

THE

VOICE

MAGAZINE

Volume 17 Issue 17

May 1, 2009

Bluegrass Mountain

The Spinney Brothers

Generation Me

Lessons passed on

Auction Day

A well-oiled machine

Plus:

*Dear Barb, The Interviewer,
Porkpie Hat, and much more...*



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LETTERS TO THE EDITOR

We love to hear from you! Send your questions and
comments to voice@voicemagazine.org, and please
indicate if we may publish your letter.



ON THE HILL

Sandra Livingston



Generation Me

Generation Me. It's one of the names being given to the current crop of young adults, those born in the '70s to the '90s.

The reason? The sense of entitlement many of these young people display when they hit college or university.

A couple of recent articles in *The New York Times* and *The Manitoban* explain the problem: more and more, students expect A's and B's just for showing up.

Not for proving they know the material, or for writing solid papers, but simply as a reward for sitting in class and reading the texts. In one survey, a third of students said they "expected B's just for attending lectures," while 40 per cent said that doing the required reading was enough to earn them a B.

And they didn't just feel entitled to be given high grades; they also felt entitled to argue with their professors and insist on getting those A's.

The unrealistic demands of a spoiled generation? Maybe, but a recent example from Ottawa defies the Generation Me label: executives with the Canada Pension Plan apparently think they're entitled to hefty bonuses just for showing up—even when their job is poorly done.

The public pension fund lost "13.7 per cent or \$13.8-billion in the first nine months of the year ended March 31, 2009." The full-year results are expected to be "significantly worse."

Yet the executives who manage the fund (and it's just a guess, but they're probably not the same age as those labelled "Generation Me") are still on track to collect their bonuses, which will be announced in May.

All three opposition parties are calling them out on it, demanding that they forfeit this year's extra payout, as well as questioning the base pay of some. (In 2008, the head of public market investments at the investment board earned \$325,000 before bonuses and incentives—more than even Stephen Harper makes.) As the *Globe and Mail* reports, Conservative MPs are playing duck and cover on the issue, including Finance Minister Jim Flaherty.

The Canada Pension Plan execs are hardly the only examples. From bankers to auto company CEOs, the recent market upheaval proved there's no shortage of the over-30 crowd who feel entitled to million-dollar bonuses just for warming a seat—an attitude not unlike those students expecting a free A.

And we can't forget that classic phrase uttered by former Royal Canadian Mint president David Dingwall, who with much self-righteousness declared that he was "entitled to my entitlements."

Undoubtedly, there are more than a few confused Generation Me's still trying to grasp the notion that putting in time shouldn't be enough; that they should actually be *good* at something before they get the prize.

But before we hang that label on a single generation, we should remember that the school of entitlement started turning out grads long before today's class.

IN CONVERSATION WITH . . .

Wanda Waterman St. Louis

The Spinney Brothers

The Spinney Brothers are an acclaimed bluegrass band from the Annapolis Valley in Nova Scotia, known by bluegrass fans all over North America for their masterful musicianship, tight, rich vocals, and amazing performances.

They've just put out their seventh album since 1993, When the Golden Leaves Begin to Fall (reviewed this issue).

Wanda Waterman St. Louis recently caught up with the band at the Digby East Fish and Game Association, where they put on a wonderful

Sunday afternoon concert for an enthusiastic crowd. The following are notes from her conversation with banjoist and lead singer Rick Spinney.

Beginnings

Allan was the first one to learn to play guitar. The bunch of us were out in the mountains of British Columbia cutting cedar logs and the only music we had to listen to was bluegrass. I moved back east and Mum bought me a banjo. Allan came back a month later and we started our climb up the bluegrass mountain.

Bluegrass was a part of our growing up as well. Mum was certainly into the old-time country music. Years ago the crossover wasn't as distinct as it is now. Back then bluegrass and country were both the same thing.

Bluenose Bluegrass

We've been fortunate enough to travel across Canada and the southern part of the States, bringing our music to a lot of different places, and I have to say that in the Maritimes, and especially in our home town, we get tremendous support.

We just came away from two sold-out shows, and we've been doing these shows for six or seven years now. I can't see a whole lot of change that I would make in bluegrass music in the Maritimes because there's still a good flavour of traditional music and there's lots of festivals.

Every weekend in the summer there's a bluegrass festival. You get a good mix of the traditional style of music that we play, but there are also a lot of contemporary bands introducing new material.

We really look up to musicians like Ray Legere and Frank Doody, who paved the way for us here in the Maritimes. Most musicians that we talk to point back to Lester Flatt and Earl Scruggs, that style of music. There's something about that style that's captivating. They were masters of what they did. If you were to set them down in today's era they would still be as classic as any band could be. If you could only watch some of the old footage of Flatt and Scruggs and the Foggy Mountain Boys when they used to do live shows; it's amazing to see how they perfected what they did with such ease.



