

THE

VOICE

MAGAZINE

Vol 18 Iss 33 2010-08-20

Women and Race

Toppling the pyramid

A Tree Grows in Cyberspace

Outdoors, online

Easy Writer

The buck stops here

Plus:

*In Conversation With . . . , Sister Aurora,
From Where I Sit, 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.



EDITORIAL

Christina M. Frey



Park Plugs

Ahhhhh, August in your favourite provincial or national park. The sky is cloudless, the wind still. The air, shimmering with a late summer haze, hangs with a brooding silence that speaks of the distant coming of fall. Birds sing, and the ground cover rustles as busy little animals scurry on their errands, invisible to all but the most observant visitors.

You sit in a quiet copse of trees, looking down, barely moving. Your mind, your eyes, and your whole being are consumed by your careful focus on—Facebook?

That's right. As the CBC [reported](#), Ontario's Pinery Provincial Park now offers its visitors wireless Internet access. Although access there is limited to one location, other Ontario parks are considering implementing it on a larger scale—as is Parks Canada. Wireless internet access has already been available in several Nova Scotia provincial parks for years, and the province is expanding coverage. And every single state park in California is already laptop-ready.

These are being hailed as innovative, forward-thinking programs; the California parks have received “praise from many visitors.” And park administrators are moving ahead with this idea as just the latest development in modern technology. As John Salo, a zone manager for Ontario Parks, told reporters, “Things change over the years,” adding that “It's not 1950, and we want to look at what [visitors'] needs are.”

Needs?

I'm not against online culture; I live and breathe it. I'm the Managing Editor of an online magazine. I'm addicted to social networking. I receive new email alerts on my smart phone. I'm always lurking on the Android Market; what awesome new apps will they come out with next? Weather, news, and the doings of people, whether familiar or famous, are never more than a click (or finger tap) away. Connectedness is part of who I am.

But that's why, when I need a time out from the constant connectivity, when I need to be unavailable for a little bit, I turn to the one area which hasn't been permeated with the go-go-go neediness of being plugged in: nature. Hasn't been, that is, until now.

In the modern, Internet-driven society, the steady flow of information is like a faucet dripping gold. Sometimes, it gushes torrents of pure precious metal. On other occasions, it drips marred, tarnished specimens. But still, we've been conditioned to run toward the flow, even for a quick peek, terrified we might miss the big one.

Because of this, the very availability of information sets us on edge. If the faucet's running—if the Internet's available—we're perennially distracted by the thought that, had we brought our laptops, we could be in the know right now.

But the inability to be online in the first place—the complete removal of the information flow—closes that faucet. And suddenly, we’re no longer burdened by the panting nearness of available information. We can breathe, focusing on what’s around us instead. It’s only possible to really commune with nature if the peace of the outdoors hasn’t been marred by the knowledge that we’re missing out on something that’s so close and so readily available.

Sure, in theory, wireless access in the forest, plains, or mountains could hold educational benefits. But the question to ask is whether those educational benefits can wait. Is it really worthwhile if, instead of just enjoying the strange bird and moving on to the next incredible sight, we’re dissatisfied until we fill the information deficit and discover the bird’s identity as quickly as possible?

And, also in theory, nature-wide Internet access could allow business travelers a change of work environment, or give writers the chance to pen masterpieces amidst the masterpiece of the unspoiled outdoors.

Yet I also fear that if the natural world becomes yet another work venue—another coffee shop or café—it will risk being forever ignored by the connectivity-driven public. If nature is just one more area where we can receive texts, emails, and MySpace updates, it loses its charm, its uniqueness. And if I become conditioned to treat it as any ordinary locale, I’ll miss so much: gentle sounds, the soft brush of the breeze, the roughness of the log where I sit, and the musty smell of long-dead leaves will be cancelled out by the unceasing “noise” of online information flow.

Let wireless-access parks and preserved areas everywhere take note: feel free to revel in your new-found modernity. But when I’m craving the surrounded solitude that’s so hard to find in our constantly connected world, I won’t be visiting. Rather, you’ll find me in a quiet hollow, surrounded by clear air, in a peaceful spot where I can’t receive email alerts, and where my Facebook feed, blog stats, and email boxes are many miles further than a click or finger tap away.

IN CONVERSATION WITH . . .

