

THE VOICE

MAGAZINE

Vol 19 Iss 09 2011-03-04

Balance Act

Meet me in the middle

Stroke of Insight

The Jill Taylor story

Part of That World

Music and drama

*Plus: Voix du Maghreb
The Mindful Bard
and much more!*



CONTENTS

WELCOME TO THE VOICE PDF

The Voice's interactive Table of Contents allows you to click a story title to jump to an article. Clicking the bottom right corner of any page returns you here. Some ads and graphics are also links.

Features

Editorial: Meet Me in the Middle.....3

Articles

Voix du Maghreb: Grâce Au Génie De Son Peuple5

In Conversation With . . . Gabi Epstein.....7

Columns

From Where I Sit: Her Stroke of Insight9

The Mindful Bard: *Raconte-moi*..... 10

AUSU Update 13

News and Events

Did You Know?4

Click of the Wrist 11

International News Desk 12

From our Readers

Letters to the Editor2

**The Voice
Magazine**

www.voicemagazine.org

1213, 10011 109th
Street NW
Edmonton AB
T5J 3S8

800.788.9041 ext. 2905

Email
voice@voicemagazine.org

Publisher
AU Students' Union

Editor-In-Chief
Tamra Ross

Managing Editor
Christina M. Frey

Regular Contributors
Hazel Anaka
Katie D'Souza
S.D. Livingston
Wanda Waterman St.
Louis

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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.





Meet Me in the Middle

Around the world, Mardi Gras celebrations are in full swing. Revellers everywhere are getting into the holiday spirit by eating too much, drinking too much, partying too much. Of course—historically, at least—it’s all in anticipation of the much leaner season of Lent, during which fasting and other penitential acts were (and still are) encouraged. A sort of advance over-compensation, if you will.

A similar phenomenon plays out during other times of the year as well. Take, for example, a typical New Year’s resolution to begin a new diet and exercise regimen. Odds are that right before January 1, resolution-minded parties will deliberately overindulge in whatever they plan to give up in the New Year. Rich, unhealthy food, and way too much of it. No exercise whatsoever. After all, it’s about to disappear! Might as well enjoy it—or, rather, over-enjoy it—while the opportunity’s there.

The following day, though, the diet’s on double duty, with food intakes so restricted that it’s no surprise when the resolution is broken again and again. Particularly when the diet chosen tends toward the extreme: no carbs, no fat, no protein.

Sound far too familiar? More and more frequently, we’re drawn to extremes. Even when we stray from our particular path in only a minor capacity, we take steps to make it a major one.

Take the diet example above. Most of us have to admit to cheating on a diet—whether a food-based diet or a lifestyle one (for example, one restricting Internet use)—just a little bit. But the problem is that we really aren’t willing to cheat *just a little bit*. Rather, we go all out. Since we’re already breaking our rules by eating that cookie or drinking a second cocktail, why not go for another? And then one more? Since we took five extra minutes on Facebook, we might as well spend an hour.

Our logic: if we have to cheat, we might as well make it worth our while. Then, of course, it’s back to total austerity to make up for our lapse to the dark side. Once again, a major switch rather than smaller steps.

When it comes to other daily activities, like sleep or studying, we tend to do it in similar cycles of binge-and-purge. We get up too early during the week and sleep in too late on the weekends, regardless of what it does to our internal clocks. And, of course, we procrastinate all semester until finals week, when we cram as much knowledge into our heads as possible.

If we look at our approach to life, we begin to notice a pattern of peaks and valleys. It’s like we’re all or nothing; we can’t keep to a middle road.

And yet moderation in all things has been urged by centuries’ worth of ancient wisdom, and it’s echoed by countless lifestyle gurus today.