The New CD

Other than the gospel album we did we've pretty much stayed true to the same format, for the simple reason that it's worked. There's still a demand for traditional bluegrass music, and we feel it's important to incorporate original music in the southern bluegrass style to keep a freshness of material.

Some things that we've changed in this recording are tones, the tones of the instruments, how we sing, and how we record.



When we recorded the last two CDs we hired Ron Stewart and he plays the fiddle on those as well. We fly him up and rent a studio. Ron has a wealth of knowledge in music. At nine years old he played with Lester Flatt. He's got the same sense and interest in that older style that we have.

Right now he's playing with Dan Tyminski who sang in *O Brother, Where Art Thou?* Ron's a member of Alison Krauss's band but Alison Krauss had gone off to do some other things so Ron's playing banjo now with the Dan Tyminski band.

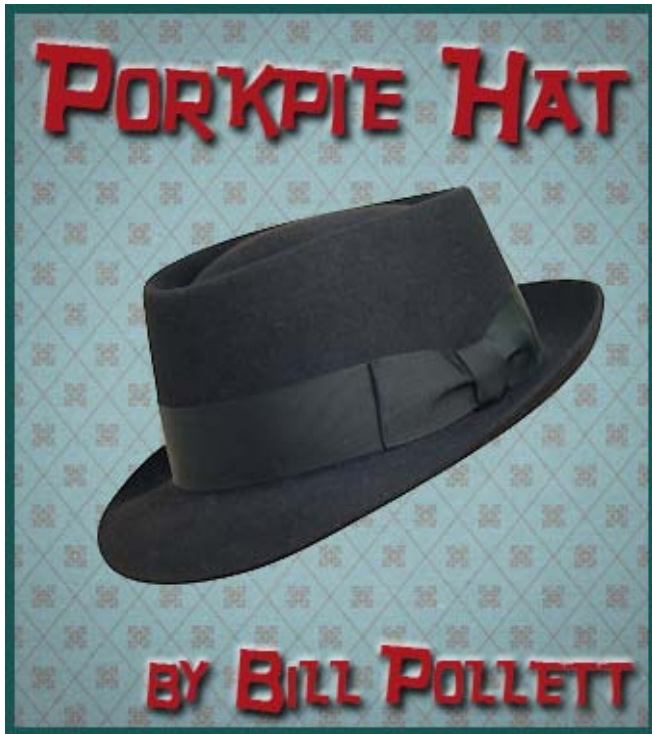
Ron brings that special quality to our recordings. He brings that American sound, which is hard for us to get.

I wish I could put my finger on the difference between our sound and the American sound; it has to do with tones. You can hear it, it's just really hard to pinpoint it.

There are elements in Ron's mixing too that give it that American edge. Nothing against the Maritimes, it's just that what we do with that southern traditional sound is slightly different and we really wanted that traditional sound.

Chemistry

So far music has been a weekend gig for us. Allan and I farm during the week. It's hard but it works if you have band members who are really committed. Gary and Terry come down from Halifax once a week and we practice four or five hours that night and then individually during the week. We used to practice two or three times a week, but once you have the right chemistry you don't have to have such long hours. Plus if we're on the road we get a lot of practice playing.



A Dark and Moving Mass

I am learning what it means to be a human being. It is such a strange thing—crude and clumsy and strangely beautiful.

Always, I am learning to put one foot in front of the other, always picking myself up and starting again. I am walking into doors and stepping on feet. I am learning how to dance the tango with flippers on my feet. I am trailing loose wires and leaking sparks from every seam.

There are so many people that will tell you how it is a shiny thing, this human thing—tidy and slick, like mercury off a chrome duck's back. They will tell you it's all sleight of hand and cabriole and parlour tricks in halogen light.

But the more I learn, it seems to me a messy and untamed thing. It is graveyard breath and matted hair

and hands dangling awkward at the sides. It is pocket lint and snot and shit and blood. It is things half seen in half-light. It is an ultrasound life, a black light life, a shadow puppet life, a glimpse-of-a-face-at-the-window kind of life.

I am a human being in a crowd of other human beings. We are a dark and moving mass, like marching ants, like the smoke from an airborne toxic event.

To forget our loneliness and our fear of what comes next, we are passing around rumours and gold coins. We are kissing in the dark. We are writing epic poems and composing symphonies for trumpet and harp.