Wanda Waterman St. Louis

Cochemea Gastelum, Part III

Cochemea Gastelum is a Yaqui jazz saxophonist and recording artist. As a member of Sharon Jones and the Dap-Kings, he backed up Amy Winehouse in performance of and in the recording studio for her album Back to Black.

The Electric Sound of Johnny Arrow, Gastelum’s first solo album, was recently reviewed in The Voice. Two tracks from Johnny Arrow have been singled out for more kudos: “Carlito!” was featured on National Geographic’s World Music site, and the Utne Reader is featuring “Dark City” this month.



Wanda Waterman St. Louis had the honour of giving Gastelum his first interview following the album's release. Part I of the interview can be found [here](#), and Part II is [here](#).

Those Times When the Earth Moves

I've had quite a few incredible musical experiences, both as a listener and a player. I got to play a gig with Lonnie Smith at a jazz festival a couple years ago. I'd always admired Lonnie and wanted to play with him. I knew Donald Harrison and I just showed up at the concert to listen. Fifteen minutes before the gig, the promoters approached me and said, "Donald's on the other side of town, and we need to start. Can you sub for him until he gets back?"

So of course I said, "No problem!" I was a huge fan, but I'd never met Lonnie before and I was pretty nervous, but I went with it.

Mindful Performance

We didn't speak to each other on stage, but it was just one of those moments when you're present and everything else disappears and all that matters is what's going on, no thinking, just the Zen of it all. When I played with Lonnie, that's how it felt. I didn't know what music he was playing, but we were completely in sync.

It can't be like that all the time, but the goal is to *try* to be in that space all the time. That's the best—just being, experiencing, living in that moment. You can always access that, but it takes lot of focus.

The Next Voyage

I really enjoy making my own records, and luckily I'm in a community here in Brooklyn where that's what people do. I have my own studio set up, and my new album is based more on native roots music or a correlation of indigenous music.

I listen to a lot of African, Latin and indigenous music. I really like Jim Pepper, a Native American saxophonist who played in the '60s, '70s, and '80s. He was a jazz musician but he grew up singing Native American songs, what they called forty-niner songs, and he took these and jazz and gospel and fused them all together.

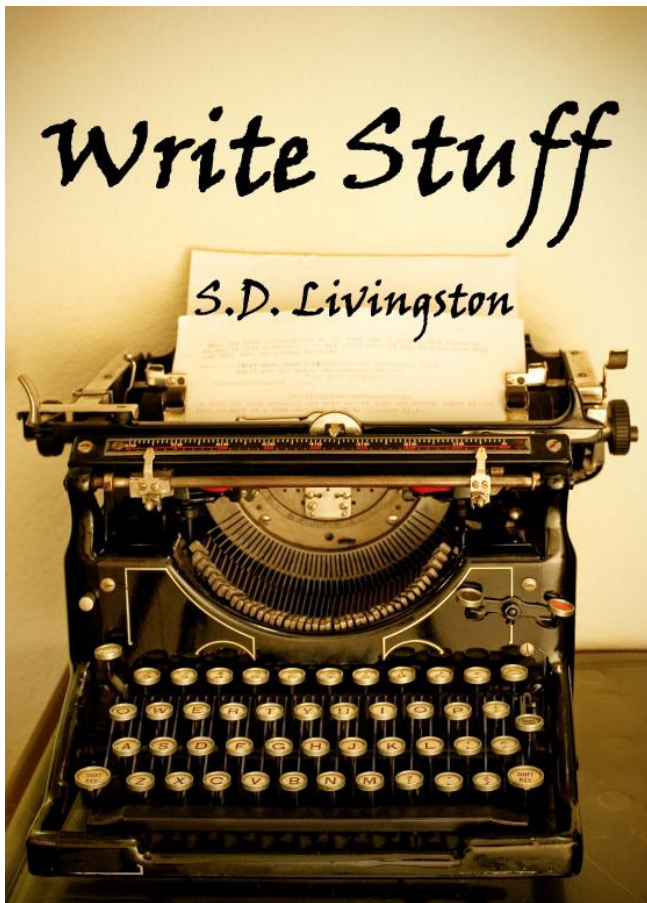
When I first heard Jim's music, I was on tour with Archie Shepp. Hamid Drake, an amazing drummer from Chicago, actually turned me on to Jimmy's music because he'd played with him before. The first time I heard that music, I wanted to cry. I think I actually did.

