “The rock will split,” he writes, and “we shall come at the wonder, we shall find the Hesperides.” Such was the tangible optimism of our graduates, even in the knowledge that – as in the Lawrence poem – the future may bring “strange angels,” threats as well as promises, grief as well as joy. “Admit them, admit them” is how the poem ends, reminding us that the richness of life inheres in its variety and contradictoriness.

PHOTOGRAPH BY BERNARD CLARK

¹rbcbwealthmanagement.com: “How Different Generations Will Adapt to Post-Pandemic Life.”

In my comments at convocation, I took note of a recent report suggesting that people the age of our students “are using the pandemic’s reality shift as an opportunity to make major life changes,”¹ to rethink values and behaviours that before the pandemic seemed effectively immutable, and I indicated the university’s profound support for them in their hopes and aspirations for a better world. If the pandemic did indeed strike a blow against the innocent optimism of the young, it nevertheless also imparted a sense of urgency and quickened their desire to have a positive impact in their lives.

Young people are not alone in thinking this way. One of the welcome consequences of the last two years is that human beings everywhere are seeking out the kind of positive experiences that define and validate them as human. Evidence of this is everywhere discernible, not least in the intensity with which we have re-engaged with the arts, discovered a new appreciation for nature, or reached for a deeper and more constructive understanding of our place on this planet.

This issue of the *Queen’s Alumni Review* reflects some of the breadth of that engagement in our university community. Our longstanding commitment to the arts and humanities, as well as to basic and applied science and to the highest standards in professional education: all of this confirms the place of Queen’s as a university for the future, whatever challenges it may bring.

How wonderful that “admit them, admit them” is Lawrence’s way of encouraging us to embrace the future in all its complexities – because in my mind those words echo the formula used by the Chancellor at convocation when he “admits” students to their degrees, “with all their rights, privileges, and responsibilities.”

Patrick
PRINCIPAL PATRICK DEANE



The *Queen's Alumni Review* has been honoured yet again, this time by Trade Association Business Publications International (TABPI), through their annual Tabbie Awards.

"The Tabbie Awards stands out from other similar programs in its distinctive global reach, with local, regional, national, and international publications in all countries encouraged to participate," the organization says. "The core mission of the Tabbie Awards is to recognize — to honour — journalism professionals who help drive excellence through their impressive ethics and talent."

"While we were very sure that we had taken big steps to improve the *Queen's Alumni Review*, the many awards the magazine has received this year, particularly in international competitions such as the Tabbies, are proof that our peers agree," says Scott Anderson, Executive Director, Marketing, Communications and Donor Relations. "The *Alumni Review* has been recognized across education and publishing sectors — for design photographs, and storytelling — which speaks to its high calibre at all levels. We owe a debt of gratitude to our alumni for all their feedback, which helped make the magazine what it is today — one of the best alumni magazines in the country."

TABBIE AWARDS

► **WON Silver CATEGORY**
Best Single Issue for Fall 2021.

JUDGES NOTED
"This whole issue is cohesive and clear... Everything is clean and easy to read."

► **WON Silver CATEGORY**
Feature Design for "Operating Behind the Lens," a photo essay by alumna Heather Patterson, Artsci'01, Meds'05.

JUDGES NOTED
"Feature design tells a story; the images are impactful and the type treatment is well designed."

► **WON Silver CATEGORY**
Opening Page or Spread for

"Threads of History"
JUDGES NOTED
Design is "a very impactful image that uses the image and copy as one."

► **WON Honourable Mention CATEGORY**
Feature Article for "The Ties that Bind," a story about the life of alumna Jean Tucker-Galipeau, Arts'41, by alumnus Blair Crawford, Artsci'86.

► **WON Honourable Mention CATEGORY**
Front Cover, Illustration for the Fall 2021 cover, illustrated by Steve Derrick, designed by Wendy Treverton.

Inspired by an Alumni Review story

When documentary filmmaker Mike Downie saw the story of 100-year-old Stu Crawford in the *Alumni Review*, he knew he had to make a film about him.

Mr. Crawford, Arts'51, has been a presence around the Queen's Gaels men's hockey team for more than 75 years. But before Crawford battled on the ice for his university, he was battling in the skies over Nazi Germany as a bomb aimer with the Royal Canadian Air Force. On April 8, 1945, his Lancaster was shot out of the sky. Miraculously, he survived and went on to study at Queen's, where he played with the Golden Gaels from 1947 to 1951. Shot over the summer, the film, which was a collaboration between the Office of Advancement, Athletics and Recreation, the Queen's Department of Film and Media, the Kingston Film Office, and Downie's Courage Films, had a special première at Homecoming.

"Stu's got a wonderfully uplifting and timely message for Queen's students and alumni alike," says Mr. Downie.

If you were unable to attend the première, there may still be chances to see it at a later date — the production team hopes to find new opportunities to screen the film in the future.

Winter 2021 issue



PHOTOGRAPH BY JOHNNY C.Y. LAM

YOU WROTE



A short note to convey how much I enjoyed (the Spring issue). In my opinion it has the perfect balance of articles: engineering, innovation, research, ESG, history, family. I read it from cover to cover.

HOWARD MARSH
Sc'70

Very well presented, informative and makes you want to read it all.

TOM SMYTH
Sc'64

CONTRIBUTORS



Peter Simpson's long career in journalism in Ontario and Eastern Canada has so far included eight years as arts and entertainment editor for the *Ottawa Citizen* and seven years as the *Citizen's* arts editor at large. He has written extensively about music of all kinds, from Mozart to metal, from Glenn Gould to that band your neighbour's kids started in their garage. He's on the board of directors of the School of Photographic Arts Ottawa, and he plays bass guitar, poorly. Read "The Sound of Queen's," on page 32.



Annie Mulligan is a freelance photographer in Houston, Texas. She holds a journalism degree from the University of Texas at Austin and has previously worked in Cairo, Egypt, as a photographer and videographer before later moving to the Pacific Northwest to serve two years with AmeriCorps before steadily freelancing as a photojournalist for the *Daily Herald* in Everett, Washington. Annie is married to *Houston Chronicle* photojournalist and editor Mark Mulligan, with whom she shares two sons, Zoomer and Hart. See "First Up," on page 41.



Jennifer Campbell has been a magazine editor for the past 18 years and edited *Ottawa Citizen Style* magazine for six of those. She edits *Sage* magazine and is a contributing editor to *edible Maritimes*, *edible Ottawa*, and *edible Vancouver*. Her byline has appeared in newspapers across Canada, and she was an *Ottawa Citizen* columnist for 16 years. A transplanted Maritimer, she lives in downtown Ottawa with her husband and two quirky cats. Read "Legacy," on page 50.

WRITE TO US

The Queen's Alumni Review welcomes comments at review@queensu.ca. All comments may be edited for clarity, civility, and length.



@queensureview

QUEEN'S ALUMNI REVIEW

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ON CAMPUS



In just a few weeks, the Isabel Bader Centre for the Performing Arts will echo with the sounds of Stella Chen, an award-winning violinist who is “taking the world by storm.” Chen is just one of the artists alumni can now enjoy via the Isabel Digital Concert Hall.

Who: Stella Chen **What:** The Soloist Series **Where:** The Isabel Bader Centre for the Performing Arts **When:** Series begins Oct. 13, 2022, Chen performs Dec. 11. **How:** Attend these concerts virtually – at no cost – via the Isabel Digital Concert Hall (isabeldigitalconcerthall.queensu.ca)

↓
[The Announcement](#)

\$1.5-billion facility a boon for Eastern Ontario

Prime Minister Justin Trudeau came to campus July 13 to announce a \$1.5-billion investment that will create hundreds of jobs and boost the economy in the Eastern Ontario region. The funding will support the development of a manufacturing facility in collaboration with Belgium-based Umicore – a leading circular materials and electric vehicle technology company expanding its operations in North America. The new facility will employ around 1,000 people during the construction phase, and several hundred once in operation.

The prime minister was joined at the event by federal, provincial, and other dignitaries, including Canada’s Minister of Innovation, Science, and Industry, François-Philippe Champagne, and Belgium’s ambassador to Canada, Patrick Van Gheel.

[The Castle](#)
Herstmonceux campus gets new name

The Bader International Study Centre (BISC) – the Queen’s campus located on the grounds of Herstmonceux Castle in the United Kingdom – has a new name. Welcome to Bader College. The name showcases the campus’s connections to Queen’s

▶
Bader College, formerly known as The Bader International Study Centre (BISC).



and highlights the unique on-campus and academic experience it provides. The name Bader College also honours donors Alfred Bader, BSc’45, BA’46, MSc’47, LLD’86, and Isabel Bader, LLD’07, who gifted the campus to Queen’s, and provides an opportunity to restate their vision for the campus as a venue for educating students from around the world, as well as showcasing research strengths and nurturing connections to the U.K. and local communities.

“For more than 25 years, our students attending Queen’s at Herstmonceux Castle have been provided with an immersive and unparalleled academic experience offering access to the U.K. and Europe right outside their door,” says Principal and Vice-Chancellor Patrick Deane. “This new name will signal to the international community the importance of the castle to our university and its pivotal role in Queen’s new global engagement strategy.”

[The Post-docs](#)
Graduate Studies announces new name

Queen’s School of Graduate Studies announced a new name in June. It will now be known as the School of Graduate Studies and Postdoctoral Affairs (SGSPA). The change is part of a broader strategy aimed at enhancing the visibility and experiences of post-doctoral fellows, who play vital research and instructional roles at the university. “Following extensive consultation with current post-doctoral fellows and campus-wide stakeholders, we are proud to announce a new name that better reflects the breadth and depth of our programming and supports,” says Fahim Quadir, Dean of the

[The Follow](#) – @Astro_Feustel, Twitter account of Queen’s alumnus and astronaut, Drew Feustel. Find out why he’s someone to follow on page 41.

School of Graduate Studies and Postdoctoral Affairs.

[The Order](#)
Queen’s community members named to Order of Canada

Three members of the Queen’s community have been appointed to the Order of Canada. Professor Emeritus Ian Hodgkinson, the founder of the art conservation program at Queen’s, was appointed an officer in recognition of “his pioneering and extensive contributions to the preservation and conservation of Canada’s cultural heritage.” He arrived at Queen’s in 1969, joining the fine arts program. In 1974, he founded the Queen’s University

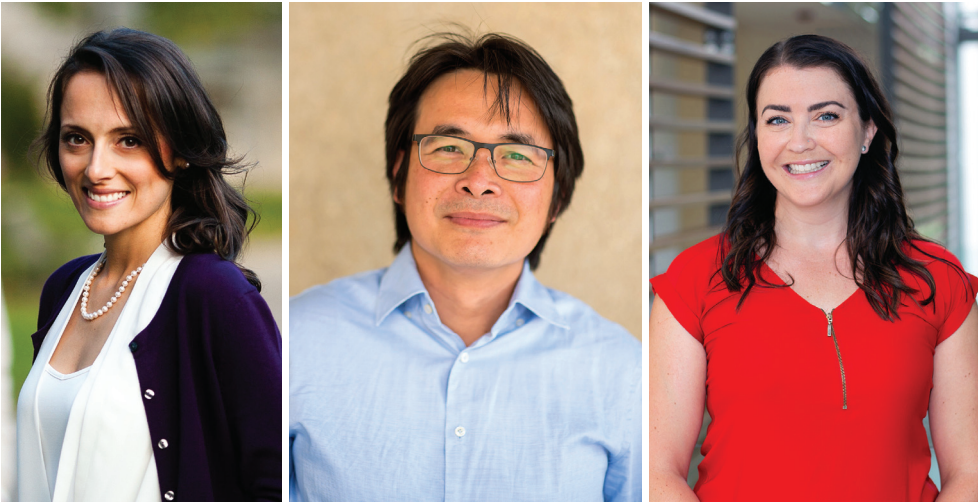
Master of Art Conservation Program, which offers interdisciplinary and research-based conservation training. Alumna Moira Hutchinson, Arts’64, MA’68, was praised for her work on socially responsible investing, notably through the Taskforce on the Churches and Corporate Responsibility. The coalition of religious communities, founded in 1975, was one of Canada’s leading anti-apartheid advocates. Queen’s supporter R. Jamie Anderson, a senior adviser with RBC Capital Markets, was honoured for his leadership in Canada’s investment banking sector, as well as his volunteer service. Mr. Anderson, along with his wife, Patsy, Artsci’75, have positively impacted their community and Queen’s through volunteerism, leadership, and philanthropy.