Because we are all afraid of the dark, we are singing our human song. And it sounds like the west wind in a ghost ship's sails, and a hive of silvery bees, and a gospel choir, and thousands of witches vomiting spiders and eggshells, and the cries of a coyote being carried off by a black tornado cloud descending on a prairie town.

We are using various forms of locomotion. We are crawling on our bellies, walking backwards, pogo-sticking, or floating two feet off the ground. We are carrying lanterns lit with the souls of drowned children. We are carrying our earthly belongings in burlap bags. We have telescopes and broken pocket watches and monkey paws. We have hand-drawn maps and prayer books written in long-dead languages.

We are all learning what it means to be human. We are all moving toward a light we see far off in the distance. It might be many things: a host of angels singing, a far-off city, a UFO landing site, a burning lake. All we know is that it keeps on shining. And we are all learning to move, and getting nearer all the time.



*Dear
Barb*

Barbara Godin

Dating Dilemma

Dear Barb:

My father is 55 years old and has been widowed for several years. He didn't date for a long time after my mother passed away and I know he was very lonely. The problem is that now he is dating indiscriminately.

When I go to his apartment I find women's clothes, makeup, etc. all over the place. Often he has women there when I visit with my children, or he will bring different women to my home. Some of these women are much younger than my father, even closer to my age. I am concerned about AIDS and other sexually transmitted diseases he may be exposed to.

How can I get my father to stop this foolish and risky behaviour without causing problems between us?

Thanks, Cathy

Hi, Cathy. Sorry about the loss of your mother; she must have been quite young. Your care and concern for your father is expressed clearly throughout your letter. After grieving for so many years your father may be trying to make up for lost time. On the other hand, he may be feeling a sense of time running out for him, even though he is still a young man.

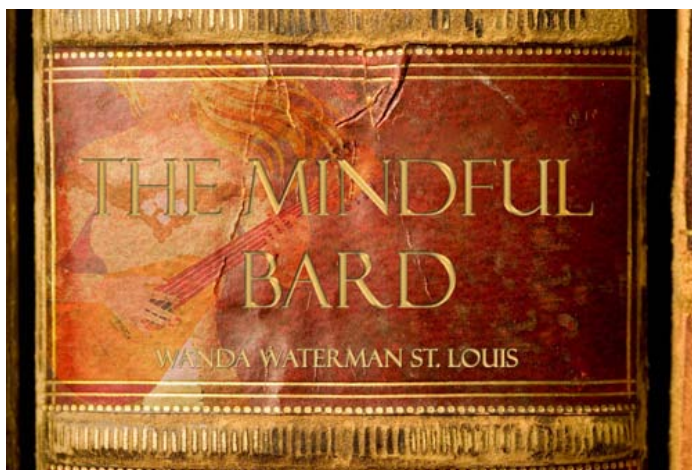
It does appear your father's behaviour is somewhat reckless and perhaps you should be concerned. You certainly don't want your children to have to experience so many different people coming in and out of their lives. AIDS is a real threat in today's society, but one that individuals your father's age may not see as real. They may believe AIDS and other STDs only happen to young people.

My advice to you is to request a meeting with your father, just you and him. Bring along some pamphlets on AIDS and other STDs. He may not read them right away, but just leave them with him. Communicate to your father that you are pleased that he is out socializing, but that you have some concerns about all the women coming in and out of your children's lives. Hopefully, by bringing these issues to your father's attention he will understand and appreciate the nature of your anxiety.

However, it is your father's decision how he chooses to live his life. There is not a lot you can do about many aspects, but you do have control over whether he brings these women to your home. Perhaps you can tell him that you would prefer that he not bring his lady friends to your home until he is involved in a somewhat steady relationship.

You seem to have a loving, caring relationship with your father, so most likely he will appreciate and respect your feelings. He is entering a new phase of his life and hopefully will find a partner to share this special time with him. I hope this information is helpful, Cathy.

Email your questions to voice@voicemagazine.org. Some submissions may be edited for length or to protect confidentiality; your real name and location will never be printed. This column is for entertainment only. The author is not a professional counsellor and this column is not intended to take the place of professional advice.



Books, Music, and Film to Wake Up Your Muse and Help You Change the World

CD: The Spinney Brothers, *When the Golden Leaves Begin to Fall*

Release date: 2008

Label: Independent

Down-Home Southern Bluegrass with a Shot of Fundy Spray

My earliest bluegrass memory was watching Lester Flatt and Earl Scruggs on *The Beverly Hillbillies*.

