

# THE VOICE

## MAGAZINE

Vol 19 Iss 28 2011-07-29

### **The Cord that Binds**

Plugged and drugged

### **Up in the Air**

Digital dinosaurs

### **Music Makes History**

*Soundtrack for a Revolution*

*Plus:*

*From Where I Sit  
Gregor's Bed  
and much more!*



# CONTENTS

*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: Faster .....	3
The Mindful Bard: <i>Soundtrack for a Revolution</i> .....	5
AUSU Update .....	7

## Columns

Chronicles of Cruiscin Lan .....	4
Write Stuff: Digital Dinosaurs .....	8
From Where I Sit: Year of the Mosquito .....	11
Gregor's Bed: <i>Until the Light Leaves Us</i> .....	12

## News and Events

Click of the Wrist .....	10
Did You Know? .....	13
International News Desk .....	14

## From Our Readers

Letters to the Editor .....	2
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***The Voice  
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# LETTERS TO THE EDITOR

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comments to [voice@voicemagazine.org](mailto:voice@voicemagazine.org), and please  
indicate if we may publish your letter.



## EDITORIAL

Christina M. Frey

## Faster



*Gmail's down? How is that even legal? Ugh, the DMV website takes forever. Why is YouTube so slow today? The browser on my smart phone is lagging—what a piece of junk. And what's with my Internet service provider? It's been down twice in the past two weeks!*

Sound familiar? Technological “failure” has always accompanied the march of technology’s progress, particularly in the age of the Internet. Yet we’re increasingly impatient with our technology, frustrated with what just a short time ago would have been seen as futuristic and almost unattainable.

It wasn’t so long ago that we were tapping the ground, waiting for dial-up service to connect and log us on—and then waiting for web pages to load at speeds that seem ludicrous to us now.

Computers got faster. Dial-up increased in connection speed until it became gradually replaced by broadband. We could leave our computers connected day and night, with no need to dial in each time we wanted to check a game score, peek at the headlines, or read our favourite blogger’s daily dish.

Next wireless became common, and we could walk around the house, or sit outdoors, or take our computing on the road—literally. Then along came the smart phone, and despite having connectivity constantly at our very fingertips, we’re still unhappy. We fidget when our tablet or iPhone takes an extra 15 seconds to load a video.

What started out as a luxury has become in some ways a necessity. Why?

A recent *Daily Mail* [article](#) sported the dramatic sub-heading “Lack of internet access ‘like having a hand chopped off.’” The article quoted research comparing technological dependence with addictions to drugs or alcohol. In fact, the studies showed that “gadgets are such an important part of our lives that we suffer withdrawal symptoms similar to a drug addict who cannot get a fix.”

We all joke about the “CrackBerry” and our discomfort when we can’t get online when (and as fast as) we’d like. But it’s curious to ponder why we feel so unstable when our ability to plug in is affected.

Writer James Gleick might suggest that we’re addicted to speed. In his intriguing book *Faster*, Gleick argues that time has long since ceased to be our servant and has taken the reins. While humanity has always desired to accelerate its pace, the technological boom of the past few decades has only bolstered this need for speed, and to exponential levels.

Gleick’s right. We pursue “faster” in many areas of our life, and it’s most painfully apparent in our use of technology. Like our increasing impatience with technology that isn’t keeping up with our demand for speed. Or our pursuit of faster, more instant than ever before, despite its deleterious effects on our social persona, our culture, and our health.



Here's the kicker, though: Gleick published *Faster* in 1999. In a time when 500 kbps Internet was "blazing speed," an "extreme" luxury akin to a "wristwatch pager linked to Web site[s]," as he wrote.

1999. That's before texting took off. Before cable Internet came into widespread use. Before smart phones, for goodness' sake, and their ability to have us on call, 24-7.