I thought to myself, *I really want to take this idea and explore it even further, with how I would do it, with how my take on it would be.*

So that's what the next recording project is going to be, incorporating Native American rhythms and melodies. Like Jim says, Native American music and African music is music from the ground up. That's what I'm interested in.



Above: Cochemea Gastelum. Photo: Greg Aiello.



Easy Peasy

There's a popular little reality show called *So You Think You Can Dance*. I have to confess I've never seen it, but the title sticks in my mind because I always, in a dark, autonomic recess of my brain, convert it to something else: *So You Think You Can Write*.

Because writing's easy, isn't it? A simple matter of plunking words down on a page or posting them to your blog. Anybody can do it—even that apocryphal room full of monkeys who'll eventually turn out Shakespeare's corpus.

That's the assumption behind several requests I've received over the past couple of years: requests from people who've decided they're going to earn a living by writing and want to know where to sign up. As if, somehow, I can just point them to the lineup and say there, over there. Grab a number and wait for someone to call your name. The cheques will come rolling in shortly.

Not that I blame them for asking. And I don't even mind taking the time to put together an answer, one that

goes something like this: first, spend years reading everything you can get your hands on. *The Grapes of Wrath*. Cereal boxes. Mass-market dross. Read obsessively, until you can instinctively separate the crap from the crown jewels. (And genre doesn't matter, because there's a lot more quality on offer in *Rita Hayworth* and *Shawshank Redemption* than in some of the "literary" stuff I've slogged through. And believe me, I love the classics.)

While you're at it, start writing. Sit in your chair and stare at the blank screen until it feels like the 12 decent words you've managed to drag onto the page that day have been squeezed through your eyeballs, spiky little serifs and all. Then, when you're sure your literary brilliance is ready for the world, you've got a choice. Throw it away and start again (knowing that the first million words really *are* just practice) or take the plunge and submit it.

And that's usually when the would-be writer sends a reply. A polite but frosty voice saying thanks for raining on her parade, and she'll go away now and think about a career in law. Or, conversely, one insisting there's got to be a faster way, a strategy that doesn't involve weeks of practice, never mind years, before it's time to start cashing in.

The truth is, there's not. Not unless you're a megastar like Paris Hilton or Justin Bieber and publishers are clamouring to pay multimillion-dollar advances for your life story. Even Ernest Hemingway started by working as a newspaper reporter for many years (from the age of 17).

But for the average person who wants to earn a living with words, it's important to remember that good writing doesn't just fall out of the sky. In particular, neither does master writing, the kind of writing that begins, "It was the best of times, it was the worst of times . . ."

Getting good at writing takes time. It takes patience. It takes a whole lot of building and throwing away and building again. It's like mastering any other craft—say, carpentry.

Given a hammer, some nails, and basic instructions, I'm confident I can knock together a kitchen table in a day. It won't be pretty, but it *will* have four legs and hold up your scrambled eggs and coffee in the morning. The question is, should I really expect anyone to pay for it?



Writing's much the same. Blogs and self-publishing are fine. It's fabulous that ideas can now flow so freely among so many people. But perhaps that's what makes would-be writers expect someone will pay for their first wobbly tables. With the tools ready at hand, like a glut of literary jigsaws and lathes, it's assumed that the craftsmanship comes just as easily.

To which I say: plenty of folks enjoy whacking nails into wood as a hobby. That doesn't mean they can earn their living as a carpenter.

So next time someone asks about paying the bills as a writer, I'll tell him it's rewarding. That it's one of the most fulfilling careers I can imagine. That if he's serious, he should start working toward it right away and not let anyone or anything dissuade him.

But the one thing I won't do is tell him it's easy.

DID YOU KNOW?



Student ID Cards

Choosing to learn by distance doesn't mean you have to give up the opportunity to get student discounts at the movies, the bookstore, or the train station. According to the [Student Calendar](#), every "active Athabasca University student" is eligible to request a photo student identification card.

To apply, you need to mail or fax the appropriate [form](#) and have your photo taken at the Registrar's Office or at the Edmonton or Calgary Learning Centre. But if distance or schedule makes this impossible, there are two other options. You can scan and email a passport-sized photo along with a scanned image of the front of your driver's license (provided that the license includes your date of birth and current address). Alternatively, you can have a passport-sized photo signed by a guarantor. Further instructions can be found [here](#).