[The Prize](#)
Excellence in Research awards announced

Three researchers have been awarded Queen’s highest internal research award, the Prize for Excellence in Research. Jennifer Tomasone (Kinesiology

and Health Sciences), Cao Thang Dinh (Chemical Engineering), and Chantelle Capicciotti (Biomedical and Molecular Sciences, Chemistry, and Surgery) are early-career researchers who have demonstrated significant contributions to research in their fields. Dr. Tomasone’s goal is to optimize physical activity participation for Canadians of all abilities. Her research also goes beyond borders to aid efforts in movement guidelines internationally, working with organizations like the World Health Organization. Dr. Dinh has been designated by Web of Science as one of only three Queen’s researchers most cited globally in 2021. His program centres on using renewable energy to convert carbon dioxide, air, and water into valuable chemicals. Dr. Capicciotti is a Queen’s National Scholar whose interdisciplinary research in glycobiology and carbohydrate chemistry has been recognized as innovative on an international scale. Drawing from chemistry, biochemistry, and cell biology, she has developed streamlined methods to synthesize complex carbohydrates, as well as novel biochemical tools to study their interactions. The Prize for Excellence in Research celebrates those with distinguished contributions to their fields, earning their highest degree in the last 10 years. 🏆

▼
Jennifer Tomasone, Cao Thang Dinh, Chantelle Capicciotti.



Just grand

The Isabel’s Steinway piano hits all the right notes

BY TY BURKE

When Henry Steinway moved to New York City in 1850, he left his German piano-making business to one of his sons and founded a new company in America. But pianos made at Steinway & Sons’ New York factory developed a different sound than their Hamburg-built cousins. And when the Isabel Bader Centre for the Performing Arts went looking for a new piano, the Hamburg sound drew them in.

The Isabel chose a Steinway Model D concert grand, a purchase made possible by a generous donation from Joan Tobin and the Ballytobin Foundation. To make the selection, a team of three Queen’s University pianists travelled to Hamburg. They were given a choice of six pianos, and each of them played a repertoire of pieces that ranged from baroque and classical to a contemporary composition by Queen’s University Adjunct Professor Michel Szczesniak.

“Each style tested different capabilities. The piano needed to capture the clarity of classical sound, the warmth of romance, and the percussive approach of the 20th-century piece,” says Adrienne Shannon, the continuing adjunct professor at the Dan School of Drama and Music who travelled to Hamburg to test the pianos with colleagues Joy Innis and Ireneus Zuk.

Mrs. Tobin tuned in to the selection via Facetime, and worked with the team to choose the Isabel’s new Model D.

“They were all fantastic, and it came down to our knowledge of the Centre. It’s not a huge theatre, and we wanted a piano that would be appropriate for the space. Some pianos can cut through a 3,000-seat auditorium. Others are warmer and rounder. We went for the warmer sound,” says Dr. Innis.

The new instrument represents the next step in the Isabel’s growth.

“This is really about Isabel Bader’s vision to think on the largest scale possible. Everything has been inspired by that vision. This piano is being used by students and faculty, and by local and touring artists,” says Tricia Baldwin, former director of the Isabel.

“And some pianists are polite, and some are blunt, but we get the same feedback from everyone – this instrument is really special.”

Dr. Gordon E. Smith, Interim Director of the Isabel, is equally enthusiastic.

“As a pianist and interim director of this wonderful performing-arts centre, I am delighted that we have this superb instrument on the stage of our concert hall. We are all deeply grateful to Joan Tobin for her generosity in making this possible.”



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QUEEN'S REMEMBERS ISABEL BADER 1926 - 2022

*A champion of underrepresented voices
who delighted in seeing students thrive.*

BY ANDREA GUNN

With her late husband Alfred, BSc'45, BA'46, MSc'47, LLD'86, Isabel Bader, LLD'07, transformed Queen's University in many ways, from its physical campus to the educational opportunities it offered its students.

"Queen's was very fortunate to have been one of Isabel's priorities," says Principal Patrick Deane. "She was so proud to support the new home for The Bader Collection and the revitalization of the Agnes Etherington Art Centre, and until the end of her life maintained a fond and active interest in Bader College at Herstmonceux Castle, its community, and its promise."

Isabel and Alfred Bader were known, as a couple, for their generosity to Queen's, notably their donation of The Bader Collection (comprising more than 500 works of art, including four Rembrandt paintings), a castle in England, and a centre for the performing arts for Queen's and Kingston. Together, as well, they endowed chairs and

created numerous bursaries and awards at Queen's to advance education and research.

Isabel Bader was a quiet, yet forceful, champion of the arts and of underrepresented voices. A teacher by training and passionate about theatre and music, she saw firsthand the power of support and the right tools to help students express themselves and discover their strengths. While a U of T grad herself, she adopted Queen's as a second alma mater. She took great interest in meeting students on campus, both in Kingston and at Bader College in England, and in encouraging their artistic pursuits and professional development.

Principal Deane says, "To have known Isabel – in all her warmth, gentleness, wit, and acuity – I will number among the great privileges of my life. She was a gentle soul who delighted in seeing students thrive and discover their own potential through the arts. I will remember her as indomitably humane."

PHOTOGRAPH BY (TOP) BERNARD CLARK

▼ Below, Isabel Bader with the finalists of the inaugural Isabel Overton Bader Canadian Violin Competition.

Bottom, Isabel Bader playing music with her sister Marion.

"To have known Isabel – in all her warmth, gentleness, wit, and acuity – I will number among the great privileges of my life."

PRINCIPAL PATRICK DEANE

Isabel Bader personally created a number of bursaries to help students in music, drama, and textile conservation to pursue their fields of study. She was keen to find ways to encourage talented students who wanted to explore their creativity, but who, like her, preferred to stay out of the spotlight. For instance, through the Herbert and Stella Overton Production Award, named after her parents, she enabled the recognition of third-year drama students who made outstanding contributions in "non-major" departmental production work. The Bader Musicians in Residence program at Bader College provides unique learning opportunities for students at Bader College.

science, to its curriculum. Norman Vorano, Head, Art History and Art Conservation, says, "Isabel was an indefatigable champion of the art conservation program and wanted to ensure that the program remains vibrant and relevant for generations to come. Her gifts reveal her deep understanding about the vital role art conservation serves in society to ensure our collective access to all human artistic achievement. She supported advanced research and training in art conservation, not only in areas that aligned with Alfred's collecting priorities, but across all fields of material culture, notably in textiles and Indigenous arts – areas of great personal interest to her. Her transformative gifts have benefitted so many students and have clearly enhanced the program's international impact."

An advocate of developing emerging artists, Dr. Bader supported the Isabel Bader Canadian Violin Competition, the Bader and Overton Canadian Cello Competition, and the Bader and Overton Piano Competition to invest in the next generation of Canadian musicians.

"Isabel loved the performing arts and was always interested in new developments. This is a person who had an acutely curious mind and extensive knowledge of the arts. She delighted in talking with young artists and she insisted on artistic excellence and bringing in internationally acclaimed artists to the Isabel," says Tricia Baldwin, former director of the Isabel Bader Centre for the Performing Arts.

Alongside her profound interest in the preservation of cultural materials, Isabel Bader understood the role of the arts in the present day and their capacity to change lives. She supported the work of Sistema Kingston, a Queen's-affiliated organization with the vision of giving underserved children the opportunity, through intensive music learning, to reach their full potential as individuals, musicians, and citizens. Her instinct for social justice found expression in support for Indigenous arts. Notably, she supported the inaugural

In 2019, Dr. Bader supported the creation of the Isabel Bader Fellowship in Artifacts Conservation at Queen's. This was followed, in 2020, with her gift to create the Bader Chair in Art Conservation. The chair will enable the Master of Art Conservation program at Queen's – the only program of its kind in Canada – to add a new field of study, imaging



Ka'tarohkwi Festival of Indigenous Arts at Queen's in 2019 and more recently, the Curatorship, Indigenous Arts and Culture, through Bader Philanthropies, Inc., the family's Milwaukee-based charitable foundation.

Retired Agnes Etherington Art Centre Director Jan Allen recalls, "Isabel was extremely thoughtful in her philanthropy, discerning where there was real need. From supporting digital initiatives to improve access to art collections or by advancing decolonization through celebration of Indigenous cultures, she understood how to effect sustained change."

"She was especially excited about Indigenous programming," says Ms. Baldwin.

"This, for her, was a creative breath of fresh air that put the spotlight on tremendously talented Indigenous artists and art forms that had been so unjustly suppressed in the past. Both Isabel and Alfred Bader had the most beautiful converging interest in the arts and social justice. It is why they accomplished so much in their lifetimes in both fields."

"Isabel was extremely thoughtful in her philanthropy, discerning where there was a real need."

JAN ALLEN, RETIRED
AGNES ETHERINGTON ART CENTRE DIRECTOR

▼ In 2007, Isabel Bader received an honorary degree from Queen's.

"A VISIONARY PERSPECTIVE"

Isabel Overton Bader, LLD'07, studied history and languages at the University of Toronto. She taught for 28 years at a girls' school in Bexhill-on-Sea, where she co-founded a drama school, the Thalia School of Elocution and Drama. She was particularly involved with making costumes for the school's productions and became a gifted costume designer. In 1999, she donated some of her costume collection to Queen's, where the pieces are still used for research and inspiration by students at the Dan School of Drama and Music.

At the same time, Isabel Bader was keenly aware of the importance of the conservation of, and access to, historical assets. She supported the work of the Queen's University Archives and ensured that Alfred's personal papers and memorabilia were safely housed there.

She also personally contributed greatly to the conservation and scholarly study of an important facet of Canadian social and women's history, through the Queen's University Collection of Canadian Dress, housed at the Agnes Etherington Art Centre. The collection holds clothing items from the 1790s to the 1970s. With her support, the Art Centre was able to re-house and conserve its historic collection, and research a number of its holdings. This research enabled costume specialists to study the garments as social and economic indicators of their periods.

Dr. Bader also sponsored both a research fellowship and internship in textile conservation and research at Queen's, which links two of the university's most unique resources: the Collection of Canadian Dress and the Master of Art Conservation Program, which offers Canada's only graduate degree in conservation theory and treatment.

"Isabel Bader's generous philanthropic and passionate support of Queen's University Collection of Canadian Dress has been transformative, both for Agnes and for the field of textile research, presentation, and conservation on a global scale. This year we celebrate the 10-year anniversary of the Isabel Bader Fellowship and Internship in Textile Arts and Conservation and reflect upon the enduring sector-defining legacy this program has had on a young generation of emerging scholars, researchers, and curators," says Emelie Chhangur, Director and Curator of the Agnes Etherington Art Centre. "These collections are integral to teaching and learning at Queen's; they have enduring appeal for the public and media; they are disruptors of traditional art histories; and they are increasingly the focus of contemporary artistic practice. We are forever grateful for Isabel's visionary and prescient perspective on the role historical collections can play in shaping our perspectives on the future." 🍷

SPONSORED CONTENT



"Gordon's can provide comprehensive services, if that's what someone wants, but they don't have to do everything," Black notes. "For some people, there's an emotional need to deal with the contents of the house themselves, for instance. Others are happy to let someone else manage this."

He says comments from clients have indicated they have been happy with the result. "The comments have included that they found the service timely, efficient and professional."

Adam Gordon, President of Gordon's Downsizing & Estate Services, says whether the family or executor is near or far, his company can deal with estate matters in Ontario thoroughly, safely, and economically.

"We have served thousands of clients," says Gordon. "Downsizing and estate matters are what we specialize in, and we have managed consistently outstanding results through many market changes across many Ontario locations."

John Black's wife recommended her mother consider Gordon's when her mother was planning to move from her house in Ottawa to a retirement apartment after her husband passed. As Black always does in these circumstances, he recommended his mother-in-law speak to the professionals first to be sure she was comfortable with them.

"She interviewed (Gordon's CEO) Barry Gordon to see how things might go, and she found the discussion very helpful. Later, if she had more questions, she would simply call.

Family Ties

GORDON'S DOWNSIZING & ESTATE SERVICES HELPS FAMILIES WITH A ONE-STOP APPROACH TO MANAGING LIFE'S CHANGES

When Kingston lawyer John Black's mother passed away a few years ago, he and his sisters sought the assistance of a company that could help them deal with the disposition of their parent's condominium and its contents. They turned to Gordon's Downsizing & Estate Services, a family business based in Kingston but serving seniors, executors, and powers of attorney across Ontario. It offers a one-stop shop for real estate, downsizing, move management, estate settlement, and contents appraisals. Clients can choose individual services, or they can bundle them together for the most seamless and cost-efficient process during an emotionally trying time.