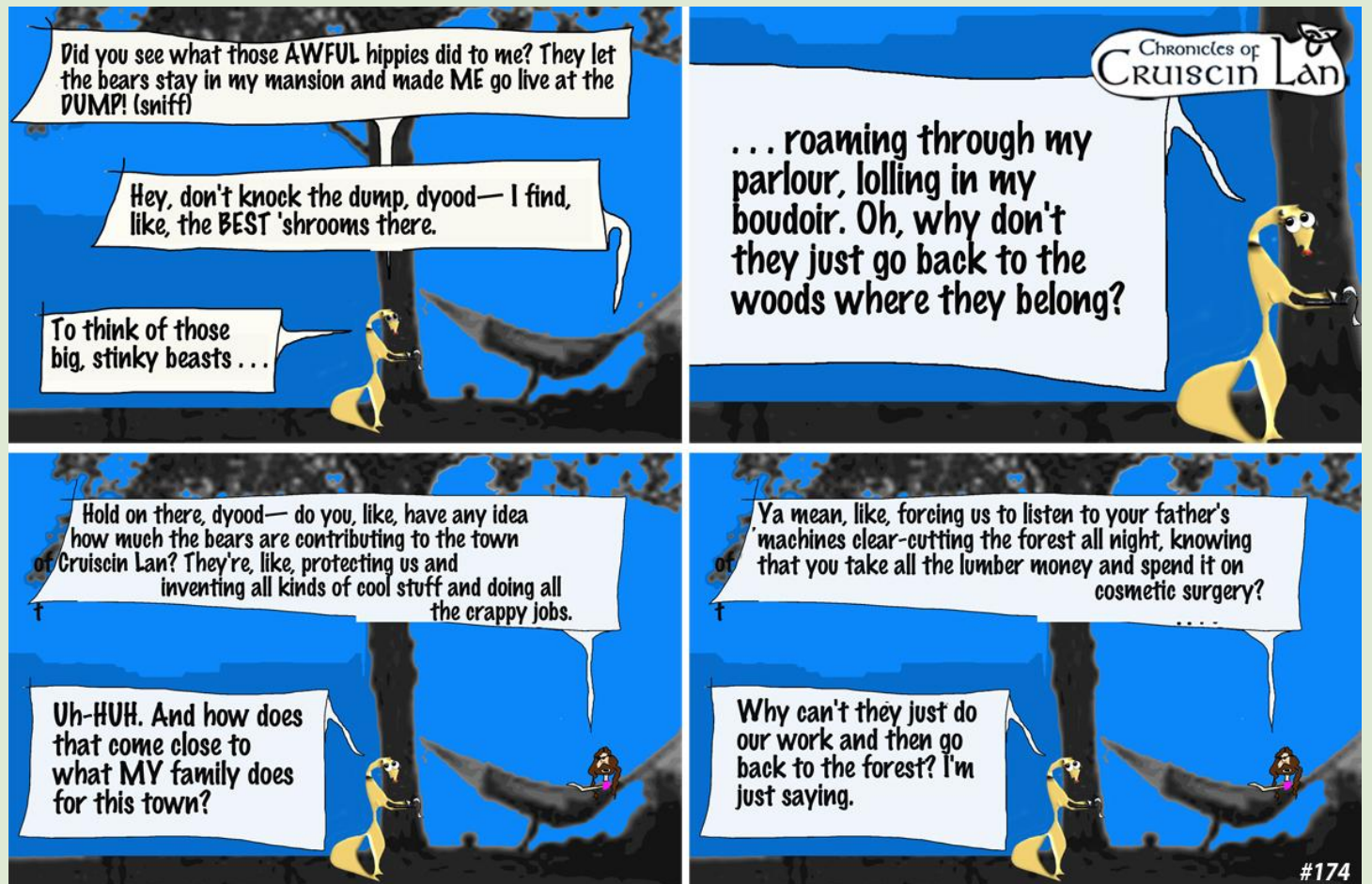
Because we are on call. And whether or not constant connectivity is akin to drug addiction, the reality is that we're never fully comfortable as long as we're away from the opportunity to plug in—even if we don't need or want to.

Ironically, Gleick pointed out, we're so saturated by our constant pace that we've become bored with ourselves. We keep adding in more stimulation, more activity—anything to frenzy the pace.

And it's never enough, because it isn't what we need. Total technological independence doesn't seem feasible in today's world, and it may not be. But turning off our phones at night, refusing to go online within an hour of bedtime, and resisting the urge to check Facebook five minutes after our last refresh are quite possible. Even if it's only step by step, we can retake our mastery of time and technology.