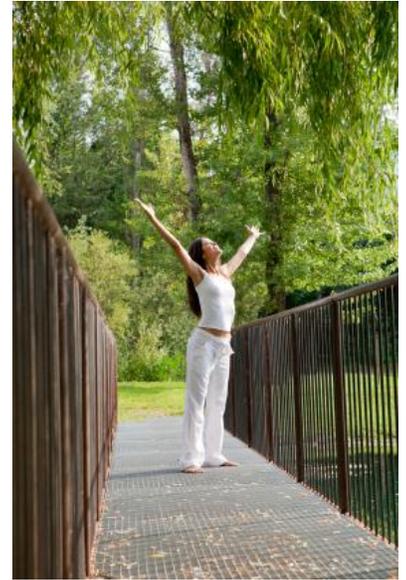
The idea of a moderate life, a more even-tempered, even-keeled existence, is certainly attractive. Wide swings in our habits disturb both our physical and our mental health—particularly if we add layers of guilt to every extreme swing.

But somehow, we can't make moderation stick. We're obsessed with the idea that to create balance, we shouldn't sweat it out in the middle for a while, but instead must quickly leap to the other end of the spectrum in order to immediately undo any ill effects of our indiscretions—whether food, sleep, studying, or other-related.

And although statistically, burning hot and freezing cold might add up to comfortably warm, in our human and societal reality, they're still burning hot and freezing cold. Both experiences are negative, and rather than cancelling each other out, they simply compound each other, adding more and more negative layers until it's no wonder we're physically and emotionally warped.

Maybe it's time to break out of the cycle of highs and lows, avoiding the frenetic up-and-down patterns into which we've locked ourselves.

Because the secret to finding balance isn't in running to polar opposites in the hope of eventually gaining ground in the middle. Rather, it lies in the recognition that the sanest approach to life is that of an acrobat on a balance ball. Too much to either side results in a toppling fall. But staying comfortably in the centre, using small adjustments to correct for small wobbles, keeps the business of life rolling smoothly and steadily toward our goals.



DID YOU KNOW?



ERIC

Education majors will want to enlist the aid of the [Education Resources Information Center](#) (ERIC), an “online digital library of education research and information.” This web resource, which is operated by the US Department of Education’s Institute of Education Sciences, is a fantastic research aid, particularly for students who are in upper-level classes or pursuing graduate work.

ERIC contains a “searchable, Internet-based bibliographic and full-text database of education research and information.” It’s the perfect springboard for beginning research. And although users need to register in order to customize the site fully, the resource itself is completely free.

It’s also easy to use. Even if you’re not sure of your exact search terms, ERIC sponsors a tailored thesaurus which will help you narrow broader topics to the more specific information you’re looking for.

Although ERIC provides some full-text articles, and hopes to increase its collection in the future, a number of the articles in its database are only available in synopsis form due to copyright restrictions. However, ERIC provides full bibliographic and contact information for both the articles and the journals in which they appear. Using ERIC in conjunction with journal databases like those available through AU’s library allows broader access to the actual articles. Regardless, ERIC greatly facilitates locating the materials necessary for any education research.



Grâce Au Génie De Son Peuple

Entrevue avec Kamal AMARI, militant pour la démocratie en Algérie, ex-syndicaliste, membre fondateur et ex-vice-président de l'association culturelle Tahar Djaout de Tizi N' Berber, actuellement résident permanent au Canada.

Pour Mettre Fin À L'injustice

Toute notre jeunesse est dévouée à la lutte pour les libertés individuelles et collectives – ou en un mot pour l'application de la charte universelle des droits de l'Homme de 1948 – et donc aux luttes menées en Algérie pour mettre fin à l'injustice et à la dictature qui règne dans le pays depuis l'indépendance de 1962.

Les Événements

Les événements que je juge significatifs et que j'ai vécus sont : Le Printemps berbère de 1980, une première manifestation pacifique d'essence démocratique de l'Algérie indépendante suite à l'interdiction d'une conférence débat de l'universitaire, écrivain et romancier de renommée internationale Mouloud Mammeri. Ensuite, en 1985, il y a eu l'arrestation des militants des droits de l'Homme, suite à la création de la première section d'Amnistie internationale par le Dr Saïd Sadi, le leader de l'opposition au régime algérien, et Maître Ali Yahia Abdenour.