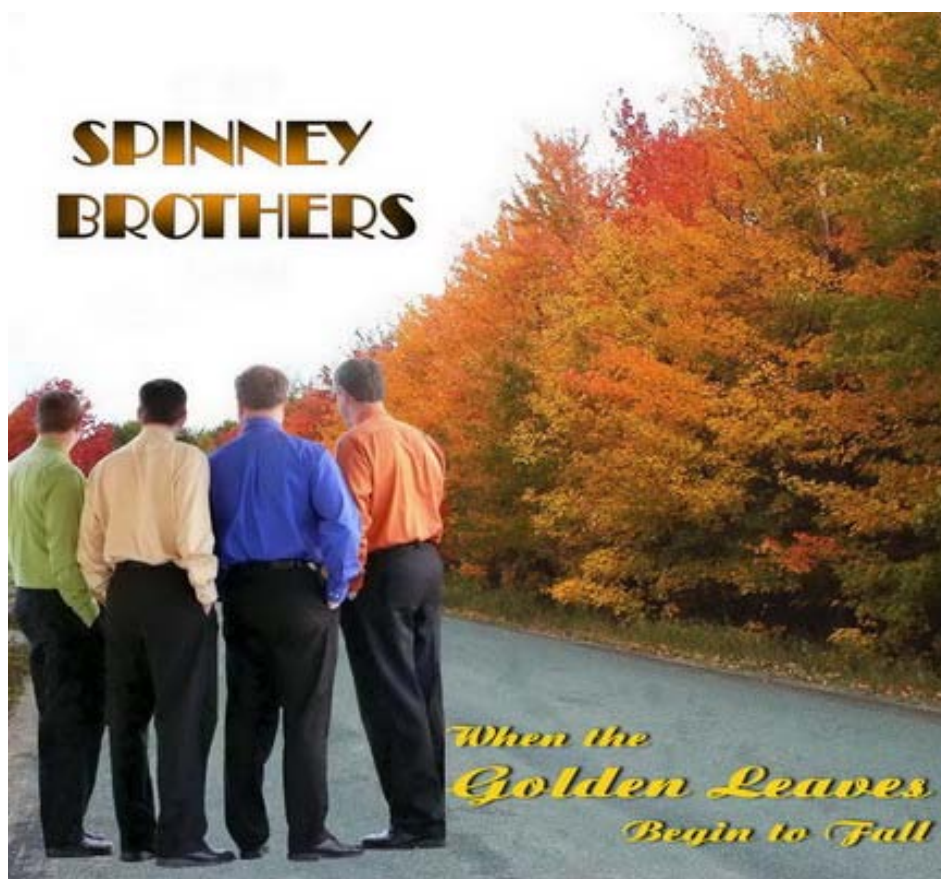
I liked their playing, but the sitcom context told me this kind of music was a hick joke on par with Jethro Bodeen's "cypherin" an' "gezintas." It was part of what we weren't supposed to be.

I was in university before a friend introduced me to the joys of bluegrass and old tyme music. Hearing the Stanley Brothers transported me to the misty Ozark Mountains of my maternal grandmother; I felt like I'd come home.

A relatively narrow genre (thanks to Bill Monroe), bluegrass music was still remarkably inventive, delightful, and complex. The lyrics were rough but simple, with universal themes that channelled modes of extreme emotion. Anyone who had actually endured such emotions found it hard to scorn them. Why were they so often dismissed as maudlin?

I opened my eyes and realized I had grown up in an area that was not only knee-deep in mountain music fans, but the music was regularly played and celebrated here.

Southwestern Nova Scotians have hungrily consumed bluegrass since the genre's inception, and bluegrass writers and musicians from the area have been skipping down to Nashville on a regular basis, making many contributions to the canon of standard songs.



As I learned recently at a Sunday concert at the Digby East Fish and Game Association, this Bluenose bluegrass tradition is still vibrantly alive. From the minute The Spinney Brothers launched into their first

faultless, lickety-split chords and rousing, pitch-perfect harmonies you couldn't imagine angels making music any sweeter. I had to have their latest CD.

The only Spinney brothers in The Spinney Brothers are Allan and Rick, who provide the brilliant vocal duets gracing most of the songs. They're joined by mandolinist Gary Dalrymple and bassist Terry Mumford (who occasionally inserts a deep-as-China baritone).

Ron Stewart from Alison Krauss's band plays a brilliant fiddle on this CD and provided guidance through the recording process. Studio veterans (this is their seventh CD), the Spinneys still benefited from Stewart's ear. The tracks are crystal clear and carry that traditional sound while coming across as fresh and new.

"In the parking lot of the grocery store

Angry words came from the door—

Just a story from the paper I had read.

Tears ran down her pretty face,

She ran to find a hiding place,

***Back home, where she could rest her
head."***

Rick Spinney, "I Pray to God"

Most of these songs are covers of ditties by trad artists, including Ralph Stanley, Flatt and Scruggs, and Dolly Parton.