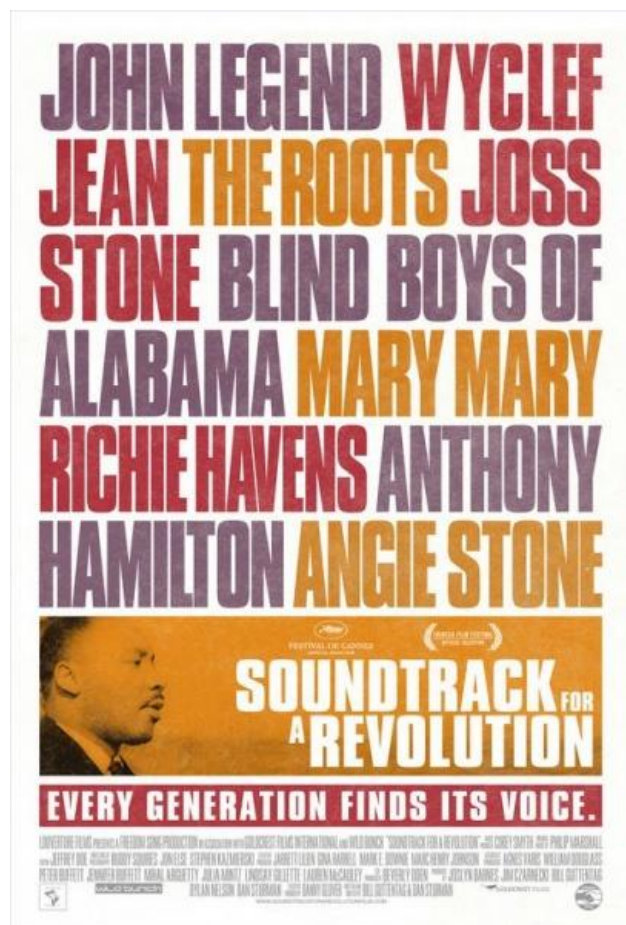
## CHRONICLES OF CRUISCIN LAN

Wanda Waterman



## THE MINDFUL BARD

Wanda Waterman



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

**Film:** *Soundtrack for a Revolution* (2010)

**Genre:** Documentary

**Writers/Directors:** Bill Guttentag, Dan Sturman

**Executive Producer:** Danny Glover

When you watch old black and white footage of children gladly marching to jail, you get a sense of how bad life really was for African Americans in the southern US, up to and including the 1960s. It's hard to imagine that going to jail to be beaten, humiliated, and deprived was better than the day-to-day oppression with which they were at the time expected to be content. When the civil rights movement began, it's clear that people were simply relieved to be escaping the physical and mental enclosures forced upon them by society.

The joy on the faces of the people in this footage and the frequent statement that joining the movement,

dangerous as it was for all participants, was an incredibly uplifting experience, is due in part to the songs that blessed every meeting, march, and strike.

*Soundtrack for a Revolution* presents us with a chronological sequence of events that shaped and inspired grassroots political movements in the US and all over the world. At the same time, there is a parallel history: that of the jubilant and deeply wise songs that accompanied every act of peaceful protest, a body of songs that were subtle, poetic, and authentic, songs that clearly expressed and met the exigencies of human struggle.

The title here (and the frequent historical reference to the civil rights movement as a revolution) is a bit of a misnomer; a revolution occurs when there is a complete handover of the reins of power. But the highly unusual nature of this movement and its far-reaching influence were what you might call revolutionary. After this, power would never be seen in quite the same way.

Not long after Abolition there developed a class of mixed race African-Americans who were educated, cultured, very musical, and socially divided from the poorer and less educated manual labourers. The new laws demanded that all black people be held to the same humiliating and oppressive rules.

From a sociological perspective, this should have compelled the upper echelon to become even more determined to assert its superiority by creating ever-stronger walls between itself and the lower class and by dehumanizing the lower class. But in this case the segregationist laws led to an amazing cultural metamorphosis: the classical education of the African-American middle class merged with the inspiring simplicity of folk culture to create one of the most fertile creative stews that has ever existed, a stew from which emerged jazz and the myriad genres it spawned. At the same time, it created a vertical social solidarity among the classes, one that enabled African-Americans as group to be phenomenally powerful while remaining pacifist.

Adding to this momentum was the arrival of Martin Luther King, Jr. You really have to read his story and have some knowledge of church history to understand that for the civil rights movement to have been pacifist flew in the face of the current interpretation of Jesus' admonition to turn the other cheek ("He didn't really mean that" was the prevailing understanding at the time). King turned to an Indian teacher named Mahatma Gandhi for guidance. Gandhi was not a Christian, but he took Christ's teachings to heart in a way that many nominal Christians found unable to accept. King was smart enough to listen to and apply this seemingly new notion of pacifist resistance to the severe social injustice that plagued the US. His verbal eloquence was the perfect complement to the songs that informed the people that they were free in fact, if not in appearance.