Octobre 1988: La révolution des Algériens a donné naissance à l'ouverture timide au multipartisme.

Cette même année, il y a eu la tentative d'assassinat du grand chanteur berbère Matoub Louanes.

Dans les années 1990, c'est le terrorisme qui a fait fuir l'élite algérienne à l'étranger et, bien sûr, le grand drame c'est l'assassinat des journalistes et intellectuels. Je peux citer quelques exemples tellement la liste est longue: le journaliste et romancier Tahar Djaout qui est assassiné en 1993, le professeur Boucebci, Belkhenchir, Stambouli, Smail Yefsah...

29 juin 1994 : Marche pour la vérité sur l'assassinat du président Mohamed Boudiaf en 1992, dans lequel il y a eu deux morts suite à l'explosion.

Ces événements sont des stimulateurs permettant d'espérer changer le cours des choses en militant pour l'instauration de la véritable démocratie en Algérie, en instituant un État de droit et des institutions fortes pour garantir l'autonomie de la justice, une école ouverte sur l'universalité, la séparation des pouvoirs, des élections



libres et transparentes...

Et puis, il y a eu bien sûr l'assassinat de Maatoub Louanes, le 25 juin 1998, après avoir été kidnappé une première fois en 1994. Nous avons vécu les événements du Printemps noir de 2001 qui a fait plus d'une centaine de morts parmi les Kabyles, suite à la mort de Guermah Massinissa dans les locaux de la brigade de gendarmerie de Beni Douela. Ce sont des événements qui ont failli emporter la nation algérienne et ont porté atteinte à son unité et sa cohésion sociale.

Voici les événements les plus significatifs ayant dessiné l'Algérie d'aujourd'hui, auxquels s'ajoutent les derniers événements de janvier 2011 – un vent de changement dans l'Afrique du nord et l'Orient.

Être Militant De La Démocratie Et Des Droits De L'Homme

Écoutez, être militant de la démocratie et des droits de l'Homme est une marque d'inquiétude. Si aucun danger ne guette mon pays, pourquoi tant de sacrifices ? Donc chacun, à mon avis, devrait agir selon sa conscience pour défendre les peuples opprimés. Un sacrifice s'impose. Il y a deux catégories d'hommes : ceux qui font l'Histoire avec un grand H et ceux qui font des histoires avec petit h. C'est là toute la différence.

Le militantisme est l'expression de notre inquiétude.

A mon avis, l'Algérie va s'en sortir grâce au génie de son peuple. Il existe le génie populaire. Et chaque peuple a son propre génie. Je pense que l'Algérie risque l'explosion et peut menacer sa cohésion, mais il existe une élite politique et sociale qui va orienter le peuple dans le sens de l'Histoire. Et c'est ce qui se fait actuellement. Les vrais patriotes sont en train de résister contre la dictature en Algérie et, en ce moment, une autre page d'Histoire est en train de s'écrire avec ce mouvement de libération des peuples opprimés et la coordination nationale pour le changement démocratique en Algérie (CNCD).

La meilleure chose que je constate actuellement est l'émergence d'une jeunesse rebelle qui est incorruptible et qui s'implique politiquement pour le changement de l'Algérie et pour mettre fin au



bricolage instauré depuis 1962. Avec cette jeunesse, l'espoir est possible. Qui a le courage d'affronter le mur de la peur, en dehors de certains leaders politiques d'opposition comme Saïd Sadi et Maître Ali Yahia Abdenour et, bien sûr, des cadres syndicaux qui osent résister aux différentes pressions du régime ?

Le véritable capital d'espoir de l'Algérie c'est cette jeunesse qui a besoin d'encadrement, de formation, d'écoute...

(La suite, la semaine prochaine.)

IN CONVERSATION WITH . . .