The hilariously tongue-in-cheek "Boss of This House" is the rant of a sexist husband whose caustic rhymes will have any modern woman either laughing hysterically or swinging her fists.

Rick Spinney's song "I Pray to God" is a heartfelt tribute to a local girl, Karissa Boudreau, who disappeared and was eventually discovered to have been murdered by her own

mother. The song echoes the compassionate response of Nova Scotians to an unimaginable crime.

I was moved by the kind way band members treated their fans at the concert. They had been granted a green room in the building but were barely there, choosing to spend the few pre-concert, intermission, and post-concert minutes joyfully signing autographs, chatting, and posing for photos.

"We've received a lot of support over the years from small communities like this," says Rick Spinney. "People who don't have a lot of money will come out and pay to see our shows and we want to show our appreciation the best that we can. If it wasn't for the audience we'd be doing this in our kitchens."

There is a lesson here for artists of all persuasions: work hard, be sincere, humble yourself, and love what you do and who you do it for. All of the existentialist posing in the world won't make the quality of your work any better than this.

Future plans for the band include continuing performances in the Maritimes, more gigs in the US, and a possible DVD.

When the Golden Leaves Begin to Fall manifests six of The Mindful Bard's criteria for music well worth a listen: 1) it is authentic, original, and delightful; 2) it confronts existing injustices; 3) it makes me want to be a better artist; 4) it displays an engagement with and compassionate response to suffering; 5) it inspires an awareness of the sanctity of creation; and 6) it provides respite from a sick and cruel world, a respite enabling me to renew myself for a return to mindful artistic endeavour.

The Bard could use some help scouting out new material. If you discover any books, compact disks, or movies which came out in the last twelve months and which you think fit the Bard's criteria, please drop a line to bard@voicemagazine.org. For a list of criteria, go [here](#). If I agree with your recommendation, I'll thank you online.



From Where I Sit

Hazel Anaka

A Well-Oiled Machine

This morning Roy and I went to a Ritchie Bros. dispersal sale. It was a sight to behold. The night before, two local television stations had done stories about the sale in Nisku.

When we checked out a John Deere combine a few days ago it was machinery, trucks, and heavy equipment as far as the eye could see. The aerial shots that accompanied the news stories were mind-blowing. This huge three-day sale was billed as the biggest in North America with offerings from many construction and oilfield companies—none of which was the result of the recession, apparently.

The man interviewed expected 14,000 people to attend. Many of the registered voters were from other parts of Canada, the US, and as far away as Australia. The sale guide itself is a marvel: coil-bound, nearly 200 pages, doubles as your bidding card, has hundreds of descriptions, spaces to record selling prices, and details of where and when a particular item would be sold.

Because I didn't need an earth mover or spray coupe or excavator I was free to simply ogle in amazement. What intrigues me is the logistics, the orchestration of all the functions, the sheer number of people required to make it all happen. Nothing is forgotten or left to chance.

There were paramedics on hand, parking lot attendants, security people, food concession workers, women working the bidder registration counter, and others at an information area issuing in-transit stickers. There was an army of men starting the equipment and running it through the sales ring. The equipment then needed to be returned to its spot until the buyer was able to remove it. Inside the main building was an area for representatives of trucking companies, brokers, and financiers to help smooth the purchase and transport issues that can arise with purchases in the tens of thousands of dollars that may be leaving the country.

On our way out I chatted briefly with a woman at the registration area. At the midpoint in the sale there were over 5,300 registered bidders. She said it's a great place to work and that they are treated extremely well. I wondered how many employees there were but she didn't know. She thought there were at least seven auctioneers.

In ring one there were four men watching the crowd to spot the bidders. They were standing in front of seven huge glass overhead doors that kept the crowd in relative comfort while the item on bid was slowly driven past. Each man had a microphone, computer, and lectern-type structure in front of him.

Online bidders are a big part of the operation. A glassed-in office at the far end housed the auctioneer and support staff. When it was time to sell some land, huge black draperies were pulled across the doors, a screen was lowered, and a projected computerized image was shown. It showed photos or maps and kept an instant record of highest bid, asking bid, and whether the bidder was on-site or online. There was a combination of stadium and floor seating for hundreds of people.

Unfortunately we went home empty-handed. A Ritchie Bros. Sale—a well-oiled machine, from where I sit.

The Interviewer

It is the ninth decade of the twentieth century...

written and illustrated by Wanda Waterman St. Louis

Rockhead #21: Reeling In

Brad would never agree to be interviewed by Reuben.



So Reuben enlists the help of newsroom volunteer Shannon.