If you need that extra boost of exhilaration for your muse or your lagging social activism gland, give this great film a look. It can remind you of what's possible.

*"[T]he segregationist laws led to an amazing cultural metamorphosis: the classical education of the African-American middle class merged with the inspiring simplicity of folk culture to create one of the most fertile creative stews that has ever existed . . . from which emerged jazz and the myriad genres it spawned."*

*"Every man must decide whether he will walk in the light of creative altruism or in the darkness of destructive selfishness. Martin Luther King, Jr."*

*Soundtrack for a Revolution* fulfills 12 of the Mindful Bard's criteria for films well worth seeing: 1) it poses and admirably responds to questions that have a direct bearing on my view of existence; 2) it harmoniously unites art with social action, saving me from both seclusion in an ivory tower and slavery to someone else's political agenda; 3) it provides respite from a sick and cruel world, a respite enabling me to renew myself for a return to mindful artistic endeavour; 4) it is about attainment of the true self; 5) it inspires an awareness of the sanctity of creation; 6) it displays an engagement with and compassionate response to suffering; 7) it gives me tools which help me be a better artist; 8) it makes me want to be a better artist; 9) it gives me tools enabling me to respond with compassion and efficacy to the suffering around me; 10) it renews my enthusiasm for positive social action; 11) it is authentic, original, and delightful; and 12) it makes me appreciate that life is a complex and rare phenomenon, making living a unique opportunity.



**AUSU UPDATE: JULY 29, 2011****Bethany Tynes, President****AUSU Joins ASEC!**

On Friday, July 15, AUSU was officially accepted into membership by the Alberta Students' Executive Council. ASEC is a provincial lobby group that now represents students from fourteen post-secondary institutes across Alberta, including schools from five of the six categories described in Alberta's Post-Secondary Learning Act. ASEC is focused on advocating on behalf of all post-secondary students at Alberta institutions, recognizing that each school has a unique student population and there is no such thing as a "normal" student. ASEC has recently been incredibly successful in their efforts with government and media, having been the driving force behind the newly-launched Serving Communities Internship Program, which provides students with the opportunity to pay for their education through volunteer work. AUSU is incredibly excited to work with ASEC! For more information on ASEC, visit [albertastudents.ca](http://albertastudents.ca).

**Meetings with CUPE 3911**

CUPE 3911 is the union that represents our AU tutors, and for a very long time AUSU sought to meet with representatives from this union to discuss how we can work together to improve students' experiences at AU. A few months ago, we were delighted to have the opportunity to meet with members from the CUPE Executive, who expressed great support for students. Our AUSU Executive will now be meeting with CUPE on a quarterly basis to keep communication channels open and discuss our mutual concerns.

**Relationship with AUGSA**

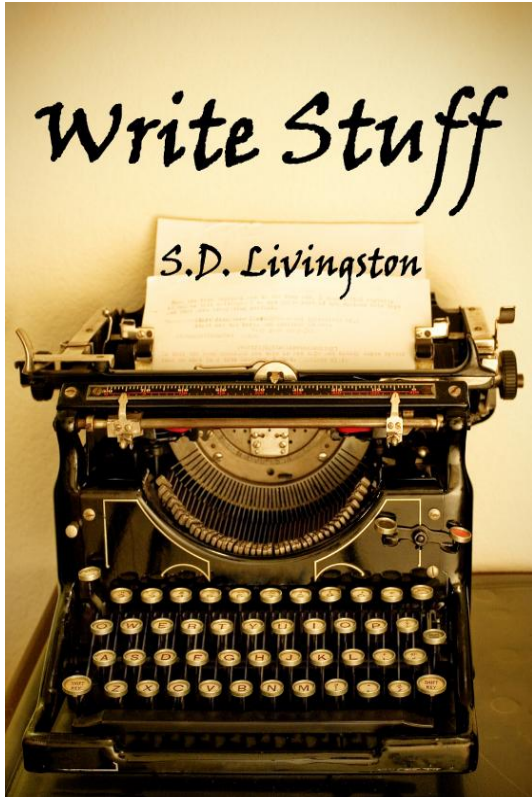
AUSU is excited to see the growth and development that has happened in the AU Graduate Students' Association recently, and has also met with AUGSA to talk about how we can join forces to advocate on behalf of all AU students. AUSU will be meeting with AUGSA on a bimonthly basis from now on, with the two unions' presidents meeting on a monthly basis.