"We had them come in and value items for us," Black says. "We picked the items we wanted to keep, then Gordon's determined what contents needed to be disposed of, what could be donated, and then sold the items we didn't want to keep. One of my sisters lives in Edmonton, and Gordon's just packed up the items she wanted and made sure they were shipped out safely."

"Regarding the condominium, they obtained an outside appraisal and were efficient in concluding the sale. They were even able to get someone in to refresh the paint to get the condo ready for listing."

Black has deep roots in the region (he earned his first degree, a Bachelor of Arts, from Queen's in 1977) and has had several clients choose to hire the Gordon's team in similar circumstances. He frequently deals with estates, and some of his clients live in distant cities. He says Gordon's fills a niche for people who choose not to handle some estate settlement matters themselves or who, due to distance or other considerations, find it difficult to manage.

"Downsizing and estate matters are what we specialize in."

She would always get the answers she needed, and everything in packing and moving her into the new residence was extremely well coordinated."

Service included listing the family home on Ottawa's Multiple Listing Service (MLS) to maximize value, and Black says his mother-in-law "got a good amount over listing and appraised value. The family found Gordon's very good to deal with on both occasions. It is a client-oriented company that seems able to listen and respond appropriately as the situation requires."



BY
Blair Crawford

BAND

OF BROTHERS

FILMMAKER
MIKE DOWNIE
TAKES A
BITTERSWEET
JOURNEY TO TELL
THE DEFINITIVE
STORY OF THE
TRAGICALLY HIP.

T

They never wore kilts, didn't play at football games, and if ever they marched, it was most assuredly to the beat of their own drummer.

If you were in Kingston anytime from the mid-1980s to the early '90s, there was only one "Queen's band" and that was Gord Downie and the Tragically Hip. Maybe you saw them at the Clark Hall Pub, or soaked in sweat from a packed dance floor on a Saturday night at the Manor. Gord Downie, Artsci'87, and fellow Queen's students Gord Sinclair, Artsci'86, LLD'16, and Rob Baker, BFA'86, LLD'16, along with two other Kingstonians, Paul Langlois, LLD'16, and Johnny Fay, LLD'16, were the soundtrack of your university years.

Even after success took the band to Toronto and eventually around the world, there was never any doubt that the Tragically Hip was a Canadian band. A Kingston band. A Queen's band.

"I meet people today and they say to me, 'I remember you telling me, 'Meet me at Alfie's. My brother's band is playing and they're great,''" says Mike Downie, a documentary filmmaker and Gord's older brother.



The Tragically Hip at the Mean Fiddler, London, England, in 1990.



"That's a nice feeling. I was so proud of them. They were just a bunch of guys playing at a Queen's pub, but I was already a devotee. I just wanted people to see them."

Nearly 40 years later, Mike Downie still wants people to see his kid brother's band. He's making a four-part documentary about the Hip – from Gord's childhood and high school years at Kingston Collegiate and Vocational Institute (KCVI), through to the Hip's national and international stardom and the searing final concert at Kingston's K-Rock Centre (now Leon's Centre) in August 2016, 14 months before Gord Downie's death from brain cancer at age 53. The series will air on Amazon Prime in the fall of 2024.

"We are telling the story of the five members of the band, right from the beginning, and their Kingston roots when they were performing as a couple of different high school bands that slowly morphed into what becomes the Tragically Hip," Mike Downie says. "And we follow that career path all the way through until the very end, past that last concert and up to today and the various legacy projects."

Though many films have been made of the Tragically Hip's concerts and tours, no one has ever told the full story.

"A documentary about the Hip's definitive story has never been done," Mike Downie says. "This is the full telling of the Tragically Hip. And in telling their story, it's also telling the story of this country and why this band meant so much to so many Canadians."

No one has had a better seat for that story than Mike Downie himself. He and Gord shared a bedroom when they were growing up in Amherstview, with a toboggan hill outside their back door and a frozen swamp for playing hockey.

When the boys were teens, the Downies moved into Kingston to a house on King Street West and Gord's life changed.

"We came into Kingston and, all of sudden, hockey was out and music became everything. His good friends were all musicians. It was something to experience."

Gord Downie was in a KCVI band called the Slinks. Gord Sinclair and Rob Baker's band was called Rick and the Rodents. Eventually, they came together to form the Tragically Hip in 1984. They took the name from a TV comedy skit.

Of course, being in Kingston put the band in Queen's orbit.

"We were surrounded by Queen's. We walked past Queen's every day to get to KCVI."

After high school, Gord enrolled in film studies at Queen's. Mike, a year ahead, was a self-described "meds keener" in life sciences. In Gord's case, the lecture hall took a back seat

to the stage. For Mike, going to Hip shows was a way to blow off steam from his studies.

"I went to every show that I could – at the Manor, at the Com-modore – all the Kingston shows," Mike says.

Mr. Baker and Mr. Sinclair also attended Queen's. Mr. Sinclair's father, Duncan, was dean of Medicine.

Mike Downie's bonds to the school run deep. It's where he met his wife, Caroline Irving, Artsci'87, and three of their five children went to Queen's: son Noah graduated in 2020, while Will is studying film and Cate is in life sciences.

"Our Queen's ties are very strong," Mr. Downie says. "Funny how the years go by and, going back there, it seems not much has changed. It's a nice feeling to be back on campus. I like it a lot."

For Gord and the Hip, however, it soon became apparent that they were outgrowing the university scene.

"While he was at Queen's, the band just kept getting bigger and bigger. I think my parents were pretty concerned. At a certain point he had to say, 'Look, basically I'm not going to university so I might as well just start doing music full time.' Which he pretty much already was."

Mr. Downie has plumbed his family's archives and relied on the collections of other band members to tell much of that part of the story, but material is sparse from the band's beginning.

"We definitely have some scarcity in the early days. In the '80s, people didn't have cellphones. But we do have some really interesting pieces, including several pieces that have never been seen before," he says.

"Once you get into the early '90s and they've become a national band being interviewed on MuchMusic, then all of sudden there's quite a bit more material."

Mike Downie filmed a lot of those shows himself during the band's early tours. He credits his 1993 documentary *Heksenketel* for getting him his start as a producer at CBC. He shot 70 hours

(top left) The Hip perform at the Orpheum Theatre in Vancouver in 2009.

(top) Mike Downie says his documentary will show the band "all the way through until the very end, past that last concert and up to today and the various legacy projects."

PHOTOGRAPHS BY (TOP) REPUBLISHED WITH PERMISSION OF POSTMEDIA NETWORK INC./RIC ERNST; (TOP RIGHT) IAN PATTERSON

“WHENEVER I SAW HIM ON STAGE, WHEREVER I WAS, I COULDN’T HELP BUT ELBOW THE PERSON BESIDE ME AND SAY, ‘THAT’S MY BROTHER UP THERE.’ I WAS ALWAYS SO PROUD.”

of video for the documentary and used just a fraction of it. The outtakes have proved to be a treasure trove.

“You use maybe five per cent of what you shoot. Then when you look at it all these years later, you wonder, ‘Oh! I wonder why we didn’t use that. That stuff’s great.’”

Even now, Mr. Downie marvels at his brother’s showmanship and his ability to keep his audience riveted. He was always a good dancer, he says, but his captivating stage presence is a gift found in just a few performers – Jagger, Mercury, Morrison, Downie.

“You can’t take your eyes off him,” Mr. Downie says. “Whenever I saw him on stage, wherever I was, I couldn’t help but elbow the person beside me and say, ‘That’s my brother up there.’ I was always so proud.”

And, of course, there were the words, the lyrics and poetry that set Hip songs apart from other rock ‘n’ roll bands. Word-perfect stories flowed from Gord mid-song like a shaman’s chant. Hip

fans know them by name: *Whale Tank*; *Double Suicide*...

“They are extraordinary. There’s a story with a beginning, a middle, and an end. And it’s like they’re ripped from the headlines of the day,” Mike says. “We captured a couple of them. Some of them he only did once and never did again. They can be five minutes long and when you hear them, you’d swear that he memorized it – which he didn’t. They’re word-perfect. He’s 29 years old. It looks like he’s in the most comfortable place he could be. Like he’s sitting in his backyard.”

Gord and the Hip rolled on, album after album, honour after honour. Seventeen Junos, induction into the Canadian Music Hall of Fame, the Governor General’s Performing Arts Award, the Order of Canada. In 2017, Queen’s made him Dr. Downie by bestowing Honorary Doctor of Law degrees on all the members of the band.

Mike Downie was there for the ride. In addition to the *Heksenketel* documentary, he shot videos for the band, including one of the most Canadian of all Hip songs, *Bobcaygeon*. He also did the video for *Poets*, shot in Kingston’s Elm Street “cat house,” then in the news because of its owners’ collection of stray cats, some 300 in all.

The brothers were taking in a concert at Toronto’s Horseshoe Tavern when Gord leaned over, shouting to be heard above the band.

“He said, ‘I’ve got an idea for the *Poets* video,’” Mike recalls. “‘I want to do it in the House of Cats.’ I said, ‘I’m allergic to cats.’ And Gord said, ‘So am I!’”

When Gord was diagnosed with incurable glioblastoma in December 2015, the brothers were already working on the project that would become Gord’s legacy.

The Secret Path tells the story of Chanie Wenjack, a 12-year-old Ojibwa boy who froze to death in 1966 while he was running away from the Cecilia Jeffrey Indian Residential School in Kenora, Ont.

The 10-song album and companion graphic novel by Jeff Lemire were released on the 50th anniversary of Chanie’s death.

The Gord Downie–Chanie Wenjack Fund is now the largest reconciliation fund in the country. It supports more than 6,000 schools by providing resources not only to teach about residential schools, but also to bring “the treasure of Indigenous knowledge and Indigenous culture” to students, Mike Downie says.

“Gord cared about a lot of causes, but none more than the one he put his name on.”

Mike Downie hopes his documentary will answer many questions, like the one so many fans have asked: Why didn’t the Hip make it big in the U.S.?

“I can’t wait to get into the editing suite about that,” he says. “They had great success in the States. People think, ‘Yeah, but they didn’t play hockey arenas.’ But most bands don’t. Justin Bieber does. If you want to be a pop star you play arenas, but this isn’t a pop band. This was a rock ‘n’ roll band. They put out albums, they did not chase pop hits.”

What Gord Downie did chase was connection. Connection to his audience. Connection to people he met. Connection to big Canadian stories – and the experiences of everyday life.

Mike and brother Patrick Downie have all Gord’s notebooks, small black ones he carried in the hip pocket of his jeans. They’re an astonishing window into Gord’s world, his thoughts, and his inspirations.

“Gord was never without a notebook. He wrote down everything. A lot of them are just a little turn of phrase or something that he sees. Things that occurred to him. They start in the ‘80s and he wrote in them right up until he couldn’t do it anymore.

“When you go through them, you’ll see a line and think ‘I wonder what that is?’ Then

you’ll see a line, ‘The fingernails scratching on my hull.’ That’s a line in *Nautical Disaster*. That’s where it came from.

“These notebooks make you realize he was a receiver. He paid attention to all those conversations. People tell me that all the time. ‘Your brother was such a good listener. He made me feel important.’ He had this ability to be in the moment.”

Mr. Downie hopes his brother’s notebooks will one day be available in university archives for academics to study, ideally at Queen’s. Some schools already teach courses on the Tragically Hip lyrics, he says.

Still, seeing his brother’s life with such intimacy is sometimes overwhelming.

“It’s not uncommon for me to just break down in tears. It’ll just be something,” Mr. Downie says, his voice cracking, “and you think, ‘God. I can’t believe he’s gone...’

“It happens in the interviews. I’ve had some good cries behind the camera. It doesn’t matter. I don’t try to hold it back. Or I could just be sitting in my office alone. It’s not unpleasant. I feel very close to him at those moments.”

And he’s grateful for this chance to be the one to tell the story of the storyteller.

“It’s a great honour. I’m glad it’s me. I’m glad I’m doing it. I’ve been getting ready for this for 30 years,” Mr. Downie says.