Just ask Brad for an interview about the new student union newsletter he's putting together.



Flatter the poop out of him, set a date for an interview, and then be sick that day.



Our sucker walks into the station on the appointed afternoon.

Oh no! Didn't she call you? She's sick with the flu. But it's cool. I can do the interview, no problem!



Brad bristles. He neither likes nor trusts Reuben (go figure).



But he's a sport, or at least wants to look like one.



next: Brad's Interview



I just cleaned out my email in-box all by myself!



AUSU THIS MONTH



Annual AGM Held

As you probably already know from the AGM Report put out by the *Voice*, AUSU held its annual general meeting on March 23, 2009.

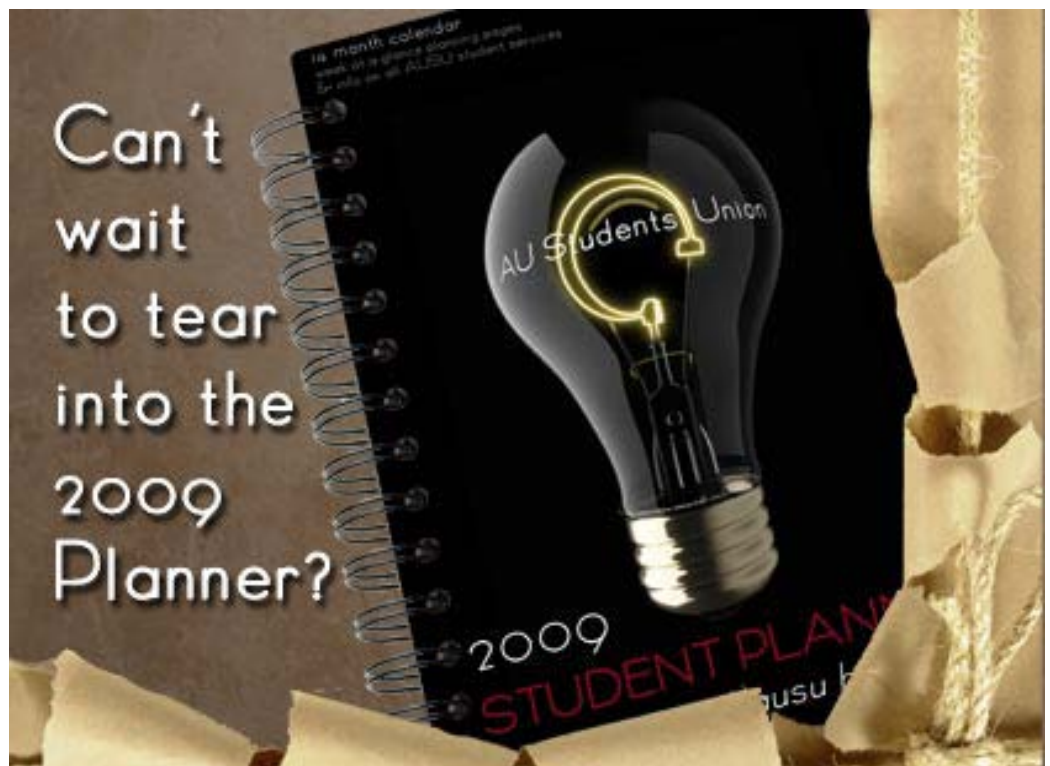
In that meeting a number of important revisions to the definitions of AUSU membership occurred, to make sure that the Councillors you elect are able to represent you during General Meetings and so that if you're a student in an AU collaborative undergrad program, you'll still be counted as an AUSU member even during a term that doesn't have any AUSU courses scheduled.

Also, our fees were changed from being \$8, \$16, or \$24 per course depending on the number of credits, to being a flat \$3 per credit, an increase of a dollar per course for most students. With this extra money, AUSU should be able to begin moving forward with a lot of desired programs that have been held up due to our staffing not being as big as our ambitions.

Also at the AGM, some good discussion was held with respect to email accounts, an issue we know a lot of you are concerned about, and we'll keep working with the university to see if a reasonable solution can be found among all of the priority issues AU needs to deal with.

Media Committee Started

Council has approved the terms of reference for the new media committee. This group, including your *Voice* editor, will be working hard to deliver new multimedia content to you on a regular basis. Our hope is to bring forward a more engaging, interactive AUSU, one that can help you get everything you want out of your education.



AU Fees Increasing

On March 27, the AUGC approved the new fees that will come into effect in September 2009. The bottom line is you'll be paying an additional \$29 per 3-credit course, including the increase to the AUSU fees. This includes an \$18 increase to base tuition and a \$10 increase to the Learning Resources fee. AUSU has noted

concerns with the university continuing to increase fees by the maximum allowable by Alberta legislation, but has agreed that lower quality service is not a viable alternative.