**SmartDraw License Renewed**

Did you know that as an AU student and AUSU member, you can get free software? SmartDraw is a design program that can allow you to create detailed charts and graphics. These can then be inserted into Word or PDF files or exported as JPG images so you can submit them to your tutor with your assignments! Contact our office to find out how YOU can download this program for free, and then let us know if it's useful to you! This is a program that AUSU has offered for a few years, but we have been informed that the price will be increasing drastically in the years to come. So check it out and let us know if it's a service you'd like to see continued, or if you'd rather we investigate other options.

*This column is provided by AUSU to facilitate communication with its members. The Voice does not write or edit this section; all content has been exclusively and directly provided by AUSU, and any questions or comments about the material should be directed to [ausu@ausu.org](mailto:ausu@ausu.org).*





## Digital Dinosaurs

The Rosetta Stone, discovered in Egypt, affords a glimpse of ancient kings and laws. In Scotland, the fragile pages of an 11<sup>th</sup>-century book bring the past to life through words and vivid illustrations. It's astonishing to think of how much we've learned thanks to the knowledge preserved in these and other works. But with modern records being saved in more ethereal forms, there's a danger they could be lost forever. In fact, our own recorded history could be destined for extinction, the equivalent of a digital dinosaur.

The problem is known as digital decay, and it brings a whole new set of challenges to preserving words and images. The usual worries still exist, of course. Paper has always been susceptible to water damage, light, and insects. Stone tablets, and even the stories captured on clay pots, can be destroyed by war or vandalism, or fractured beyond repair. Sand and wind can wear away a culture's history carved on stelae. But the degradation that affects those media comes from outside

forces. If protected, the paper and stone records of human history can last indefinitely—or at least for several millennia. Not so with the digital storehouse of our lives.

With digital storage, external forces aren't the main problem. It's the digital media themselves that are cause for concern.

The first problem is their physical form. Far from being evanescent signals flying through space, our bits and bytes have physical substance. They're minuscule but they're there, "electrons moving through circuits, or photons in a fibre-optic pipe," as this *Telegraph* [article](#) explains. And this means that, along with the usual problems of water damage or war, the electrons and photons that make up your CD of holiday photos are subject to entropy and decay.

Say you've created a digital family tree, making diagrams and typing everything you know about your great-great-grandfather, a heroic mountain climber. You want to pass it down for generations to come, so you mail everyone a copy on DVD. According to some [estimates](#) you'd be better off preserving that fascinating tale on paper, since the average lifespan of a commercial DVD is only 50 years. That's not much when you're talking about preserving your family's cultural heritage, especially when compared to the longevity of older methods, like jotting births and deaths in the front of the family Bible. Even if only one person has the original, a photocopy of that record could be shared—and would probably last longer than a standard DVD.

The paradox is that, barring external destruction, newer media have much shorter lifespans than older archives, as an interesting [table](#) in *American Scientist* shows. Pigment on paper (invented 3500 BC) lasts

over two thousand years. Magnetic tape (invented 1928) lasts decades. But the relatively newfangled (1990) polycarbonate optical WORM disc? Five to twenty years. That's it.

***"[I]t's not enough to simply preserve the records themselves. We need to preserve the tools required to read, hear, or see them . . . [and] you know how quickly formats become obsolete."***

And while governments and corporations may be using archival-quality digital and tape storage, that's no guarantee against loss. In 2010, the Virginia Department of Motor Vehicles lost as many as 16,000 drivers' photos after a computer crash disrupted operations at the DMV for more than a week. The hardware failure corrupted data at 26 state agencies. Tape backups allowed most of the DMV's data to be recovered, but those thousands of photos were permanently deleted.

The second issue is that it's not enough to simply preserve the records themselves. We need to preserve the tools required to read, hear, or see them. If you've got a stack of unreadable three-and-a-half inch floppies tucked away in a drawer, you know how quickly formats become obsolete. Software and hardware companies go out of business and proprietary formats can be unreadable on competitors' brands, meaning data must always be migrated onto the latest storage tools. The pace of technological change almost guarantees that, unlike the Dead Sea Scrolls, archives of today's headline news won't be readable in two thousand years. Not unless government agencies with layer upon layer of archived formats decide to convert them for public use.

Which brings us to another worrisome development for sharing our modern history: cloud computing. The concept is great. Instead of storing (and backing up) all your documents, photos, and music on your own computer, you simply store them in the cloud, letting remote computers preserve your stuff. You don't even need to install software programs anymore; just log in to a web-based service that hosts all the software you use.