Wanda Waterman St. Louis

Gabi Epstein

Gabi Epstein is a Torontoniansinger and actress who's been singing professionally since the age of six. A vocal major at the Claude Watson School of the Performing Arts, she later completed her Bachelor of Music at McGill in just two years. Many professional stage roles followed, including parts in Bye Bye Birdie and Napoleon (Talk is Free Theatre), the U.S. National Tour of Stellanina (King Cole Theatricals), and West Side Story Suite (National Ballet of Canada). A few months ago she released her debut album, Show Off. Gabi recently



took the time to answer Wanda Waterman St. Louis's questions about her influences and achievements.

When I Knew

I'm one of those lucky individuals who had a really fantastic childhood. I come from a very musical family and so I grew up going to concerts and shows. Apparently the first show I ever saw was *Peter Pan*, and at intermission I cried because I thought the show was over. My brother and I both went to performing arts elementary and high schools and really thrived there. That was when I knew I wanted to go into performing.

Music and Drama

When I was 10 I auditioned for the Toronto Children's Chorus—a world-renowned choir that not only taught us choral music but also theory and sight-singing. I sang with them for six years, and that's where my real musical training started. I learned how to read music at a very early age and it also helped that I was taking piano lessons at the time. And I was majoring in music at my performing arts high school. I was doing drama as well, but it was this love I had for the study of music that made me want to study music in university.

Why Jazz? And Why Cabaret?

Although I studied classical music at McGill, I was always the “classical girl who wasn't going to go into opera.” I did a lot of drama in high school and was the lead in many of the school shows. And so when I got to Montreal—a city so rich in jazz—I obviously immersed myself in this aspect of music as well. I joined the jazz choir as well as an a capella group. I took a jazz history and a jazz theory course.

When I moved back to Toronto, hoping to begin my musical theatre career, I had to do some little concerts on my own to get some buzz going. Because my shows are so theatrical, they fit perfectly into the style of “cabaret.” However, that word is not [widely] known outside of the performing community and so referring to myself as a “music theatre performer who sings jazz but is not necessarily a jazz singer” seemed to fit perfectly.

Working with John Alcorn

Working with John was one of the most inspiring experiences of my life. He was my director, my collaborator, and my mentor. Even with all of the experience he has he always included me in the creative process. I ended up trusting his instincts (they were almost always right!). I would work with him again in a heartbeat.

On Barbra Streisand

When I was in development stages with John on the CD, we wanted to immerse ourselves in lots of different styles of music and to listen to a lot of different singers—especially albums that they recorded early in their careers. The most inspiring one and an album that we ended up using as inspiration for my own CD was the very first album that Barbra Streisand had ever come out with, called *The Barbra Streisand Album*. I will never forget listening to that for the first time. I had always been a Barbra fan, but this truly changed the way I approached cabaret. I couldn't believe how many layers there were to her voice at such a young age.

Memorable Auditions

When I was 21, I had the amazing opportunity to be in the final callbacks for the role of Ariel in *The Little Mermaid* on Broadway. I was flown down for the day and spent all day there singing for multiple people. At the end of the day, they said that the “Disney team” was there. They didn't tell me that the Disney team included Alan Menken. I got to sing “Part of Your World” for him and he gave me some wonderful compliments after my audition. I didn't end up getting the role but I will never forget that moment.

The Power of Positive People

Usually if I'm surrounded by positive people I feel more positive myself and end up channelling that energy into what I do. I'm not one of those artists that [need] to go through heartbreak in order to be creative. If my life is good and I'm doing what I love I use that energy to come up with new projects with my creative and talented peers.

On the Horizon

I just starred in the world premiere of a brand new musical by American writers Kooman and Dimond called *Dani Girl*. Next up I'm doing a show with the Harold Green Jewish Theatre called *To Life*, which pays tribute to Jewish vaudeville and also to the Jewish life.

I'm also remounting a production of a show I did a few years ago called *Make 'em Laugh*, which is a one-woman musical about the life of Fanny Brice.





*From
Where
I Sit*

Hazel Anaka

Her Stroke of Insight

Last fall, as I was spending hours on end in the combine, I relied on CBC Radio to keep me company. The Jill Bolte Taylor interview stuck with me for months. I needed to know more about this woman's incredible story. Her book *My Stroke of Insight* had been beckoning from a stack of must-reads, but it wasn't until this week, during a couple of long flights, that I finally read it.