More concerning is the increase to the Learning Resources fee. AUSU will continue to press for details on how this fee relates to the prices the university has to pay for your textbooks and online materials.

au.world Closes

AUSU has noted the closing of the au.world publication with sadness, and has brought this to the governing council of AU. In its place, AU has begun a new magazine called *AU Open* which, rather than being strictly student focussed, contains a mix of stories for alumni, investors, and students. We have strong hopes that AU will increase the focus of this new magazine to be at least as relevant to current students as the old au.world was.

2009 AUSU Handbook/Planners

Members are snapping up our 2009 AUSU Handbook/Planner. Now in full colour, it has more course tracking pages, brief guides to the citation styles you'll need for your essays at AU, and of course, all the important AU dates and addresses that you need to know. You can order your own copy by going to <http://www.ausu.org/handbook/index.php>



SmartDraw Program Continues

If you haven't yet, you might want to download a copy of SmartDraw. AUSU has purchased a licence agreement to supply the award-winning SmartDraw software to all AUSU members (current undergraduate students). To access this deal and find out more, visit the front page of our website.

SmartDraw allows you to create a wide range of graphics for your assignments and submit them electronically in a Word file. You can also place your graphics in Excel or PowerPoint files, or export them as TIF, GIF, or JPEG files to make a web graphic or even a logo.

Just a few of the graphics you can make include Venn diagrams, genetics charts, graphs, organizational and flow charts, and Gantt charts.

For any course that requires charts that cannot be easily created in Word or Excel, this should be a real time saver and make it easier to submit all portions of an assignment by email.

Remember, though, that you should always check with your tutor to find out if there is a specific format he or she prefers. Your tutor does not have to have SmartDraw to view these graphics, however. Installations under this program are good for one year. The package includes both the Standard and Health Care editions of SmartDraw.

Merchandise Still for Sale

We still have some locks and memory keys available for sale. Both of these were designed with ease of mailing in mind, which means they're small enough to be easily stored pretty much anywhere.

The wristband USB key is a unique way to carry around your assignments, online materials, and even emails while you're on the go.

With a 1 gigabyte capacity, it can even handle a good chunk of your music collection, and the design means you no longer have to worry about losing it.

The *Voice* memory key has less capacity (512 MB) but the dark, flip-top design is classy enough to accompany you anywhere.

In addition, we have recently purchased some steel water bottles. With all the concerns about BPA in clear plastic, the decision was made to go stainless steel. Cheaper and more environmentally friendly than purchasing plastic bottles of water, fill up your AUSU bottle to keep thirst away no matter where you're travelling.

AUSU Lock Loan Program

Still running, and still popular, the lock loan program can allow you to rest easy knowing your valuables are safe if you're taking an exam at the Calgary or Edmonton campus. The locks can be set to any combination, and are loaned to people without any deposit, but we ask that you please remember to reset them to 0-0-0 before returning them so that we can continue this program.

Employment Site is Here!

Many of you will already have seen the link to our new employment site on the front page, and while there are not a lot of employers in evidence yet, it's a great opportunity to get your resume, skills, and talents in there.

The Personnel Department is busily working on finding employers who could use your unique abilities as a distance education student.

Be sure yours are available to get the early opportunities!



INTERNATIONAL NEWS DESK



At Home: Money Mart fees called 'conspiracy'

As a class-action lawsuit against National Money Mart and its US parent company began, the company's interest rates were described by the lead lawyer in the case as a "conspiracy."

More than 240,000 plaintiffs are represented in the lawsuit, which alleges that, between 1997 and 2007, National Money Mart charged fees on payday loans that "added up to an effective annual interest rate of more than the 60% allowed under the Criminal Code."

As the *National Post* reports, the plaintiffs allege that the loan terms "could result in fees that generated an effective annual interest rate of more than 300%." Customers were generally required to repay loans before their next payday.

Although the company and its US parent aren't facing criminal charges, the suit's lead lawyer, Harvey Strosberg, didn't mince words.

"If you are selling a product that is illegal, you have a conspiracy," he told reporters. The lawsuit is seeking more than

\$300 million in damages.

The suit was launched six years ago, and the defendants have made several attempts to have it dismissed, including three motions to the Ontario Court of Appeal and two requests to the Supreme Court of Canada. The trial is expected to run six weeks.

In Foreign News: Ireland not prepared to battle swine flu

Ireland is not prepared to cope with an outbreak of swine flu, according to an internal document from the country's Department of Health.