Have a student ID card that's out of date? Don't throw it away, as students are only eligible for one card. To keep the card current from year to year, active students may "request a date sticker from the Office of the Registrar, AU Edmonton, or AU Calgary."

Sister Aurora

There's a rainbow dancing in the sky tonight, and I think I'm gonna go outside . . .

#54

And I do hereby solemnly swear to you, oh sisters of the Northern Lights, that I'll read your poems, come to your games, look at your art, and listen to your ideas, that I'll help you nurture your children, and teach your children how to nurture themselves . . .



...that I'll never try to run your life or fix you, that when bad things happen to you I won't look for ways to blame you, that I'll never criticize your housekeeping, that I'll never sleep with your partner...



...that I'll never tell you that you can't do something, that I won't be afraid to confront you, that I'll always listen and consider your side and apologize when I know I'm wrong...



...and that I'll always forgive you, and that together we'll always be starting over.





From
Where
I Sit
Hazel Anaka

A Good Decision

Life, or at least my life, has the habit of turning on a dime. Or maybe more accurately, the idea for change comes quickly, but the actual deed takes much longer.

Case in point: in February, I read a special *Edmonton Journal* pullout section on the funeral industry. The article that captured my interest and changed the trajectory of my life was the one about funeral celebrants. Until that day, I didn't know they existed or what a valuable service they provided.

Funeral celebrants (and I can now count myself among them) are people who are trained and certified to lead funeral or memorial services. And while we can perform secular or religious ceremonies, we are most requested by families who are spiritual but not religious, by baby boomers who want the options of hands-on involvement, or by people who want more than their church allows.

What sets celebrants apart is the time we spend with families. The one- or two-hour meeting with immediate family members serves two purposes. First, it allows family members to begin the first step in the healing journey by talking about their loved one. Secondly, the stories, memories, and anecdotes provide the raw material for the service the celebrant will write.

The funeral or memorial service is as unique as the person it is memorializing. It may include a theme, poetry, readings, significant music, prayers, photos, rituals, mementoes, and take-away keepsakes. The funeral celebrant comes without prejudices or preconceived ideas about how things should be. The direction by and involvement of the family ensures that the tribute is fitting and appropriate and captures the essence of the lost life.

When I decided this was something I wanted to do, I began researching. I learned the movement began in Australia/New Zealand in the 1960s, and celebrants now perform 60 per cent of the services in Australia. Doug Manning, a 70-something former Baptist minister, brought the concept to North America about 11 years ago. He and In-sight Institute have since trained the more than 1400 celebrants who are helping families in Canada, the United States, the United Kingdom, the Philippines, and beyond. I consider meeting and being trained by Doug Manning and his daughter Glenda Stansbury a pivotal point in my life. Their stories have given me a deeper understanding of all aspects of death and the grief process, including what helps and what hurts the healing of those who have suffered a loss.

While I may make decisions quickly, I act more slowly. I have spent the last several weeks clarifying my intent, preparing a business plan, designing business cards and brochures, and augmenting my training with reading about death, funerals, and grief. Only now have I begun meeting with funeral directors near where I

live. The initial reaction has been warm and welcoming; funeral directors are happy to have one more option for meeting family needs.

I think I've got all the qualities one wants in a celebrant: a compassionate listener; a strong writer; a confident speaker; an organized, responsible, creative professional who brings attention to detail. I believe, at my core, that every life deserves to be honoured. I hope to do just that, one funeral at a time. A good decision, from where I sit.

CLICK OF THE WRIST – Summer Harvest

As August deepens into late summer, the harvest begins rolling into farmers' markets everywhere. We're all aware of the environmental benefits of home preserving fruits, vegetables, and herbs, but the task of preparing it all seems daunting. These links suggest that it might be quite easy to set out on the journey toward ecological self-sufficiency.

Can It

Home and garden superstore Lowe's offers this video guide to canning tomatoes. The website also includes a link to a set of printable instructions to bring with you on your kitchen adventure.

Deep Freeze

This easy-to-use publication, produced by Iowa State University, describes methods for preparing over 50 different vegetables and fruits for long-term freezer storage.

Dried Out

Fresh herbs are one of the easiest parts of the harvest to preserve. This video, from *Fine Gardening* magazine, explains a few of the traditional methods for drying herbs for culinary use.