The problem, as far as preserving books and music goes, is that centralized storage means fewer copies. When Bing Crosby recorded "White Christmas" back in the 1940s, it went on to sell close to 50 million copies. Paperbacks and hardcovers of Dan Brown's *The Da Vinci Code* can be found on millions of bookshelves around the world. But shifting to the cloud means that we're also embracing streaming instead of downloading, and that could have serious repercussions for things like censorship and access to information.



For instance, what will future generations know of us if publishers or corporations can alter news archives and no original versions (either paper or digital) exist to contradict those edits? If all of us read *Huck Finn* in the cloud, would the sanitized version come to be the only one available?

In this age of information overload, with so much data available instantly, the idea of losing our cultural records might seem fanciful. But at least one group, The Long Now Foundation, takes it seriously. One of their many fascinating creations is the Rosetta Project, which includes a “three inch diameter nickel disk with nearly 14,000 pages of information microscopically etched onto its surface.” Besides being an esthetically beautiful item, the disk acts as a “decoder key” for a growing, long-term archive of literature, technology, medicine, and more. Future generations will only need a magnifying glass and the naked eye to read it.

There’s much to love about this new digital world, and much to appreciate in the joys of e-books and the Internet. But if we embrace it unwisely, too much and too soon, those MP3s and DVD backups could turn into nothing more than digital dinosaur bones.

## CLICK OF THE WRIST

## Hot Stuff

The days may be getting shorter, but the temperatures certainly aren’t giving any indication that we’re on our way to December. Air conditioning, shade, cool drinks, or feet in a bucket of water—we’ve all got our preferred methods to beat the heat. What better opportunity to learn a little more about temperatures high and low? Pull up a chair, grab an ice-cold drink, and surf these links.

### Air to Spare

High temperatures may make us feel lazy, but the molecules in the air around us are busier than ever. We know that higher air temps make the mercury (or other coloured liquid) in the thermometer expand and rise, but the reason why this happens is a little more complicated. *USA Today* explains the process simply and well.

### Up and Down

Sure, Renaissance-era meteorological instruments were things of beauty *and* practicality (even if they didn’t match the precision of modern thermometers and barometers). But today’s versions are pretty cool, too. If you’ve ever wondered how modern thermometers are made, watch this video from the Science Channel.

### Convert Me

If Celsius and Fahrenheit still confuse you, check out this handy online converter. It also describes the scale differences between the two, and explains that wacky mathematical formula used to figure out the conversion by hand.

### DIY

Show the heat who’s boss and make your own simple thermometer! PhysicsCentral has the directions.





*From  
Where  
I Sit*

*Hazel Anaka*

## Year of the Mosquito

According to the Chinese zodiac, 2011 is the Year of the Rabbit. The horoscope on the paper placemat from our favourite Chinese restaurant tells us the Rabbit is “talented, ambitious and quite lucky . . . they tend to have very good taste and are somewhat reserved . . . they are admired, trusted and loving to those close to them.” Interesting, but I beg to differ.

According to me and millions of other Albertans, 2011 is the Year of the Mosquito. Her absence from any of the official zodiac documents is an unfortunate oversight. Mosquito is more likely to force the crazy dance or drive us indoors than Ox, Sheep, Rooster, and Pig combined. And it’s been ages since anyone I know complained of a Dragon bite. With Alberta’s Rat-free status, none of those guys bother us either.

In fairness to the little blood-sucking buggers, I concede it could also be called the Year of the Shower (or Downpour, Cloudburst, Drizzle, and every other manifestation of liquid coming from the sky). That meteorological phenomenon also means that from teensy collections of water in sidewalk cracks to acre-sized sloughs in the fields, everything has become a mosquito hatchery. And hatch they have.

So many of the wretched creatures have hatched (and continue to do so) that Edmonton has dethroned Winnipeg as Mosquito Capital of Canada. But at least our urban cousins have a mosquito control strategy. It may not be the glory thing it once was, with seven helicopters for spraying bodies of water, but it is a systematic, scientific approach to counting, identifying, and obliterating the waves of biters.