In December 1996, 37-year-old Taylor had a stroke. Her education and training as a Harvard neuroanatomist—brain scientist—likely aided her recovery. It definitely led to an unforgettable story.

The book chronicles, in exquisite detail, the day of the stroke. Even the two chapters of brain anatomy near the start of the book are fascinating and are essential to a full understanding of what happened to her. Thankfully, she simplified the functions and included many line drawings to illustrate the area she was explaining.

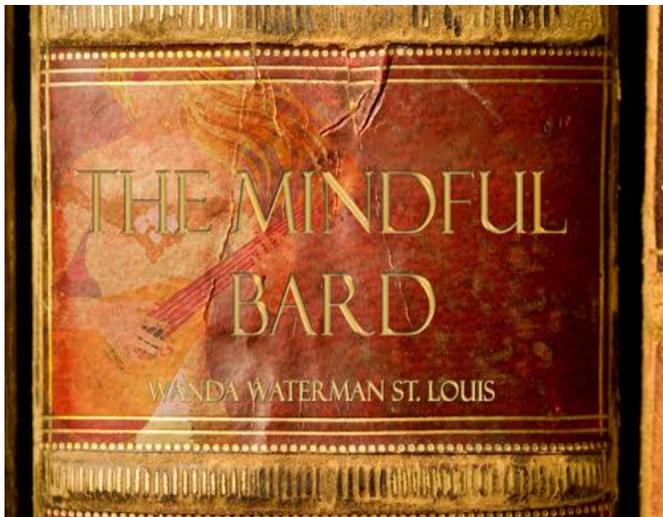
I challenge anyone to read about how our brains work and be unchanged by the experience. I felt exactly the same way reading the fictional *Still Alice* by neuroscientist Lisa Genova as she gave us a glimpse into Alzheimer's disease. Awaiting my attention next is Genova's follow-up novel, *Left Neglected*, a book about a brain injury that leaves the heroine unaware of the left side of her world.

Through Taylor's book we learn about the three types of strokes and that her hemorrhage was a result of an undiagnosed congenital malformation of the blood vessels. But not only is the book a fascinating read in itself, I also believe it provides a valuable service to anyone who is trying to cope with someone who has had a stroke. An appendix entitled "Forty Things I Needed Most" is a blunt reminder to all, even professional caregivers, who have forgotten or perhaps never knew how to treat a stroke patient. At her sickest, Taylor was still able to identify those caregivers who sucked the energy out of

her and those who built her up with their patience, tenderness, and optimism. She credits her mother's love, wisdom, and months of dedication for her very good outcome.

We learn that talking louder doesn't help. Neither does finishing sentences or filling in words. We know, through Taylor's experience, that sleep is vital to healing and that it was celebrating the little successes that kept her working hard through *eight years* of recovery! What a gift it is to be able to bring this awareness and understanding to someone trying to recover from this often deadly and almost always debilitating disease. To understand her devastated brain, consider the day her mother brought out a child's puzzle. Taylor needed to re-learn what right side up was, what an edge piece meant, and that colour is a cue. By the next day, she was able to put all 12 pieces together. Twelve pieces.

Reading about her efforts to walk, talk, read, write, dress herself, and do every other action you and I take for granted was inspiring. To understand the changes in her attitude and her approach to her new life was profound, from where I sit.



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

Album: Stacey Kent, *Raconte-moi* (Token Productions 2010)

Performers: Stacey Kent, voice; Graham Harvey, piano and Fender Rhodes; John Parricelli, guitars; Jeremy Brown, double bass; Matt Skelton, drums and percussion; Jim Tomlinson, tenor sax, soprano sax, baritone sax, clarinet, and sansula.

“Love does not consist in gazing at each other, but in looking outward together in the same direction.”