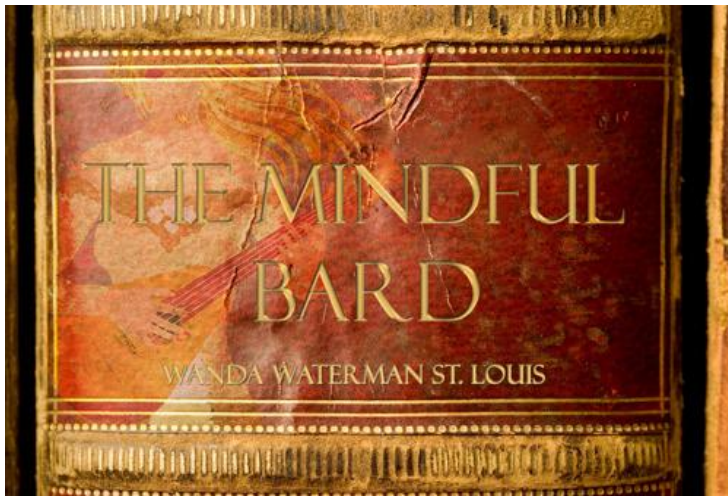
Jammed

Even if you've no time for canning, you still don't need to give up the pleasure of fresh, homemade jam. *Better Homes and Gardens* has provided this video describing how to make simple, no-cook freezer berry jam that keeps in the freezer for up to a year.

Preserving the Harvest

Got more canning questions? Want to learn how to smoke or cure meat? Or pickle cantaloupe? Or make sauerkraut? The National Center for Home Food Preservation, an extension of the University of Georgia, answers these questions and more on its website, a fantastic resource for those keen on preserving the harvest. The site includes how-tos, safety tips, recipes, PDF publications, and even a self-study course on canning.





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

Book: Sherene Razack, Malinda Smith, and Sunera Thobani, eds., *States of Race: Critical Race Feminism for the 21st Century*

Publisher: Between the Lines, 2010

“These groups became communities of people without ‘the right to have rights’ and live in areas where violence may be directed at them with impunity. All such excluded groups are racialized, that is, understood as being a lower

form of humanity than people of European origin.”

Preface, *States of Race*

A scene from the life of The Mindful Bard:

“There’s such a cultural divide between the West and East Coasts,” I said.

“What do you mean?” asked Katherine.

“Just that people in the East are generally more traditional—stay-at-homes, more like the Europeans. People in the West seem less rooted, more adventurous, more health-conscious. It makes sense when you think about it; the settlers all landed in the East first, and the bolder they were, the further west they moved.”

“Hmm,” Katherine mused with a patient smile. “I guess I see things more through the eyes of my own people.”

Katherine was descended from Black Loyalists— who were brought to the American colonies and later migrated north— and Mi’kmaq peoples who first entered North America from the Bering Strait in a west-to-east migration that brought them to settle in Quebec, the Maritime provinces, and the northeastern states. And so my east-to-west migration premise just didn’t wash, because the people in my ethnic group were never, as my theory implied, the sole inhabitants of this continent.

I was stunned (this is the way the liberal ego dies—not with a bang, but a whimper). I’d been smugly confident that I was a true postmodern feminist, with all the clarity of mind and purpose that the term suggests, and with one casual remark I was shown to be just another blinkered cart horse hauling the useless cargo of Western imperialist prejudice.



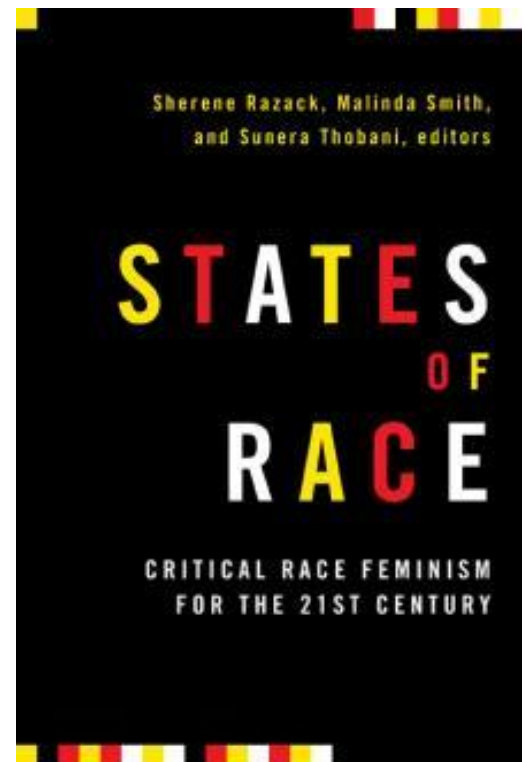
We have blind spots. This is why *all* artists, intellectuals, and social activists should read *States of Race*, a compilation created to coincide with the 10th Annual Anti-Racism and Critical Race Studies conference, “Race-Making and the State: Between Postracial Neoliberalism and Racialized Terrorism,” being held at the University of Alberta in Edmonton this October.