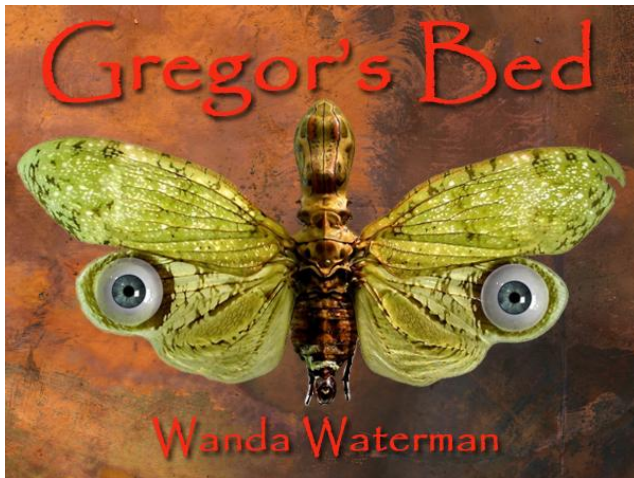
There is much to know about “skeeters.” According to Alberta Health Services, there are 43 (yikes!) varieties of mosquitoes in Alberta (only 3 carry the West Nile virus). Last week they were so relentless that the big, burly men of the Edmonton Eskimos moved their football practice indoors.

In the country we are left to douse ourselves in DEET, wear long sleeves and long pants, or just stay inside during the peak biting hours—which can vary, since some types of mosquitoes prefer to be out during the heat of the day and others like early mornings and the evening hours. Wind can prevent these flying nuisances from landing long enough to suck our blood. So can the nearly daily rain we’ve endured in July.

Mosquitoes pose a threat to cattle and other livestock as well. The relentless biting interferes with grazing and resting. An ingenious and old-fashioned (but effective) solution is to create a smudge. Depending on the size of the herd it may be contained in a small metal bucket, or may be set up on the ground. The recipe is simple: dry straw plus a not-so-juicy cow pie plus a match. The cow patty causes the straw fire to smoke, and voila: you’ve got a smudge. The cows crowd into the billowing smoke to find relief from the biters. (I can see the next study now: the long-term effects of second-hand smoke on bovines.)

The year of the Mosquito has ruined plans and tormented young and old. Luckily this too shall pass, from where I sit.





## Intriguing New Trends in Music

**Film:** *Until the Light Takes Us* (Variance Films 2010)

**Genre:** Documentary

**Directors:** Aaron Aites, Audrey Ewell

In light of the recent tragedy in Norway, it's instructive to get a glimpse into some of the cultural conditions predating that incident. And since my [Mindful Bard recommendation](#) this week discusses the way Negro spirituals and protest songs inspired and fortified acts of great courage and goodness during the civil rights

movement, it's an especially interesting contrast to look at a situation in which music was part and parcel of an extended network of heinous phenomena.

*Until the Light Takes Us* is about the pre-commercial origins of death metal and the mindset and activities engaged in by its followers. It isn't exactly the feel-good romantic comedy of the season—in fact, it puts you in a zone where you're forced to look at something horrible, just as Dasha accused the depressed charmer Stavrogin of wanting her to do in *The Devils*. But it has a level of aesthetic excellence and is worth seeing for the insight it grants into subcultures of malevolently infectious mental perspectives.

It's the early 90s in Norway. You have a bunch of tall, leather-bound death metal musicians with very long hair. Most of the film is expounded in interviews with Gylve "Fenriz" Nagell of the band Darkthrone; the man consistently wears a troubled expression that's at the same time disarmingly innocent, like a child who's about to be punished but doesn't know what for.

Fenriz is boarding the bus where his bags are being inspected. He announces that they found tear gas in his bag—and that for this he must pay a fine—but no drugs, "of course." Then he puts his bags away, sniffing one pit as he lifts his tattooed arms into the carryall.

We also follow Varg Vikernes (a.k.a. Count Grishnackh) through the halls of the maximum-security prison in which he's waiting out a 21-year sentence for first-degree murder. He's the least scary-looking of this crew, but listening to him talk it's obvious he's the most dangerous.

These young men respect their Nordic heritage, with its gods and legends; they rather resent the Christian church for having put the kibosh to all that, for forbidding pagan worship, and for planting its edifices on hallowed pagan ground.

They look back wistfully on their idyllic, wintry childhoods and are bitter about the fact that all that is now being razed by fast food franchises and other hideous modern conveniences. Additionally, most had very conservative religious parents who tried to teach them what was important in life. This did not go well.

The story unfolds against a backdrop of misty twilights, city lights, and vistas of striking natural scenery and architecture that contrast strongly with scenes in which the young people smoke and drink in an old

warehouse surrounded by barrel fires. It's all very much *Twilight of the Gods*, and these young men probably wouldn't fit in anywhere else.