The *Irish Examiner* reports that a warning was issued in 2008 that the country has "no out-of-hours cover arrangements in the event of an infectious disease outbreak." The Department of Health has confirmed that the situation has not been addressed, meaning that a lack of emergency on-call specialists would limit the ability of the country's contingency plan to respond to an outbreak.

The problem stems from a dispute with the Irish Medical Organisation (IMO), with the result that there is a lack of evening and weekend coverage by specialist public health doctors, who play an essential role in identifying, assessing, and monitoring possible cases of the flu.

There have been no reported cases of swine flu in Ireland, but the government has cautioned citizens to avoid all unnecessary travel to affected areas. A poster campaign has been launched at Irish airports and ports, "warning people of the risks of swine flu if they are departing to or returning from affected countries."

EDUCATION NEWS

Carl Meyer

**Cars of the future roll onto campuses**

Automotive Partnership Canada ties industry to research, ignites controversy

OTTAWA (CUP) - The federal government is getting students into the auto business.

On April 16, Industry Minister Tony Clement announced Automotive Partnership Canada, a five-year program aiming to foster automotive research and development at Canadian universities.

The program will support research projects that aim to design next-generation automobiles. It is part of the government's approach to getting the failing car industry back on track.

Research will focus on lighter weight, sustainable materials, powertrains, energy storage, alternative fuels, in-car software and electronics, wireless communications, and manufacturing processes.

It is infusing \$145 million into five federal granting agencies: the Natural Sciences and Engineering Research Council of Canada, National Research Council Canada, the Canada Foundation for Innovation, the Social Sciences and Humanities Research Council of Canada, and the Canada Excellence Research Chairs program.

In addition, the Natural Sciences and Engineering Research Council of Canada established an Automotive Project Office, acting as both a press office for the program and a hub connecting industry and research to program facilities.

According to Industry Canada: "Proposals funded under this initiative will be led and submitted by university or government researchers, but they must be clearly driven by industry needs."

At the program's launch in Toronto, Clement stated it was important that research and development of automotive manufacturing was "brought into the marketplace where everyone can benefit from them."

That research and development is indeed the most beneficial when brought into the marketplace was debated by leaders at Canada's two largest student lobby groups.

Graham Cox, the Canadian Federation of Students' national graduate caucus chair, argues that universities are not the most "appropriate" place for the development of "market-ready products."

"Having monopoly industries and government bureaucrats trying to direct university research stifles, instead of increases, the rate of innovation," said Cox.

"It is contradictory to say that the lack of innovation and vision by the corporate sector is part of the automotive-sector crisis, but then implement policy where that same monopoly industry, and now government bureaucrats, are directing university researchers to get innovation."

Cox also says that since the federal government cut funding to granting councils, the project amounts to a “re-introduction” of these funds but with “commercialization strings attached.”

Zach Churchill, national director of the Canadian Alliance of Student Associations, welcomed the new program but voiced similar concern over cuts to research funding in other areas.

“While we understand the government’s desire to fund research on new technologies,” he said, “we still believe that research is important for discovery.”

“If we want to be thought leaders in the world, it is important that we do not only target funding in very specific ways, while cutting research funding in other areas. When it comes to research, the government can’t rob Peter to pay Paul,” Churchill added.

CLICK OF THE WRIST – Musicality

This week we’ve got a collection of sites with plenty of harmony—musical harmony, that is. From the sweet sounds of a Stradivarius to the eerie echo of the Theremin, here’s a look at the quirky side of hitting all the right notes.

Neanderthal Flute

It’s hard to change our mental stereotype of a Neanderthal (brutish and stupid) to imagine one of these ancient hominids sitting down on a sunny afternoon to play the flute. But that’s exactly what at least one of them did, as this 50,000-year-old bone flute proves.

Odd Music Gallery

From Aeolian Harps to the Bazantar, there’s something in this gallery of unusual instruments for every taste. You can even listen to a tune on the beer-bottle organ—that’s right, an organ played by blowing across the tops of beer bottles.

Biggest Pipe Organ in the World

You might expect the world’s largest working pipe organ to be in a cathedral somewhere. Instead, it can be found on the second floor of Macy’s department store in Philadelphia, where it’s been played regularly since its installation there in 1911.

Theremin

You may not recognize the name of this unique instrument (the only one you can play without touching it), but if you’ve ever seen a ‘50s science fiction film, you’ve heard the spooky sounds of a Theremin.

Secret of a Stradivarius

For years, musicians and audiences alike have speculated about the seemingly magical qualities that make Antonio Stradivari’s violins and cellos sound so rich. As this *Time* article explains, one professor emeritus of biochemistry at Texas A & M University thinks he’s got it figured out.

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THE VOICE

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