This marvellous little bundle of essays from a marvellous bunch of women illuminates the complex interweaving of factors that perpetuate racially motivated oppression of women and other “Others.” Many of these factors are of recent development, one salient one being the usurping of the feminist agenda to fire public anger against Muslims in general via media representations of Muslim women as victims in need of rescue.

There’s more. Some high points include the following offerings:

- From Patricia Monture: the role of academia in marginalizing dissenting voices; the creation of spaces—and the delegation of specific groups to these spaces—beyond the arm of the law for the purpose of nudging certain groups (including ethnic groups, gays, the differently-abled, and others) toward extinction; and the beauty of “browning” public gatherings and spaces by bringing in people of colour and encouraging public participation in non-Western cultural practices.
- Malinda Smith on the deconstruction of the concept of “the other” (other gender, other race, other ability, other sexual orientation, etc.) and storytelling as a political act.
- Yasmin Jiwani expounding on the commandeering of the notion of the female body as a fundamental tool of ethnic cleansing and power broking; the three racisms (ethnic cleansing, racial oppression and subordination, and assimilation); and the careful media construction of the image of the Muslim man as backward and dangerous and the Muslim woman as both an enabler and a victim in need of rescue.
- Sherene Razack examining the nature of “abandoned places” where, for example, refugee claimants face lengthy bureaucratic nightmares in which they have little or no claim to legal protection; and the wholly subjective distinction between “good” and “bad” terrorists.
- Sunera Thobani on the role of western feminism in the “War on Terror.”
- Gada Mahrouse on whether Western do-gooders really do good (describing the inherent contradictions in global activism, ecological tourism, and other well-meaning endeavours).

States of Race manifests six of The Mindful Bard’s criteria for books well worth reading: 1) it confronts existing injustices; 2) it renews my enthusiasm for positive social action; 3) it gives me tools enabling me to respond with compassion and efficacy to the suffering around me; 4) it displays an engagement with and compassionate response to suffering; 5) it stimulates my mind; and 6) it poses and admirably responds to questions which have a direct bearing on my view of existence.



INTERNATIONAL NEWS DESK



At Home: Prairie Plague

The plague—the legendary Black Death—stalked European cities and villages more than 650 years ago, but that doesn’t mean it’s dead and gone. It still lurks in the modern world, and has even been found a little too close to home.

As *The Globe and Mail* [reports](#), a prairie dog dead from the plague was recently discovered in Grasslands National Park, Saskatchewan.

And it’s not an unusual occurrence: the bacteria responsible for the plague (including the bubonic plague) is “naturally occurring throughout the southern Prairies in wildlife such as ground squirrels and mice.”

However, we’re not about to undergo a massive epidemic. In order to contract the plague, people would have to be bitten by infected fleas, but, as Parks Canada specialist Pat Fargey told reporters, “The risk is quite low.” In fact, it’s been over 70 years since a human being

contracted the disease in Canada.

Experts assure us that the chance of contracting the Black Death is minimal, and that even if a human being were to fall ill with the disease, prompt diagnosis and treatment usually results in a cure.

Regardless, to ensure safety, you’re urged to “not walk through the prairie dog colonies . . . [to] tuck [your] pants into [your] socks and [to] use insect repellent on [your] shoes.”

In Foreign News: Hugo and History

Quasimodo, Victor Hugo’s famous “Hunch Back of Notre Dame,” has become a cultural fixture in the literary, film, and Broadway worlds. But new evidence suggests that he may also have existed in the pages of history.

As the *Daily Telegraph* [reports](#), a set of memoirs recently catalogued by the Tate Archives suggests that Quasimodo was in fact “based on a historical figure.”

The writings describe a sculptor known as “Monsieur Le Bossu,” which translates as “Mr. Hunchback.” There are several other references to Le Bossu as being “humpbacked.”