The film has been criticized for not being critical enough of its subject matter, but that's unjust. At first it may seem that the filmmakers sympathize with the plight of these "metalheads" or that they are trying to inspire sympathy in viewers, but the banality of the evil of these young men is pretty salient. For example, a young musician named Dead shoots his brains out—literally—and when his friend finds him, the first thing he thinks about is finding a camera so he can document this wonderful event and use it in the band's graphics. To hear Varga and Fenriz and others arrogantly expound on the depths and subtleties of their ideology and aesthetic is like chewing Brillo.

***"A movement that leads to . . . murders can only be spawned by a group of people engaged . . . in a demonic parody of art."***

They talk in awed tones about the structure of the music itself—rapid eighth notes at close intervals, intended to create maximum dissonance.

This was music designed to inspire violent thoughts and acts in retaliation to a vague and relatively minor set of grievances. Whether the music aggravated the violence or was rendered so demonic because of it is a question for clinical psychologists, but I'm guessing it's a bit of both.

But is it art? A visual artist interviewed remarks that the graphics and sounds and theatre of these death metal guys are pretty mediocre. My take is that it's downright ghastly. A movement that leads to a bunch of church burnings and a string of murders can only be spawned by a group of people engaged not in art, but in a demonic parody of it.

## DID YOU KNOW?



### AU's Advising Services

For first-time students, program selection and planning is a significant undertaking. But even if you're well on your way to earning that degree or certificate, it's important to revisit and revise your program plan continuously as circumstances and interests change.

It's easy to get bogged down in the confusing swirl of prerequisites, program requirements, and transfer credit. Fortunately, AU's [Advising Services](#) is there to help.

The advisors, who are available by phone, email, and in person at one of AU's Centres, "can assist you in areas ranging from clarifying your undergraduate program requirements, to helping choose the next course for your program of studies." They also can answer your questions about "university regulations and procedures" as well as "transfer credit evaluation." Special academic advising is also available for specific programs.

For more information, visit the [Advising Services page](#), or fill out the [online contact form](#).

## INTERNATIONAL NEWS DESK



### At Home: Lost and Found

Discovering lost shipwrecks can be a pastime both fascinating and moving. At the same time it can also be frustrating to try to understand the story of a submerged wreck. Whether it's from initial impact or due to deterioration over time, the remains of ships are often in very poor condition.

However, as *The Globe and Mail* [reports](#), a 105-year-old wreck was recently found deep in Lake Ontario—and it's surprisingly well preserved.

The coal-bearing Queen of the Lakes, which sunk after springing a leak during a “stiff gale in November 1906,” came to rest about “60 to 90 metres” below the surface near the southern shore of Lake Ontario.

However, even after all this time the “three masts . . . still stand erect,” largely thanks to the “calm, frigid” waters surrounding the wreck. As undersea explorer Jim Kennard told reporters, “When you have a temperature of . . . 39 degrees (3 degrees Celsius) and you're at a depth where there's no wave action or current,” only organisms like zebra or quagga mussels would “damage the wood.”

Mr. Kennard is a shipwreck enthusiast and “has helped find more than 20 wrecks in the Great Lakes” alone—and another 180 in other waterways.

### Around the World: Good Mood Food

Got the blues? Chances are you feel drawn toward an unhealthy snack. Comfort food is aptly named: it really does seem to make us feel better, even if in the longer term it'll hurt us physically. But is the effect all in our heads? According to recent research, maybe not.

As *The Toronto Star's* [healthzone.ca reports](#), a new study suggests that eating a fatty treat “boosts mood, even when you don't know you've eaten it.”

In order to bypass the senses, the study's participants were “given a . . . solution through the stomach.” They were unaware whether their solution contained fatty acids or whether it was simply a saline solution.

The researchers “induced a darker mood” through sad music and pictures, and monitored the participants' reactions. The results: those who “unknowingly had the fatty acid in their stomachs . . . reported feeling 50 per cent less sad.”

Regardless, the researchers do not recommend seeking out junk food as a panacea to life's woes. Although, as endocrinologist and study co-author Giovanni Cizza told reporters, we “do that anyway.”

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# CLASSIFIEDS

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Classifieds are free for AU students! Contact [voice@voicemagazine.org](mailto:voice@voicemagazine.org) for more information.

## THE VOICE

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