“It doesn’t even feel like work. I wake up in the middle of the night, think of something, write it down, and go back to sleep. It’s with me all the time. I wouldn’t want it any other way.” 🍷



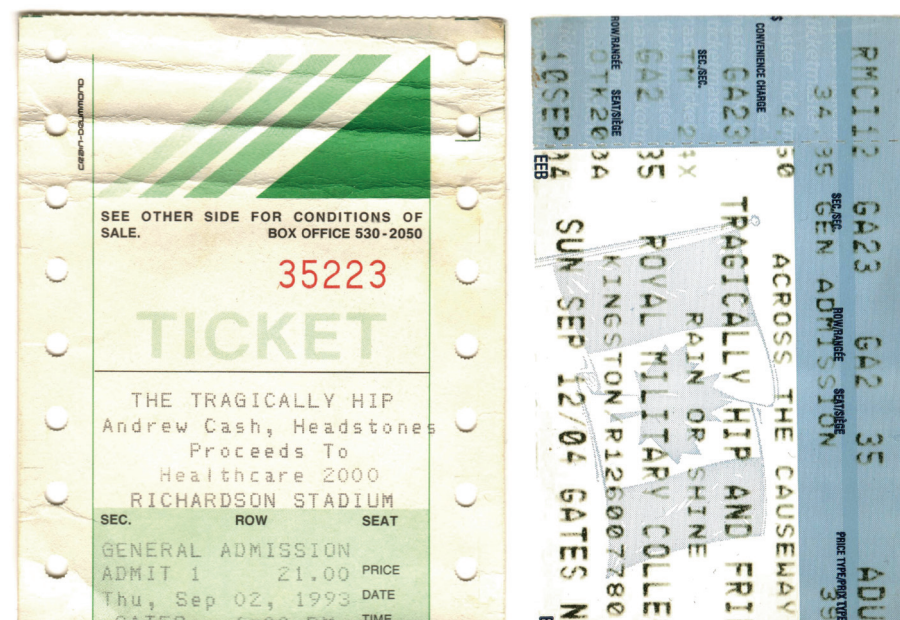
(top) Mike, left, and Gord Downie, right (with brother Patrick, left), outside the Kingston home where they grew up. Mike and Gord were Queen’s students at the time and Gord had just returned from a football game.

(left) Gord Downie waves a final farewell at Ottawa’s Canadian Tire Centre in 2016.



CONCERT TICKETS COURTESY OF CHRIS WELLSTOOD; PHOTOGRAPH (TOP RIGHT) COURTESY OF MIKE DOWNIE; (BOTTOM LEFT) RYAN LAROSE

Ticket stubs saved from a benefit concert, where the Hip performed with Andrew Cash and the Headstones, at Richardson Stadium, Sept. 2, 1993, and the Across the Causeway concert held at the Royal Military College, Sept. 12, 2004.





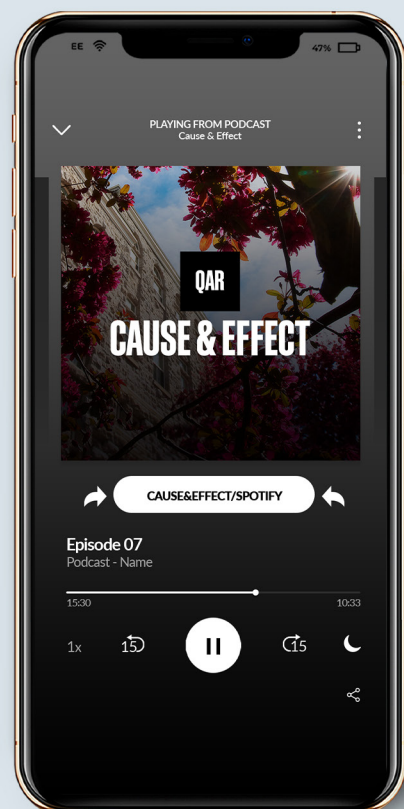
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For 100 years, thousands of students and Kingstonsians have had their voices broadcast from the airwaves of CFRC for the first time. Some of them went on to big careers in broadcasting, including CBC Radio's Shelagh Rogers and sportscaster Chris Cuthbert. Most of them didn't. But as Rogers said recently at the National Campus and Community Radio Awards Gala in Kingston, that's what's so special about campus and community radio stations like CFRC: "All voices can be heard, all voices are welcome, all voices are in the spotlight." Here, we take a look back at some of those voices and some of the major developments over the past century at CFRC, which now has one of the longest radio histories in the world.

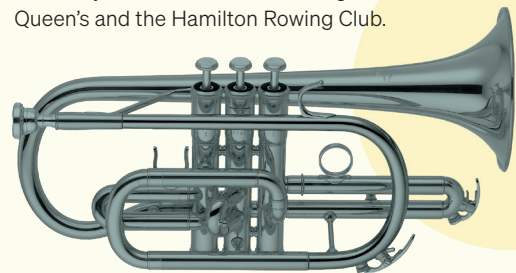
Through the Years

A pictorial history of CFRC.

by JORDAN WHITEHOUSE photography courtesy of QUEEN'S ARCHIVES

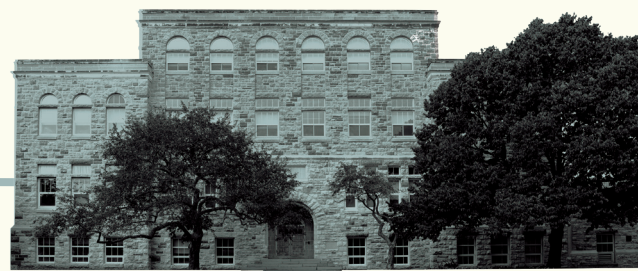
1922

In the late summer or early fall, the first program airs on 9BT. It's an experimental broadcast of electrical engineering student George Parsons, BSc'23, playing The Bluebells of Scotland on his cornet. On Oct. 7, 9BT makes its first official broadcast: a post-game summary of an exhibition football game between Queen's and the Hamilton Rowing Club.



With its new call letters, CFRC broadcasts for the first time on Oct. 27. Classics Professor Richard Jolliffe does the play-by-play of a Queen's-McGill football game from Richardson Stadium. Queen's wins 19-3.

1923



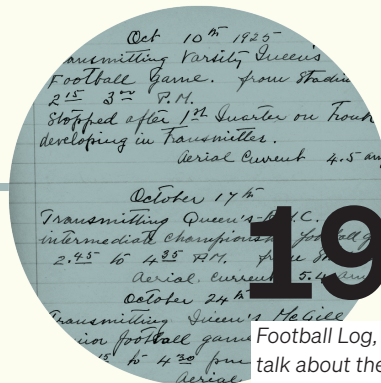
1933

In the early hours of June 6, a fire destroys the interior of Fleming Hall, including CFRC, located on the first floor. By 1934, the station is back on the air, broadcasting from a rebuilt Fleming Hall.

1929



Harold Stewart, a graduate student, in front of the transmitter, circa 1929.



1925

Football Log, 1925. The transmitter logs talk about the power in the antenna for each broadcast and list the places where each broadcast was received.

1936

Queen's enters into a business partnership with *The Kingston Whig-Standard* for CFRC to become a commercial station and the CBC affiliate. This increases programming and makes CFRC Kingston's only voice connection with the rest of Canada, until the partnership ends in 1942.

1937



Thomas J. Warner speaking into a Bruno Laboratories model RV-3 microphone, which is now in the Queen's Archives collection.

CFRC is revived through the Summer Radio Institute, a joint venture with the CBC for training returned soldiers and others as broadcasters. That fall, the Queen's Drama Guild Radio Workshop begins weekly broadcasts. Soon, electrical engineers put the station on the air for two to three nights a week.

1945

"I think the highlight of one of our dramatic efforts among the engineers was the night we burned Grant Hall down... We were pretty proud of that. We got all kinds of phone calls from people in the city about that and all kinds of people drove down to Grant Hall to see [it] burn."

Queen's alumnus and professor Sid Penstone, MEng'57, remembers a CFRC hoax inspired by War of the Worlds, in the early 1950s.

1977

Growth continues as students approve an increase to the sports broadcasting levy and Kathleen Ryan donates \$35,000 to start the "Go Stereo" fund. A year later, CFRC is broadcasting 70 hours per week.



Shelagh Rogers in the new, stereo control room, 1977.



"Out here on the Ponderosa range, we're a little out of range of CFRC, but in a half-century of service a radio station's reputation sure gets around. Happy anniversary, CFRC."

Bonanza actor Lorne Greene, Arts'37, who had been part of the Drama Guild's broadcasts, records a series of messages congratulating CFRC on its 50th anniversary.

1960

CFRC relocates to the basement of Carruthers Hall. Expanding from 800 to 2,000 square feet, the station now has a master control, two studios, a technician's room, and two libraries of more than 5,000 discs.





The CFRC logo, 1960.
Jacket patch photograph
courtesy of Bob Sanderson.



Volunteers, 1980.

Facing rising inflation, the project costs for bringing stereo broadcasting to CFRC balloon to almost \$100,000 from \$65,000. In response, a student referendum is held for a five-year "Go Stereo" student fee with 86 per cent of students voting in favour.

1982



1985

A new logo adopted in 1985 featured a slogan recognizing CFRC's history: "First in Kingston."

1990



With enough funds to go stereo, Queen's reaches an agreement to co-locate CFRC's transmitter on Cantel's (now Rogers') tower near highways 15 and 401. Months later, CFRC is assigned 101.9 MHz to avoid interference with other stations using 91.9 MHz that the station had been using.

On Feb. 3, CFRC shuts down 1490 AM and 91.9 FM to begin broadcasting exclusively on 101.9 FM in stereo. The stronger signal allows the station to broadcast seven days a week.

2003

CFRC was once the only campus radio station in Canada owned and operated by a university rather than by its students. That changes in 2003, when ownership and management transfers to the Alma Mater Society (AMS).

2004

CFRC launches its online streaming platform at cfrc.ca, and enters a new era of broadcasting history.



101.9 fm

2005

CFRC begins using their current logo designed by Kingston-based graphic artist Ben Nelson.



Ben Nelson's CFRC 90th anniversary logo mimics the tones and proportions of CFRC's vintage 1960s logo.

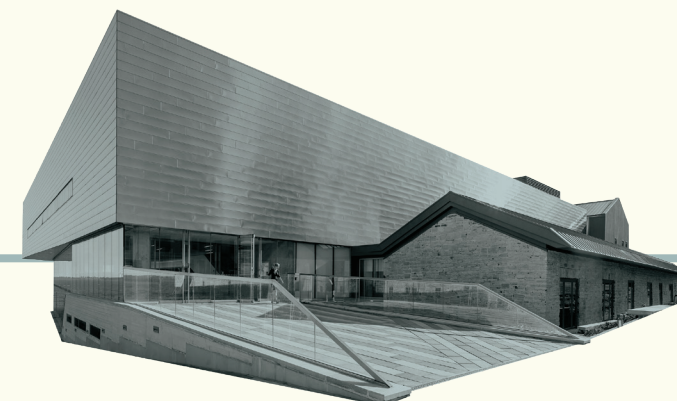
2012

As the station celebrates 90 years of broadcasting at Queen's, it begins the process of splitting from the AMS. By 2014, it will be an independent non-profit corporation under Radio Queen's University.



"I felt very lost at Queen's. I couldn't really develop friendships with people and I was really shy. And when I came to Carruthers Hall, I found my people. Almost everyone had a pocket protector, and they were my people. I just felt so at home and very grateful."

CFRC alumna and CBC broadcaster Shelagh Rogers, Artsci'77, speaking at the 2022 National Campus and Community Radio Awards Gala in Kingston.



2022

On June 3, CFRC hosts the National Campus and Community Radio Awards Gala at Isabel Bader Centre for the Performing Arts in Kingston.

2018

Having ventured into podcasting a few years earlier, CFRC now has a podcast network distributed on Apple, Google Play, and Spotify.



CFRC AND ME

by DANIEL WOOLF

In the late winter of 2012, encouraged by my wife, Julie, I acted on a long-standing inclination (having regretfully never squeezed CFRC into my undergraduate activities in the '70s) and inquired whether CFRC might have room on the schedule for a half-hour program hosted by the principal. To my delight, they did, and *Dark Glasses* went on the air for the first time in April or May 2012. The show started as rather a mixed bag of jazz, retro pop, and international and indie artists. I deliberately didn't use my airtime to speak about university matters – there were other fora for that, including interviews by invitation on other people's shows. Mainly, the program provided a channel for me to share my love of music with a wider audience, and it allowed anyone so inclined to "hear" from their principal on a weekly basis, and on a subject other than administration.