Antoine de Saint-Exupéry

Soundtrack to the Horizontal Dance of Two Souls in Harmony

In our recent [interview](#), Stacey Kent spoke lovingly of the Russian Francophile grandfather with whom she had conversed in French from her early years. Granddad also taught her many French poems and nurtured her natural curiosity about other cultures. In ushering her into the world of another language he opened Stacey’s eyes to the possibilities of the kind of international existence she now revels in.

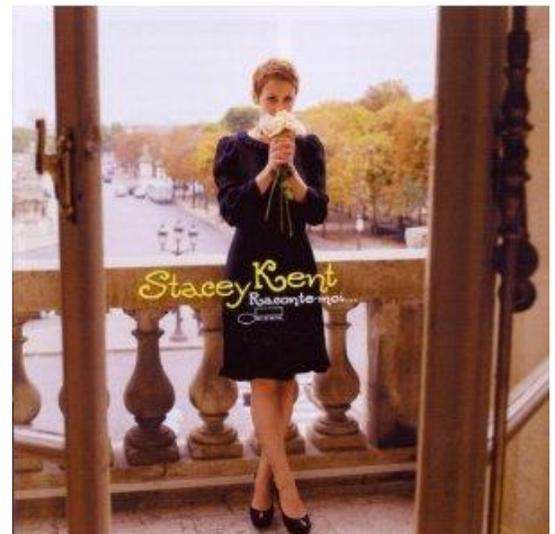
At first Stacey thought that an album of French songs might be slightly self-indulgent, and that only francophones would appreciate such a thing. She was amazed when *Raconte-moi* became a big seller in more than 36 countries.

Then she considered how much she enjoyed listening to songs sung in languages she didn’t know. Somehow, not knowing the words granted the music a mysterious resonance. “Two things that are both true,” she says. “The words are so important, and yet when you don’t understand the words, the song is still powerful.”

The album is a sea of Latin rhythms gently lapping Stacey’s rich, authentic singing voice. The band provides a minimal but spacious, full-bodied virtuoso accompaniment. The antithesis of the roaring banshees recently emerging from the star-making machinery, Stacey’s voice is surprising in its originality even as she claims she doesn’t try to do anything too new in her interpretations of a song. (She does do this delightful little purr at the end of some of her lines, and a carefully meted out vibrato is meticulously applied at just the right moment.)

Much of Stacey’s musical interpretation skill can be attributed to her literary education and to her childhood growing up in a family whose members read aloud to each other, which helped her to learn to treasure the uniqueness of her own voice.

The choice of songs is faultless. Each lyric manifests a pristine purity and at the same time a richness of detail similar to that found in the best imagist poems, while never being pedantic or



heavy. My favourite on the album, for example, “Les Eaux De Mars,” is a surreal rhapsody on a jarringly real dreamscape.

Stacey and Jim Tomlinson, her husband, have an amazingly fecund creative relationship. I like to think of them as the Jean-Paul Sartre and Simone de Beauvoir of jazz (a comparison I’m sure Simone and Jean-Paul would have found supremely flattering). It’s not just that his sax is the perfectly masculine counterpart to Stacey’s thoughtful and soulful femininity; they share an aesthetic that is playful, adventurous, and profoundly informed.

This is an album of love songs that doesn’t portray a romance of mind games, tensions, and power struggles, but rather a celebration of the harmony between two thoughtful and like-minded souls. Its tracks breathe out a subtle, tender sensuality that rustles the musical veil, exhibiting an artistic restraint that enhances the listening experience. It’s a perfumed sea breeze after years of smog.

Raconte-moi manifests five of The Mindful Bard’s criteria for music well worth a listen: 1) it is authentic, original, and delightful; 2) it makes me want to be a better artist; 3) it gives me tools that help me be a better artist; 4) it inspires an awareness of the sanctity of creation; and 5) it provides respite from a sick and cruel world, a respite enabling me to renew myself for a return to mindful artistic endeavour.

CLICK OF THE WRIST: Throw Me Something, Mister!