The memoirs’ writer, 19th-century sculptor Henry Sibson, worked at the Notre Dame Cathedral during the 1820s. It was during the latter part of this time period that experts believe Hugo penned *The Hunch Back of Notre Dame*.

Even more intriguing, further research has “uncovered additional links between Hugo and the characters described by Sibson,” including a Monsieur Trajan, believed to be the inspiration behind Jean Valjean. As Professor Sean Hand, head of the University of Warwick’s Department of French Studies, told reporters, “It further renews our appreciation of [Hugo’s] amazing imaginative powers to take details from real life and weave them into magical literature.”

AUSU UPDATE



Convocation 2010

AUSU wishes to congratulate this year's graduates, whether attending Convocation in person or by distance. We wish you the best of luck in your future pursuits. You are an inspiration to all AU students!

AUSU Executive Election

AUSU has recently held its internal election for the Executive. We wish to congratulate Barbara Rielly (President), Bethany Tynes (Vice President External and Student Affairs) and Sarah Kertcher (Vice President Finance and Administration) on their election and thank those that ran for their willingness to serve.

Internal elections are being held to determine committee membership and we expect that all will be in place shortly. Our new Council is taking its bearings and has already begun to set the direction for this term.

Student Issues

AUSU recently completed a compilation of reported student issues covering a two year period; all issues were recorded in such a way as to ensure that student information remains protected and private. This effort confirmed what we long suspected; that tutor problems were the single biggest issue faced by our students (56 of 120 complaints).

Outdated course materials and errors in texts continue to be reported as well as were exam issues, slowness of the transfer process, and the scantiness of information in School of Business FAQs. Over that two year period there was a decrease in the number of complaints about student financing, exam request problems, difficulty registering in more than six courses, and materials shortages for courses. Kudos to AU for improving in those areas. Now if we could only get the Tutors' Union to the table . . .

New 2010 AUSU Handbook/Planners – Arrived!

Finally! People have already started receiving the new planners in the mail, and we're currently shipping them out as fast as the orders come in. Full of useful information about AUSU, writing styles, course grading, great finds online for your studies that you may not have known about, as well as having places to write down your phone numbers, keep track of your assignments, and, oh yeah, a year's worth of calendar to plan out your schedule too. We'll give one free to each AUSU member just for the asking.

Remember, though, we only print a limited number of these each year, so when they're gone, they're gone.

Let 'em Know who Represents for You!

AUSU logo mugs, hoodies, USB keys, and much more are all available for sale from our office. Also, used locks can be purchased at half price! Check out our merchandise catalog on our front page. You should

check out our hoodies in particular—made in Canada and 100% bamboo, we're offering them for just barely over our cost, and they're both durable and comfortable.

And if you have new little ones in your family, or know somebody who does, check out our baby onesies. Made by American Apparel, these onesies are high quality and let folks know your kids are growing up to great things as a "Future Graduate of Athabasca U"

AUSU Scheduling Meeting with Tutors' Union – Not really an Update

Some things resist change. We're still waiting for a response from the Tutor's Union as to when we might be able to meet with them to discuss ways that AUSU and the Tutor's Union can work together to ensure that students are getting the contact they need. Unfortunately, they haven't yet replied, so we're stepping up our campaign to get in touch with them. If you want to help, the next time you're talking to your tutor, ask them if they know when the Tutor's Union will meet with AUSU so that the groups can work together on common issues.

Our statistics we've been collecting from the forums and your calls show that issues with tutors - specifically the amount of time taken for marking assignments and exams are your number one concern. Help us help you.

SmartDraw Program Renewal

Some of you who took advantage of our program to provide SmartDraw software to members have been getting notifications that your software license will soon be expiring. Fortunately, AUSU will be continuing this program, so if you haven't already, go to the AUSU home page to download the newest version.

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.

AUSU
Representing AU
Undergrads

Student Gear

2009 merchandise

The catalog features six items of merchandise:

- AUSU calendar
- Voice water bottle
- Colorful balloons
- Red hoodie
- AUSU logo t-shirt
- Purple t-shirt with "Future Graduate of Athabasca U" text

Clothing
Technology
Fun Items
Home Decor

Fostering the Student Community
AUSU and Voice gear is intended to support your studies and help you feel like part of the AU student community. Suggestions for new items are welcome. Contact our office with any questions.

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THE VOICE

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