A series of students produced my shows at first as I am not especially tech-oriented. Eventually, I requested and got a full hour slot, allowing me to push the show more firmly into a jazz emphasis and to play much longer tracks (some of them 20 to 30 minutes) than had been possible in the half-hour format. As of now, it's about 90 per cent jazz and 10 per cent "other." Thanks to Executive Director Dinah Jansen's patient instruction, I even learned how to do my own recordings, and I set up a small studio in my home office in Yarker. This proved fortuitous as – apart from my now living outside Kingston – COVID was lurking around the corner and with it the limited ability to come to campus for two years. So,

"Eventually, I requested and got a full hour slot, allowing me to push the show more firmly into a jazz emphasis and to play much longer tracks..."

aside from the live show I do once a year during pledge season, I mainly pre-record my shows at home a day or two before they air.

Something that has always struck me about CFRC, and of which as a faculty representative on its board for the past year or so I've become even more aware, is the degree to which it is both a campus and a community radio station. The station resides on Queen's property, but its listenership includes people all over the Kingston-Frontenac broadcasting area. Apart from the news coverage and spoken-word programming found on the station and nowhere on commercial radio, CFRC has an impressive selection of specialty music programs you won't hear elsewhere. RQU, our official name, is a voice for students and, unofficially, for the university. And many of our alumni go on to impressive broadcasting careers (think Lorne Greene and Shelagh Rogers). I've been really pleased to be part of the station's programming and its community mandate for the past 10 of its 100 years on the air.



Principal Emeritus Daniel Woolf was the 20th principal and vice-chancellor of Queen's University. You can hear his show, *Dark Glasses*, on Monday afternoons at 2 p.m. ET on CFRC.

THE FUTURE OF CFRC

CFRC 101.9 FM has reached an historic milestone upon the occasion of our centennial in 2022 and we are thrilled to have so many more exciting milestones to realize moving forward into our second century of broadcasting.

Thanks to the generous support of Queen's students and alumni worldwide, we are renovating our studios and upgrading our equipment to keep up with new digital realities and expand our reach through globally accessible platforms.

Here at home, we're growing our local news desk and programming covering issues of campus and community import, providing opportunities for underrepresented voices to meaningfully participate in the conversations and giving chances to students



Follow CFRC on social media for the latest on centennial celebrations, programming initiatives, and local and campus news stories @ cfrcradio on Facebook and Instagram; @ cfrc on Twitter

and faculty to promote ground-breaking research and initiatives. Competing for audiences amidst digital realities, CFRC continues to adapt and thrive, driven as it is by diverse student and community members creating eclectic music and thought-provoking spoken-word programming that enriches, challenges, and inspires our still-growing listenership.

Proudly maintaining our tradition of bridging connections between Queen's and the community and alumni to their Alma Mater, CFRC is running strong and here to stay for the long haul. 🙌

– DINAH JANSEN, Executive Director, Radio Queen's University

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T H E S O U N D O F Q U E E N ' S

BY PETER SIMPSON

It echoes from lakes, rivers, and a well of hope.

IS THERE, IN THE EXPANSE OF MUSIC MADE BY QUEEN'S ALUMNI, A "QUEEN'S SOUND?" THE ANSWER SEEMS TO BE AN UNSATISFYING NO. AND YET, EVERY MUSICIAN WE ASKED ABOUT A QUEEN'S SOUND CITED A COMMON FOUNDATION TO THE MUSIC THEY'VE MADE AS QUEEN'S STUDENTS, PAST AND PRESENT.

To me, if there is a Queen’s sound, it is based on the notion that you can go anywhere on a Thursday, Friday, Saturday night – you still can in Kingston – to see a band play,” says Gord Sinclair, Artsci’86, who played bass with the Tragically Hip. “Kingston has always produced really good musicians and really good artists, and I think that’s partly due to the culture of the town,” Mr. Sinclair says in an interview from his home in Kingston. “People have grown up and seen live music played in front of them. I think it’s great that young bands are still trying to do it.”

In the mid-1980s, when half of the Hip members were studying at Queen’s, “there was ample opportunity to get your act up on stage.”

The Hip played venues such as Alfie’s, the Terrapin Tavern, Lakeview Manor, and sometimes the Grad Club.

“The more you get the opportunity to play, the more you develop your talent as a musician and as a performer. We were particularly blessed with a very charismatic frontman and singer, Gord Downie, who relished that opportunity to get up in front of people.”

The live experience is formative, he says: “That’s what allowed us to develop our sound.”

Live music was also foundational for Blue Rodeo’s Jim Cuddy (Artsci’83). Mr. Cuddy told the *Queen’s Gazette*

“Kingston has always produced really good musicians and really good artists, and I think that’s partly due to the culture of the town.”

GORD SINCLAIR, Artsci’86
The Tragically Hip

in 2015 that his years at the university were “a very productive time for me... It was the coming together of a lot of things.”

While at Queen’s, he met Walter Macnee, who mentored him on guitar, says Mr. Cuddy. He also reminisced to visitkingston.ca about nights in campus and city clubs watching artists such as Bruce Cockburn, Stan Rogers, Willie P. Bennett, and others.

“I was just mesmerized when I saw those acts, very inspiring.” He grew confident enough to get up on stage himself, at Grant Hall in 1978. A few years later, Blue Rodeo would form and go on to sell millions of albums and win a dozen Junos.

The answer, then, is that the Queen’s sound is evident in the talent and style that was heard and honed in the essential live venues on campus and in the city.

FUNERAL LAKES

The next album from Funeral Lakes will be inspired by both Queen’s University and Kingston, with city inspiration on the surface, and campus inspiration down a little deeper.

Funeral Lakes is couple Sam Mishos and Chris Hemer, who are working on a master’s in geography (Sam) and a master’s in cultural studies with a focus on Canadian national mythology (Chris).

The duo’s upcoming second full-length album, with the working title *North American Martyrs*, is about “national mythology and deconstructing some of the myths and taking a more critical look at the people and events we celebrate,” Mr. Hemer says from their home in Kingston.

He says the city is a huge influence.

“It’s a somewhat historical album, so I’ve been spending a lot of time just walking around and observing and photographing what’s around us and using that as inspiration.”

The music is part of a project for his master’s, and Sam’s studies of geography also inform the music they make.

“The line between our band and our academic lives is pretty blurred. There’s a lot of crossover and it’s hard to separate the two,” Mr. Hemer says.

“In undergrad, I had a lot of space and opportunity to grow as a musician being at Queen’s, and then I think a lot of our music was academically informed, and we grew as individuals and as musicians and academics, and it all kind of coalesced into this project.”

Their music – CBC described hearing “eco-activism, Catholicism, and escapism in their indie folk music” – was born when the pair met at Queen’s and took full advantage of the ample opportunities to play live.

“It was a pretty formative experience,” he says. “It was easy to grow as a musician because there were a lot of places to play on campus. We were part of a music club that had a jam space that was pretty well free to use. We got to kind of cut our teeth there.

“In terms of Queen’s as an institution, there was a lot of opportunity at that point of time in my musical trajectory to do things if you wanted to do things. I think that was really important and helped me grow.”

The music of Sam and Chris – she’s from Toronto and he’s from Vancouver – is also inspired by Lake Ontario.

“We feel pretty lucky that we’re in such close proximity to nature. It’s a great place to turn off your brain for a bit and not think about the world so much and appreciate what’s around us.”

◀
Funeral Lakes is duo Chris Hemer and Sam Mishos.
Photo by Johnny C.Y. Lam



“It’s a fantastic live music scene, it punches above its population. The scene shouldn’t be as good as it is but, for whatever reason, there’s an appetite for it.”

KHALID YASSEIN, *Artsci’15*

When she left home for the first time, she found Queen’s and Kingston to be “very homey” and supportive. She knows that everyone has their own experience, and “it might not be the same for everyone, as I believe everyone expresses their experiences differently. So, that way, there might be a Queen’s sound.”

That collegial atmosphere – and the opportunities to play live her soul-gospel-R&B-inspired music and to write in cosy coffee shops – had a clarifying effect on her songs.

“I feel that the older I get and the more I start to write, it continues to get better, and also clearer. Some of the songs I’d write before, I thought,

“This is very good but nobody’s going to understand what you’re trying to say.” So, I’m coming to the point where I’m breaking things down, making it still authentic but more plain.”

That positive Queen’s experience strengthened the hope that is both her middle name and her musical *raison d’être*.

“I have a lot of hope, and I want to put that in music and share it. I have struggled with mental health [issues] and I want to write about that and share it. Maybe someone else can relate. Ultimately, that is my goal with music, to just shine bright with it and if it blows up, it blows up, and if it doesn’t, there are still people whose lives are being touched through those songs I write and the lyrics I write, and I’m just grateful.”

WILD RIVERS

The influence of Queen’s University weaves like a looping thread through the music of Wild Rivers.

The band, which includes Devan Glover (Artsci’15), Khalid Yassein (Artsci’15), and Andrew Oliver, returned to the Kingston area to finish their latest record, *Sidelines*, at the Tragically Hip’s Bathhouse Studio in nearby Bath.

“We wanted to remove ourselves from this city because where you live and where all your friends and family are there are so many distractions,” Ms. Glover says from her home in Toronto. “We really wanted to go somewhere where we could just wake up, make the record, go to sleep, hang out all the time, and just be fully in it.

“It was kind of a nice thing to be back in Kingston for it, so it just felt like the right decision.”

Ms. Glover and Mr. Yassein met at Queen’s and “started to play shows, write songs, get a bit of a following in what we think is one of the best music cities in Canada,” Mr. Yassein says from his home in Toronto. “We still feel like our education and time at Queen’s

contributed to our music career in a lot of ways.”

He says the city’s location between Montreal, Ottawa, and Toronto brings in a lot of live bands to see, and that helps support many venues to play in.

“It’s a fantastic live music scene,” he says. “It punches above its population. The scene shouldn’t be as good as it is but, for whatever reason, there’s an appetite for it. There’s enough venues, there’s enough people that believe in the music.”

Ms. Glover adds, “A lot of our early stuff is acoustic, folky, and I think a lot of that was because we started playing in Queen’s coffee houses and open mics, the more chill environments. That definitely influenced how we approach our shows and our early music, just because there’s so many great spots in Kingston and at Queen’s for that sound.”

“That made me think that maybe the Queen’s or Kingston sound is like a live sound,” Mr. Yassein says.

Whatever the sound is, Ms. Glover says, “Queen’s is the reason we are a band still.”

▼
Wild Rivers is Devan Glover, Artsci’15, Khalid Yassein, Artsci’15, and Andrew Oliver.
Photo by Samuel Kojo



▲
Danielle Hope Edwards, ConEd’23.
Photo by Mackenzie Wryghte

DANIELLE HOPE EDWARDS

Danielle Hope Edwards (ConEd’23) says that songs she’s written while a student at Queen’s have been “impacted by the experience of finding myself, of growing up or going to university for the first time.”

As the 21-year-old wrote in her song *Coming Home*, to be released by early next year, “Sometimes we feel that we do come here just to understand there’s a whole lot we can’t comprehend.”

The song, she says from her home in rural Prince Edward County, is about “coming to the point where you know it’s OK to embrace the new experiences, that we’re coming home, we’re coming into ourselves, we’re coming into new experiences.”

"I was... watching Queen's-born band Wild Rivers perform just a few weeks ago when I heard it. That quiet and unhurried, modestly composed yet beautifully delivered sound that could be from only one place. A place tucked behind the jagged banks of the St. Lawrence River where the tricolour flies and limestone lies: Queen's."

A SOUND THAT BRINGS ME BACK

It's been six years since I called Queen's home, but this sound always brings me right back.

I was sitting in a red velvet, upholstered seat at Massey Hall watching Queen's-born band Wild Rivers perform just a few weeks ago when I heard it. That quiet and unhurried, modestly composed yet beautifully delivered sound that could be from only one place. A place tucked behind the jagged banks of the St. Lawrence River where the tricolour flies and limestone lies: Queen's.

As I listened to the band unveil a stripped-back rendition of their song *Safe Flight*, I was gently jolted back home by each note. Back to Lake Ontario's cresting waves, which Devan Glover's soaring vocals so perfectly mimicked. Back to the hum of humid air that floats up from the water and blankets University Avenue in the summertime, which Khalid Yassein revived so effortlessly with his enveloping vocals and low and steady guitar.

The sound of Queen's is different from the sound of Kingston, which is heavy at times, with throaty bass and clashing percussion (look to the Tragically Hip's *Grace, Too* or the Glorious Sons' *Heavy*), and then soft and delicate at others, with sultry lyrics and swinging melodies (think *Long Time Running* or Kasador's *Skeleton Park*). Where Kingston's sound is more complex and steeped in contradiction, the Queen's sound is less so. It's calmer, clearer. It stays light even when it gets loud. The Kingston sound commits fully to its embodiment of sonic extremes; the Queen's sound stays rooted somewhere in the middle.