This weekend is a celebratory one in many nations around the world, particularly those with long-held traditions of Carnival, Fat Tuesday, or Mardi Gras. Some of the most famous Mardi Gras celebrations in North America happen down in Louisiana, and the fun’s not restricted to New Orleans. This week’s links allow armchair travellers to share in the experience.

Watch the Parade Roll By

Can’t make it down to the Crescent City for the festivities? No worries: NOLA.com’s Parade Cam, which streams Mardi Gras parades and other festivals live, gives you a window on the action. You can also check out their array of live webcams, offering glimpses of what other celebrations are going on in this lively city.

Courir

New Orleans-style Mardi Gras is the type for which Louisiana’s most known, but just a few hours northwest of the city a very different style of celebration is carried out. Click here for a history—with modern photos—of the colourful ritual of courir. It’s Mardi Gras with a rural Acadiana twist.

Play It Again

Every party needs music, and Mardi Gras is no exception. Check out this seasonal online radio, which plays New Orleans-style jazz and other favourites that are sure to get you in the celebratory mood.

FAQ

Why purple, green, and gold? Who builds the floats? How is Mardi Gras scheduled? When did the bead-throwing tradition start? This short guide to Mardi Gras, written by expert Arthur Hardy, should bring you up to speed.



INTERNATIONAL NEWS DESK



At Home: Beyond Allowance

It's no secret that financial troubles plague many adults, and that sometimes the problem's caused by poor money management. Blame the system—kids receive very little instruction in budgeting, saving, and the like. But there's good news for the financial future: the government of Ontario is pioneering a new financial education supplement to the elementary and high school curricula.

As *The Toronto Star* [reports](#), the program plans to promote financial literacy among “students in grades 4 through 12.” Students will learn the basics of money management, skills that will stand them in good stead when they hit adulthood.

It's a joint project among the Ministry of Education, the Ontario Securities Commission, and the Commission's Investor Education Fund, and will launch “this coming September.”

Educators and politicians are excited about the plan. According to Toronto city councillor Josh Matlow, the initiative fills a gaping hole: previously, he told reporters, “there were some basic fundamental skills and knowledge that a lot of society was missing.” The financial literacy curriculum, he added, “teaches . . . students a basic skill to be successful in life.”

Around the World: I Scream

While most people swear by chocolate or vanilla ice cream—or maybe rocky road—there's a large sub-market catering to those interested in more exotic ice cream concoctions. From rosemary, olive oil, and honey sundaes to ice cream spiked with Tabasco sauce, there's a whole world of untapped flavour out there. Apparently, there are also untapped sources.

As the *Daily Mail* [reports](#), ice cream parlour The Icecreamists, in London's Covent Garden, has decided to “reinvent” ice cream by offering one variety created from human breast milk.

Icecreamists founder Matt O'Connor told reporters he's “given [ice cream] a one hundred percent makeover,” adding that he wants “to change the way people think about ice cream.” The exclusive vanilla-flavoured dish, which retails for £14 and is served in a cocktail glass, is known as “Baby Gaga.” Spirits may be added “on request.”

Women providing the milk are paid “£15 for every ten ounces extracted using breast pumps.” Standards of care are applied, and “health checks for the lactating women are exactly the same used by the NHS to screen blood donors.” But as *The Washington Post* [reports](#), several days after the treat appeared on the menu, the ice cream was confiscated by local officials for testing. However, The Icecreamists is in “full cooperation” and is confident that its treat will be deemed safe.

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: a white AUSU notepad, a black t-shirt with 'Voice' branding, colorful balloons, a red hoodie, a gold star-shaped accessory, and a 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.

CLASSIFIEDS

Classifieds are free for AU students! Contact voice@voicemagazine.org for more information.

THE VOICE

1213, 10011 109th Street NW, Edmonton, AB T5J 3S8 - Ph: 800.788.9041 ext. 2905 - Fax: 780.497.7003 attn: Voice Editor

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Editor-In-Chief Tamra Ross
Managing Editor Christina M. Frey

Regular Columnists Hazel Anaka, Katie D'Souza, S.D. Livingston, Wanda Waterman
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