I was lucky to be able to contribute to the university's unique musical identity in a small way while I was at Queen's, both as a performer and concertgoer, but I wasn't aware of it at the time. I didn't know that the humble, four-person band I was part of, carried by three vocalists, an acoustic guitar, and a folksy fiddle, would help cement a certain musicality within the school's vine-covered walls. I didn't know that gig by gig, our routine covers of indie-folk songs like the Lumineers' *Ho Hey* and acoustic pop-song mashups were slowly reinforcing a signature sound, one that so perfectly occupies the space between restraint and recklessness.

I didn't know it then, but I know it now. The farther I drifted from the university, the clearer the realization became.

And that night at Massey Hall, even though I was miles away, the sound of Queen's found its way back to me. And I hope it always will. 🍷

— Arisa Valyear

Arisa Valyear, Artsci'15, MA'16, is a musician, music historian, writer and editor now based in Newmarket, Ont.

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CAREER — BOOKS — CLASS NOTES AND MORE

OFF CAMPUS

First Up

Drew Feustel

GEOPHYSICIST, ASTRONAUT

A geophysicist by training, Andrew “Drew” Feustel, PhD’95, believes his ability to understand the intricacies of the tasks assigned to him as an astronaut stem equally from his work experiences outside academia as from his life as a scientist. When he arrived at Queen’s to do his doctorate in geological sciences, Feustel had already amassed a solid foundation of skills outside the classroom that certainly came in handy during his missions to space. In all, he spent 226 days in orbit and almost 62 hours outside spacecraft during nine spacewalks, including repairs to the Hubble Space Telescope, ranking him third in the world for space-walking time.

As a 12-year-old boy, I began a life-long relationship with Brasso, that gooey polish in the little silver-blue can with the pop-up lid. It all started one summer in Pontiac, Mich., with my first job polishing brass in a big, ornate, old-time bank. This bank had brass railings throughout, and two levels with stair banisters. We used to go inside every couple of weeks and polish. I was too young to work, but it was obviously a learning experience and a very memorable one.

I don’t think I worked there that long – maybe two summers. I have no idea how I got that job, but it’s likely that my mom knew somebody who knew somebody who needed to have the work done. Who knew that was how the brass got cleaned?

I never really thought about it, but I guess it did give me a heightened attention to detail and a →



Photograph by Annie Mulligan

→ strong work ethic early in life. Ironically, in addition to my job as an astronaut, one of my hobbies is restoring cars, which involves a lot of polishing chrome and parts – important details for great results.

Restoring cars commenced at the age of 14, when I took apart my first car (and put it back together five years later). I grew up in Detroit, surrounded by the auto industry, and my father and uncle were both automotive engineers. My brother and I got into dirt bikes and go-karts early on, so motorsports were always a subject I was interested in. I had already restored a couple of cars on my own in my garage by the time I started attending community college and then got a job as an auto mechanic and restoration specialist. Right now, I’m finishing up a full restoration on a 1970 Mercedes 280SL. It is already painted, but I have a few pieces of chrome to put on the car, so I still have a little bit of polishing work left to do.

I would say of all the things I’ve done in my life leading up to the role of an astronaut, my mechanical aptitude and the skills I gained from working with cars and motorsports have been as important to my success as an astronaut as my formal university training as a scientist.

When you’re working in the space-suit with your hands, it feels as if you are wearing a set of leather gloves, with a pair of welding gloves on top, so you have to train yourself to understand the feedback you’re receiving through your fingertips. It’s very different from working with your bare hands, and that’s why we make special tools and equipment and oversize everything. And that’s where all the things I learned outside schooling come in: when someone hands me a piece of hardware or a tool, I can immediately understand it. In my mind, I can very quickly see: “This is the way this tool interacts with this, this is how I would position myself, and this is what I expect to happen when I work with that tool.”

And all that started with a can of Brasso.
– As told to Jeff Pappone

THE BACKSTORY



Britt Wray, Artsci'08

Empowering Generation Dread

Scientist and author Britt Wray, Artsci’08, wants to help people face their climate-change fears.

While many people are worried about floods, hurricanes, and wildfires caused by climate change, scientist Britt Wray, Artsci’08, is highlighting a new problem – a looming mental-health crisis caused by climate anxiety.

Dr. Wray, a post-doctoral fellow in human and planetary health at Stanford University, was part of a groundbreaking study that examined 10,000 young people (ages 16 to 25) in 10 countries and found many feel hopeless and fear for the future. In that study, 45 per cent of respondents said climate anxiety was negatively impacting their daily lives to the point they had trouble doing basic activities such as sleeping, eating, and having fun.

Dr. Wray’s new book, *Generation Dread: Finding Purpose in the Age of Climate Crisis*, puts a spotlight on the growing problem.

The book – a finalist for the 2022 Governor General’s Literary Award for non-fiction – offers advice to help people cope and transform their anxious feelings into positive actions. The Queen’s biology grad says it is important for people suffering from eco-anxiety to know they are not alone.

“Don’t try to suppress your feelings,” she says. “That will often backfire and lead to even worse health outcomes, like depression or sleep disturbances.”

For people who feel overwhelmed, Dr. Wray says there is a growing group of climate-aware therapists who normalize and understand people’s feelings of climate worry. Another option is to find a Climate Café, an informal group of people who gather to discuss their feelings about climate change, in addition to what they are doing or aspire to do about climate change.

PHOTOGRAPH BY SEBASTIAN WRAY

Another coping mechanism is to realize you don’t have to become an environmental activist like Greta Thunberg in order to help. Dr. Wray says small actions – such as a teacher talking about climate change in class or a stockbroker promoting climate-friendly investments – can reduce stress by helping people feel like they are making a difference.

“The movement is wide-ranging,” says Dr. Wray. “Some people think ‘I am not an activist, so I can’t do anything.’ But anything helps.”

Dr. Wray, who spent years as a freelance science journalist, loved studying biology at Queen’s but realized she was more passionate talking about science than working in a lab. Her journalism career was sparked while she was a student volunteer at campus radio station CFRC and she changed her music show into a science program, interviewing professors and researchers.

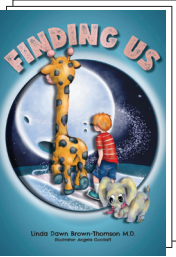
Dr. Wray became involved in the eco-anxiety movement in 2017 when she and her husband were thinking about having a baby, and she found herself overwhelmed with anxiety and grief about what type of warming world her child would be living in.

Realizing she wasn’t the only person to have these feelings, she switched her academic career from synthetic biology to focus on the intersection of climate change and mental health. She hopes her book and research give individuals the tools to cope with their feelings.

On a larger scale, she wants to provide evidence-based research to help lobby politicians and people in power who need to understand that eco-anxiety is an escalating crisis, and that bold climate action is the most helpful intervention for addressing it.

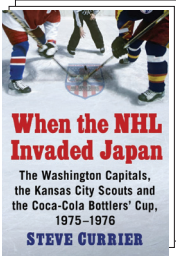
“I want to put climate change and mental health on the map as a priority.”
— Michael Onesi

New content from faculty and alumni



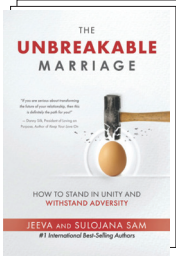
01

While **Linda Dawn Brown-Thomson, Meds’77**, worked as a family physician and pediatrician, she spent her spare time writing stories and musicals for children. Now retired, Dr. Brown-Thomson has just released her first children’s book. *Finding Us* tells the story of a lonely boy who sets off on an adventure with two new friends and discovers the family and acceptance he’d always been looking for. Published by Friesen Press, this hopeful tale blending humour and fantasy is aimed at kids aged seven and eight.



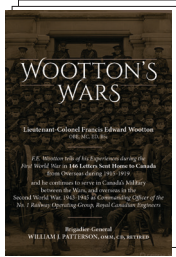
02

Even the most diehard hockey fan would be hard-pressed to remember the Coca-Cola Bottlers’ Cup, an epic series of four exhibition games between two terrible National Hockey League teams held in Japan in the spring of 1976. **Steve Currier, Artsci’02**, a hockey historian and fan of the obscure, chronicles the mostly forgotten series in his second book, *When the NHL Invaded Japan: The Washington Capitals, the Kansas City Scouts, and the Coca-Cola Bottlers’ Cup, 1975–76*, available now from McFarland Press.



03

For the last 35 years, **Pastor Jeeva Sam, MDiv’82**, and his wife, Sulojana, have been counselling couples on the brink of divorce and teaching them to rebuild their marriages on a solid spiritual foundation. The Sams share their secrets in *The Unbreakable Marriage: How to Stand in Unity and Withstand Adversity*, a self-published guide for pastors, parishioners, and couples at all stages of their marriages.



04

Twenty years ago, while researching a history of the Princess of Wales’ Own Regiment, **Brig.- Gen. (Retired) William J. Patterson, Arts’53, MA’57**, stumbled on a box of old military medals and letters, still in their original envelopes. The box belonged to Lt.-Col. Francis Edward Wootton, a First World War veteran who went on to lead the Royal Canadian Engineers during the Second World War. *Wootton’s Wars*, Gen. Patterson’s 10th book, tells Lt.-Col. Wootton’s story. The self-published biography is available exclusively at Novel Idea in Kingston.





273
FRONTENAC
STREET

BUILDING
Two-storey brick row house, built c. 1880s for Mary Ann Thompson.

STYLE
A gable-front design with a bay window, a straightforward example of the brick urban housing of the late 19th century.

Where the door was always open

BY TONY ATHERTON

There are still remnants of “The Frontenac Crew” at 273 Frontenac Street, if you know what to look for.

The fire-engine-red paint on the brick façade, for instance, now wearing away at the edges: it was part of the Crew’s futile effort to spruce up the old home during their 2004–2006 residency.

Or the handmade signpost bracket jutting out between the two upstairs windows, now missing the spray-painted plywood sign that branded the home as theirs. And is it possible the awkward back bedroom upstairs is still painted the “electric bubblegum shade of pink” applied by the Crew’s lone female member back in 2004?

If the Crew left a mark on 273 Frontenac, the house left a much bigger mark on everyone within its walls

during those two years, the former roommates will tell you. Never mind that in the days of the Crew there were sticky windows, threadbare carpets, and a kitchen sink that fell through the counter under a load of dirty dishes. It is true that 273 Frontenac was not perfect. But it is equally true that it was also a boisterous, warm, and welcoming home, a crucible in which lifelong friendships were forged.

“We’ve kept in touch across six marriages, innumerable dogs, plenty of kids,” says Brad Hammond (Artsci’07). “Annual cottage get-togethers, road trips for birthdays, dinners with significant others. I think we’ve all stood up for each other at different combinations of our weddings.”

“I lived in four different houses in my time at Queen’s, and [273 Frontenac] by far stuck out,” says Steve Sylvestre (Sc’06). “It was the camaraderie that added the unique element to it.”

The camaraderie wasn’t just among the home’s tenants, however. All of their friends counted 273 Frontenac as a kind of second home, a place where the door was always open and the company always invigorating.

“It probably would have been more efficient to have a revolving door at the front,” says Mr. Hammond. “You certainly never knew – in a good way – any day of the week who might be there, why, what was going on, and what would happen.”

“Everybody was welcome,” says Collin Goodlet (Artsci/Ed’07). The roommates, he says, kept their empty bottles in the front hallway “and there were several homeless men who would come in on a regular basis, grab the bottles, and leave. We would wave at them.”

Dan Robson (Artsci/Ed’07), now an award-winning journalist and best-selling author (*Quinn: The Life of a Hockey Legend*), was among the throng embraced by 273 Frontenac in those years, visiting frequently enough to become a kind of honorary member of the Crew. Robson says he couldn’t imagine living in the old house – he had upscale digs on Princess Street – but loved to visit.

“There was always somebody that I didn’t know there, but quickly became familiar with,” says Mr. Robson. “It was always the place where you’d meet somebody new.”

Mr. Hammond was in student politics and Mr. Goodlet seemed to know half the student body, says Mr. Robson.

When two roommates moved out in the summer of 2005, Mr. Hammond and Mr. Goodlet didn’t leave their replacements to chance. Mr. Hammond had heard of two engineering students who would suit the house’s vibe perfectly and invited them for a visit.

“We were courting them, so we made an epic seven-layer nacho dip and that’s what sealed the deal,” says Mr. Goodlet.

Mr. Sylvestre was one of those prospective roommates.

“I was actually in a home that was much better and was about to try and persuade them to move [there] ... But there was this immediate friendly, warm, and welcoming atmosphere that they had. It didn’t make any sense to me to try and break it up. There was just something that drew you in.”

For two years, at least, 273 Frontenac was something more than any of its shortcomings, says Mr. Hammond.

“That academic and social experience of living together was really formative. It’s a common touchstone that we’ve been able to keep building on year after year, life change after life change.” 🍷

▲ Tell us about the University District house you lived in and the memories you made: review@queensu.ca

For a lifetime

Your alumni community is there when you need it



For many new Queen’s graduates reading this issue of the *Alumni Review*, this might be your first fall in years that you are not heading back to school. You may be thinking to yourself, “Hey, hey, I guess it hasn’t hit me yet.” Take a breath, make it so this whole world seems to slow on down, reflect on how you can benefit from the Queen’s alumni community and, conversely, how you can contribute to that community. No application is needed to join the alumni community. There are no prerequisites, and there are no expectations for how much you engage. You should connect with us in a way that is meaningful and comfortable for you.

Having graduated more than a decade ago, I can tell you that your ties to the alumni community will continue to pop up throughout the years. While I would love for you to be engaged from day one, that might not be realistic or of interest. That’s OK. Your alumni community of more than 170,000 people globally will be there, if and when you choose to connect. Maybe it will be the interviewer for your first job also noting they went to Queen’s, creating a common connection. A new relationship, where you realize you both used to rush down University Avenue to class, but never met. Or perhaps you may move to a new city and find your local Queen’s Alumni Branch or Chapter that helps ground you in your new surroundings and make you feel at home. You may even remember encountering inspiring alumni during your student days! As the Queen’s Student Alumni Association tag line goes, students for a short time, alumni for a lifetime.

This fall brought the return of in-person Homecoming Oct. 28-30. It’s been a long time coming. Like many things during the pandemic, Homecoming has evolved and was different from years past, as both in-person programming and some virtual elements were offered to participants. If you attended in person, you could still swing by your old basement apartment with one of your friends, but if you were following along through social media, we made sure it left you thinking, “This brings me back to this place.”

I was especially excited to join the Fall Harvest Alumni Gathering on the Saturday afternoon and the Tricolour Guard Dinner; time spent with alumni is always memorable.

With this issue of the *Alumni Review* celebrating the 100th anniversary of CFRC, I would be remiss if I did not use this column to highlight some exceptional Queen’s alumni who have made musical contributions over the years. There are lyrics from five songs from Queen’s graduates in this column; can you find them all?

Sincerely,
COLIN MCLEOD,
PRESIDENT, QUAA

CLASS NOTES



1970s

Paul Bennett

Artsci'77 and MPA'79
Paul Bennett has recently published a fascinating collection of vignettes providing a unique perspective on various events and developments, such as the death of his grandfather in the First World War, the 1970 October Crisis, interviews with Indo-Chinese refugees applying for immigration to Canada, the 2004 Indian Ocean earthquake and tsunami, and a trip to North Korea. The book, *On the Border*, will appeal to those with an appreciation for the diversity of life's experiences and to those willing to take a chance. The book is illustrated by Khmer Rouge survivor Anouk'chet Suong. More information is at paulmackenziebennettauthor.com.

▲ The Reading Room in Douglas Library, known as "The Purple Passion Pit" due to the purple carpets and furniture, 1970.

Janet Nikoline Calcaterra

Arts'71
Janet Calcaterra's first novel, *The Burden of Memories*, was published by Latitude 46 in May 2022. In it, two sisters unravel a secret long kept by their mother about their father, who was a doctor in Canada's Italian campaign during the Second World War. More information about the book can be found at latitude46publishing.com.

Rose Spencer Gibbs

Ed'73, MA'73
Rose Gibbs recently published a book about Jamaica titled *Island of Plantations: A Jamaican Reflection*, about the history of Jamaican villages and towns that are a part of her family's past. It is available on Amazon.

John Lynch

Artsci'79, Ed'81, MEd'86
Members of the undefeated 1978 Vanier Cup champion Queen's Golden Gaels football team gathered at their 44th reunion



in June 2022. They met at the Crowbush Cove Golf Resort in P.E.I. and, while there, also celebrated the 85th birthday of friend and defensive co-ordinator Dr. John Thomson (former professor of physical education), seated front and centre.

1980s

Robert Quartermain

MSc'81
Robert Quartermain's career path encompasses several distinct



phases of success, starting with a pivotal role in the discovery of Ontario's Hemlo gold camp in the early 1980s. He began his career as a geologist for Teck Corporation and gained rare and valuable experience at Hemlo and other mines. He ventured on his own to form Pretivm Resources, based on an unshakeable belief that its high-grade Brucejack prospect in northern B.C. had the makings of a mine. His faith was validated when Brucejack became Canada's fourth-largest gold mine, with annual production of 350,000 ounces. Quartermain is a longstanding advocate for Indigenous involvement in the



▼ Stacy Kelly (Artsci'93), president of the Queen's Queer Alumni Chapter.

resource industry and a generous philanthropist with a focus on education, social justice, and wildlife habitat preservation. Quartermain has received many awards over the years, and he was inducted into the Canadian Mining Hall of Fame in August 2022.

Irene Jakubassa-Frezell

Artsci'87
When Irene Jakubassa-Frezell realized that she and her former Queen's classmates were not all going to be in Kingston for their 35th Homecoming reunion this fall, they gathered from across the country in Bayfield, Ont., and held their own! Class of '87 reunion: (top, left to right) Gwen Callaghan-Simonds (PHE'87, BEd'88), Celia Dawson (Artsci'87) and Cathy Berka (Artsci'87); (middle row, left to right) Karen Goodwin (Com'87); Irene Jakubassa-Frezell (Artsci'87, B.Ed'88); Margot Gibbons-MacKay (OT'88); (bottom) MJ Hassard (Artsci'87).

Ron Goldstein

Artsci'86
Dr. Ron Goldstein is now an inquest presiding officer for the Office of the Chief Coroner of Ontario. He continues as an investigating coroner for the Kingston region, as well as a family physician within the Loyalist Family Health Team in Amherstview. Since the outbreak of the COVID-19 pandemic, he has also begun beekeeping as a hobby.

1990s

Stacy Kelly

Artsci'93
After 11 years in Toronto, in various development roles at OCAD University (2011–2017) and The 519, a Church Street community centre in Toronto

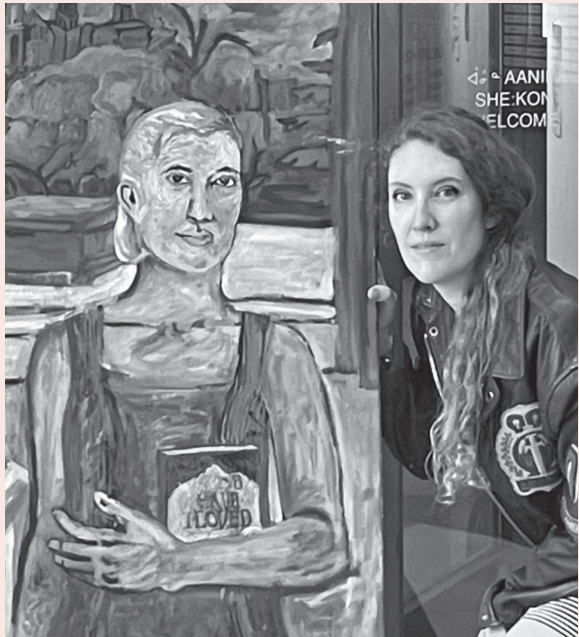


WRITE TO US

The Queen's Alumni Review welcomes comments at review@queensu.ca. All comments may be edited for clarity, civility, and length.



@queensureview



(2017–2022), Stacy, along with his husband, Mark Julien (Ed’08), is delighted to be relocating back to Kingston, where he will be taking on a new role as executive director of the Community Foundation for Kingston. He will also continue to volunteer as president of the Queen’s Queer Alumni Chapter. Friends may contact him at stacy.g.kelly@gmail.com.

Kate Mills
BFA’01

Kate Mills has finally donated her first-year Queen’s studio painting to the Union Gallery, where it will hang in the office and possibly be loaned out to other departments. She painted this five-by-seven-foot painting in March 1998 for a BFA studio class assignment. In the class, each student was tasked with painting in this mammoth size. She decided to paint an answer to a cliché question a teacher might ask in high school after summer vacation: What happened in my first year at Queen’s? It had felt like a big year for her, as it was her first time away from home. She put her new friends Natalie Bowles (Com’01) and Kerri Austin (Artsci’01) into the painting. Affected by the death of Diana, Princess of Wales, Kate also put in

▲ Kate Mills (BFA’01) poses with her painting that was recently donated to the Union Gallery.

the broken trees along University Avenue from the disruptive January 1998 ice storm. Also pictured: her second home, Ontario Hall, where the fine arts classes are located; the radiator from her room in Ban Righ; and, outside her window, Grant and Kingston halls. Fast-forward 20 years – she decided the painting needed a better home than her parents’ basement, where they had kindly stored it. After she alerted former classmates, professors, and the Union Gallery in March 2021 through social media that she was interested in donating the painting, gallery director Carina Magazzeni accepted the painting. Presently, Kate is not a professional artist, but she has always appreciated the lifelong friendships she made and how her knowledge, confidence, and interests were enriched by her time at Queen’s.

2000s



Ian M. Carter
Law’02

Ian Carter was appointed as a judge to the Ontario Superior Court of Justice in Ottawa in June 2022. He comes from a Queen’s family that includes: his wife, Chrissie Yao (Artsci’93); children, Nathan (Artsci’23) and Madeleine Carter (Artsci’26); proud parents, Donald (Arts’64, Law’66) and

Cathie Carter (Arts’65); and grandmother Margaret Carter (McNab) (BA’29). Justice Carter served as a law clerk at the British Columbia Court of Appeal following his graduation, then practised criminal and civil law in Vancouver before joining the firm of Bayne Sellar Boxall in Ottawa. Since then, his practice has focused primarily on criminal law. He was a member of the executive of the Canadian Bar Association National Criminal Justice Section for many years, including as chair from 2018 to 2019, and he was the 2014 recipient of the Regional Senior Justice Award, which is given to a member of the County of Carleton Law Association who has made an outstanding contribution as a litigator.



Helen Kneale (née Bourgeois)

Artsci’09

Helen Kneale is a lawyer with the federal Department of Justice, a former flight attendant, a mother of one (soon to be two) daughters and a singer-songwriter. As Heliara, she released her first album, *Starry Skies*, on June 1, 2022. It touches on themes of love, friendship, motherhood, exploration, and working for your fairy tale. It is a true privilege for her to share with the world this music. The album is available everywhere.

Vanessa McGovern

Artsci’02

Vanessa McGovern was given the prestigious honour of being named godmother to the Emerald Luna on July 22, 2022. The Emerald Luna is a river cruise

ship, part of the cruise line Scenic Group. To be named godmother of a vessel is a great honour and long-standing maritime tradition. She was selected for this recognition as a result of her contributions to the U.S. travel industry. During her speech, she shared that she was a proud graduate of Queen’s!

Ryan Noth

Artsci’01

Ryan Noth’s film, *Drifting Snow*, was named one of *The Globe and Mail*’s top 10 Canadian films of 2021. The film was shot and set in Prince Edward County and along the highways around Kingston. It also employed Kingston crew members in its production. *Drifting Snow* is currently airing on Air Canada and WestJet, as well as Super Channel and many online streaming platforms.

2010s



Madison Fugard and Matthieu Leonard

Artsci’16 and Sc’14

Madison Fugard and Matthieu Leonard celebrated their marriage on June 11, 2022. Along with family, the many Queen’s alumni in attendance in Stirling, Ont. made for a wonderful evening, as they danced the night away.

Monika Rosen

BFA’13

A solo exhibition of Monika Rosen’s work, titled *Fish Out of Water*, was held this summer

at the Cline House Gallery in Cornwall. For those who missed out on the show but would like to view her work, please visit monikarosen.com.

2020s



Tanya Iakobson

Artsci’20

Tanya Iakobson announces her engagement to Ryan Evans. They are expected to be wed in September 2023.

IN MEMORIAM

David Andrew (Faculty, Fine Art)

Dennis Awang (BSc’60, PhD’68)

Isabel Overton Bader (LLD’07)

Annamaria Bamji (BA’96, MA’05)

Susan Brooke (BCom’88)

William Cockrell (MA’18)

Adolfo de Bold (MSc’71, PhD’73)

Kenneth Douglas Does (BSc’63)

Dean Lawrence Edgar (B.Ed’92)

Matthew Alan Edwards (BSc’96)
(Civil Engineering Degree)

Kyla Graham, née Stigter,

with her daughter Maaike Graham
(BSc’14, MSc’17)

Susan Diane Hall (BA’85, CIL’21)

Al Hart (Meds’58)

David W. Hurst (Meds’56)

John Larsen (BSc’85, MSc’90)

Margaret Anne Light (BA’47)

John Marling (BSc’59, MBA’62)

Donalda Margaret McGeachy, née Campbell (BA’42)

John Myher (BSc’62, MSc’63)

Denis O’Driscoll (Faculty,
Comparative Education)

David Edward Richards (BA’60)

June Richards (Faculty, Music)

Alice G. Robertson (BA’56)

Lynn R. Sansom (BSc’83)

Nicholas Seiler (BComH’53)

Dennis Sharp (BSc’60)

Allen Frederick Spraggett (BA’76)

Thomas Owen Switzer

John Robert Taylor (Meds’63)

Peter Carr Thompson (BSc’50)

Brenda Trenowden (BCom’89,
LLD’21)

Dick Walton (Meds’61)

David Weston (BSc’62)

Barbara Theresa Wood, née Smith
(BA’52)

Sam Young (MA’64)

Editor’s Note: Please see full obituaries on the new *Queen’s Alumni Review* website.



If you have memories of friends, faculty and colleagues you would like to share, email us: review@queensu.ca

1942-2021

Adolfo de Bold

Pioneering doctor unlocked mysteries of the human heart

While doing his PhD in experimental pathology at Queen’s University, Adolfo J. de Bold, MSc’71, PhD’74, decided to tackle a mystery not even Nobel Prize winner George Palade could crack – namely, figuring out how to see and then determining the purpose of some conspicuous-looking cells inside the heart.

With his wife, Mercedes Kuroski de Bold (MSc’71, PhD’75), and a team collaborating under his leadership, Dr. de Bold discovered and solved the mystery. The granular-looking cells in the heart produce a key hormone responsible for regulating salt concentrations in the body. And that discovery had an impact on the course of heart treatment, created a race for a patent in later clinical applications, and landed him a job as the first director of research at the foremost cardiovascular care centre in Canada, the world-renowned University of Ottawa Heart Institute. The pioneering scientist worked at the Heart Institute from 1986 until 2013, when he retired at the age of 71. Dr. de Bold passed away on Oct. 22, 2021, a few months shy of his 80th birthday.

Adolfo and Mercedes de Bold began their studies at Queen’s in 1968 after arriving from their native Argentina. Through a mutual contact made during their undergraduate studies at the National University of Córdoba in Argentina, Dr. de Bold met Dr. Sergio Bencosme, a Queen’s professor, researcher, and experimental pathologist. Dr. Bencosme became the couple’s thesis

A Globe and Mail obituary described Dr. de Bold as the “father of cardiovascular endocrinology.” His contributions in medical science were recognized in Canada and worldwide.

supervisor. As his graduate students, the de Bolds went into investigative research, she on the pancreas and he on the heart. Dr. de Bold honed his techniques during his master’s and PhD theses, investigating the composition of these mysterious granules inside the heart.

Dr. de Bold’s path began with better seeing these microscopic granules, which needed magnification

▲
Dr. de Bold at the University of Ottawa Heart Institute.

using an electron microscope and advanced tissue sampling methods due to their scarcity. Then he developed methods to study their actual purpose. Over the course of nearly a decade, Dr. de Bold and his team innovated new and adapted existing techniques to successfully illuminate these cells and determine that they contained a protein that gave them a telltale endocrine function, similar to cells found in the pancreas or pituitary gland. In experiments, he found that animals treated with a low-sodium diet and water increased the number of granules observed, whereas the opposite occurred in animals on a high-sodium diet. It thus became clear that these granules contained a hormone that was being secreted by the heart and it exerted its effects on the kidney, confirming his assertion that the heart “is not only a pump, but a smart one.”

PHOTOGRAPH BY JULIE OLIVER, COURTESY OF THE OTTAWA HEART INSTITUTE



worldwide, highlighted when he was appointed to the Order of Canada, inducted into the Canadian Medical Hall of Fame, awarded the prestigious Grand Prix Scientifique de la Fondation Lefoulon-Delalande from the Institute of France, and even nominated for a Nobel Prize in medicine.

Dr. de Bold became an assistant professor at Queen’s in 1973 and continued to work alongside his wife while the two raised five children – four sons and a daughter. Dr. de Bold left Kingston, a city his family cherished, when Heart Institute founder and famed cardiovascular surgeon Dr. Wilbert Keon invited him to build its new research centre.

Dr. Kuroski de Bold says it was too good an opportunity to pass up, particularly as it meant staying in their adopted country of Canada, and not relocating to the U.S., where the couple never contemplated going.

▼
Dr. de Bold and his wife, Mercedes, began their studies at Queen’s in 1968. Outside of work, he loved carpentry and even built his own boat.

“We liked the way the science was being done here in Canada,” she says. “We left our native Argentina keen to learn and see how effective research was done.”

It was also something that Dr. de Bold was able to pass on; as professor of pathology and head of cardiovascular endocrinology, he was a thesis supervisor to post-graduate students who came from all over the world to study under his tutelage. He felt strongly about providing opportunities for others to study and learn.

Throughout their marriage, Dr. Kuroski de Bold and her husband travelled often to medical conferences all over the world. Sometimes they both presented papers and other times it was one or the other.

“It was a nice exchange of ideas,” she says of their 53-year marriage. “It was a nice balance between work and family life.”

They also made returning to their alma mater in Córdoba a priority, especially to share with students and faculty how science was being done in Canada.

“He did like to [encourage] young people to think about science,” Dr. Kuroski de Bold says, though none of their children ended up following their parents’ footsteps in science, with son Alex noting that their father’s shoes were “too big to fill” in that field.

When he wasn’t working in the laboratory, Dr. de Bold’s passion was carpentry. His persistence, tenacity, and ambition were evident as he prepared for retirement by embarking on building a 25-foot mahogany boat. That project would take almost 10 years to complete – he christened it Miss Cecilia, after the couple’s only daughter and first granddaughter, when he retired.

Ever the lifelong learner, Dr. de Bold is one of Canada’s most cited authors. He published his last scientific paper in 2020. 🏠

– Jennifer Campbell



PHOTOGRAPHS COURTESY OF THE DE BOLD FAMILY

The discovery was initially viewed with skepticism due to the long-standing understanding and definition of the heart as a pump. Reshaping the existing definition of the heart to classify it as an endocrine organ required further proof and Dr. de Bold’s seminal paper in 1981 detailed the hormone he found – he called it atrial natriuretic factor (ANF). He demonstrated that the hormone regulates salt and water in the body, thus affecting blood pressure (akin to how the pancreas produces insulin, regulating sugar and impacting blood-sugar levels). The discovery led to a new understanding of the heart and possible treatments for high blood pressure and heart failure.

A *Globe and Mail* obituary described Dr. de Bold as the “father of cardiovascular endocrinology.” His contributions in medical science were recognized in Canada and

King Charles III, then the Prince of Wales, visited Queen’s for the university’s sesquicentennial in 1991. He also accepted an honorary Doctor of Laws.

Our King

A monarch with special ties to Queen’s University

BY TONY ATHERTON

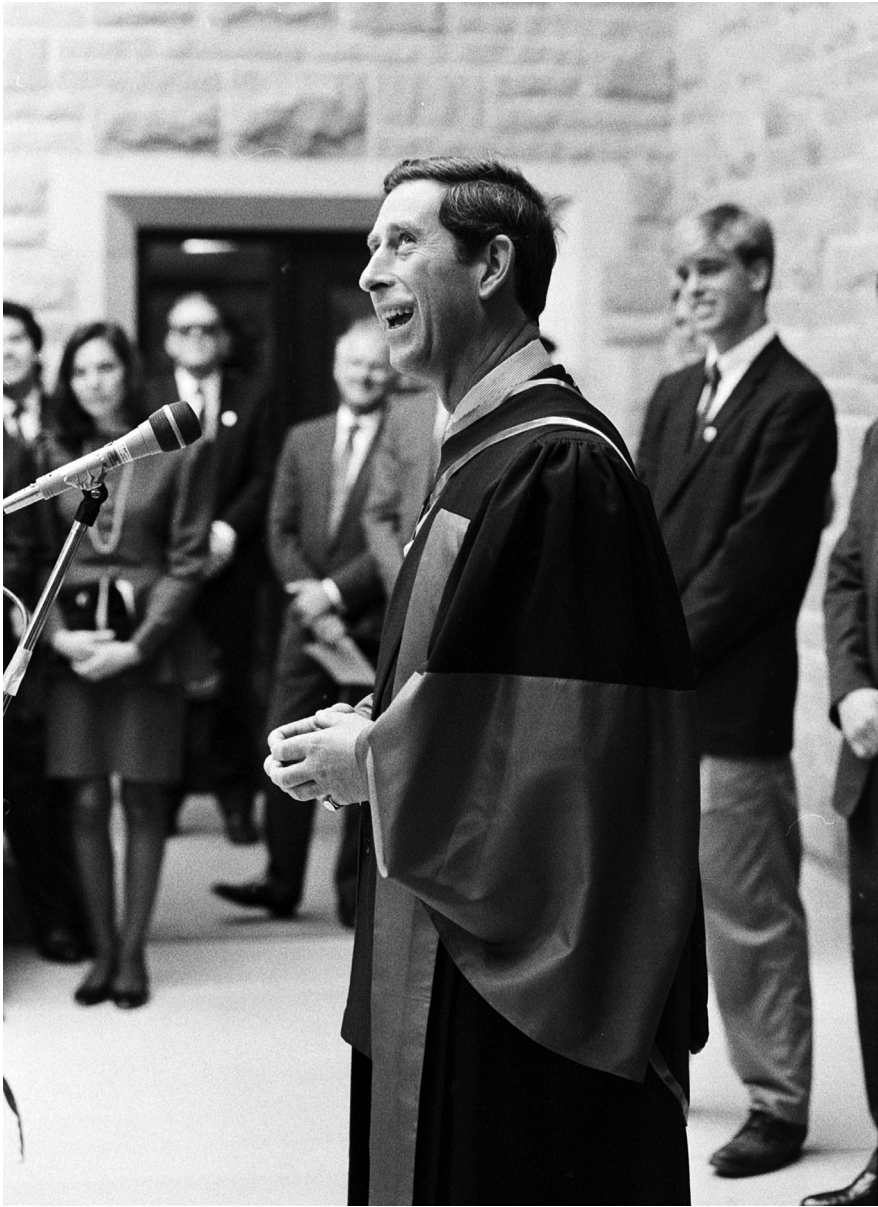
For most of Queen’s 181-year history, a queen has sat on the throne of Great Britain and the Commonwealth realms. For the university’s first 59 years it was Queen Victoria, the monarch who granted Queen’s Royal Charter in 1841. For the past 70 years, it has been Victoria’s great-great-granddaughter, Elizabeth.

Now, after generations, a king again has taken on the royal mantle. And Charles III has many connections to the university.

The new king, you see, is a Queen’s alumnus. King Charles III accepted an honorary Doctor of Laws degree from the university during his 1991 visit to the campus with Diana, Princess of Wales.

During his convocation address, Charles suggested his “second-class degree from Cambridge” wasn’t much of a recommendation for the Queen’s doctorate. He hoped a 1983 honorary doctorate from the University of Alberta, the only other Canadian university to have honoured the then prince, might mitigate “my lack of appropriate qualifications.”

During that same visit, the future king unveiled a replica of the charter granted to the university by his then 22-year-old great-great-great-grandmother just four years into her reign. The replica had been donated



to Queen’s by students for the university’s sesquicentennial anniversary and is on permanent display in the John Deutsch University Centre. While at the JDUC, according to the *Queen’s Journal*, Charles observed that “Queen’s is one of the friendliest universities I’ve been to in a long while.”

During his convocation address, he had many more kind words to say about the university named for his long-reigning forebear.

“You have here an institution of world repute, with a spirit, a cohesiveness, and an envied reputation of both playing hard and working hard. All these, combined with the highest standards of scholarship and research, make Queen’s one of the most sought-after educational establishments in North America.”

And my alma mater, he might have added. 🏰

PHOTOGRAPH BY QUEEN’S UNIVERSITY ARCHIVES

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