

THE VOICE

MAGAZINE

Vol 19 Iss 35 2011-09-16

Don't Tell It on the Mountain

Saving face(book)

E-Shelving

The cupboard is bare

The Trophy Wife

Privilege and patriarchy

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



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***The Voice
Magazine***

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The Voice is published
every Friday in HTML and
PDF format.

For weekly email
reminders as each issue is
posted, fill out the
subscription form [here](#).

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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.



OUT OF THE BOX

Maxie van Roye



What Happens on Facebook Doesn't Stay On Facebook

Facebook and privacy: it's a topic that's gotten old pretty fast. Even the less tech-savvy among us are fully aware that friending your boss and then dissing him in a status update—or posting shots of your latest drunken escapades—could cost you your job.

So we do what we think carefully protects our personal life. We avoid friending people who we don't want following

our every move. We block our co-workers from viewing certain aspects of our lives. We even limit our news feed.

And then, with a feeling of safety, we sit back, relax, and let loose. After all, we're among friends now, so how can it hurt?

The answer is plenty.

The problem is that we separate our lives into bubbles: the online world, and the real one, all the while forgetting that people online are the same as people offline. The worlds aren't mutually exclusive, and what happens on Facebook doesn't stay on Facebook. Ever.

Recently I witnessed a ridiculous debacle that went down in the Facebook world, and by extension, real life. A Facebook friend—let's call him John—was having a rough time. He used social media as his release, believing it was safe since only his friends could read it. His vents got more and more frequent, and after several that seemed increasingly questionable, an intervention was staged. John can't believe it. He insists that people weren't aware of the whole picture, that they took it out of context, that they overreacted. He unfriended a lot of co-workers. But the damage was done, and it could cost John his career. He and his partner are livid.

How could it have happened?

John, it's time to realize this: the best real-life parallel to your Facebook world is your high school class. You know everyone by name. You've probably met them, or had some sort of interaction, however minor. But there are levels of interaction that you just don't share with the general public in the cafeteria. Even though technically you "know" each person.

After all, only a few of them are in your "crowd," the people you hang out with constantly. And even of those, there are just one or two whom you can *fully* trust—people who you know without any question have your back.

Sound cynical? Not really—it's just the way human nature works. We can't be BFFs with everyone we know. Friends are in degrees, and some are closer to us than others. To whom do your Facebook friends give their top loyalty? You, or someone else?

To whom do your Facebook friends give their top loyalty? If the answer's not you—for all 200 of your friends—then you need to rethink how you share and interact on social media.

If the answer's not you—for *all 200-some of your friends*—then you probably shouldn't be sharing anything that you wouldn't tell someone not on your friends list. Someone like your boss, your co-worker's spouse, the neighbour whom you don't really care for. Because, once again, what happens on Facebook doesn't stay there, and interactions online carry the same consequences as though they occurred in a public setting.

If you mocked your boss to her friend, word would probably get back to her. And that would happen whether you were doing it online or whether you blabbed while hanging out with a bunch of people on a Saturday night.

Oh, and John? Remember that on social media like Facebook, "interaction" doesn't just mean posting on your wall or uploading photos from your most recent vacation. When your status appears in a friend's news feed, you've interacted—regardless of whether you're aware of it. The more interactions that take place, the more you're responsible for what you put out there into cyberspace.

What makes it worse is that with Facebook, there's a written record. Stuff gets archived, hiding in remote corners of servers for years to come. And then in this age of integrated communication, there's also the ability to instantly copy and text or message whatever you post.

John's false sense of security and his inability to merge the online and real world caused an online disaster that spilled over into real life, with serious consequences to him and his partner.

This isn't meant as encouragement to purge your Facebook friends list. But it's a wake-up call to any who still believe that we can separate online and physical realities.

Let's face it: in this digital age we're interacting with more people than ever. And even though these interactions may take place behind a screen, that doesn't mean a different set of rules apply.

As Benjamin Franklin said, "A slip of the foot you may soon recover, but a slip of the tongue you may never get over." If we keep our tongues in check on Facebook as in our physical interactions, and we'll avoid much virtual, and real-life, grief.



IN CONVERSATION WITH . . .

Wanda Waterman

**Kristen Bussandri**

Kristen Bussandri is a Montreal-based country/soul singer-songwriter. While living in New York City she interned at the Brill Building, and from there went on to sing on tracks mixed by Phil Ramone, work with Steely Dan's live sound engineer, and perform at Rockwood Music Hall and the Bitter End. She recently finished the Tower of Song Tour with Alysha Brillinger, performing at venues in Montreal and Toronto. In July Kristen released her debut EP, *Diamonds to Dust*.

Kristen's personal creative and vocal style has had some stellar influences: a mix of Neil Young, Dusty Springfield, Joni Mitchell, Linda Ronstadt, Ryan Adams, Tom Petty, and new European indie rock bands. Additionally, her childhood surrounded her with lessons and experiences that inspired and formed her.

"I grew up in Montreal, a city of colourful buildings, winding staircases, Bohemian shops, and a dizzying variety of music," Kristen says. "Living here has been very inspiring to me as a musician." Why? Partly because of the festivals; says Kristen, "Montreal is often referred to as the 'City of Festivals' because there's a never-ending parade of outdoor musical events in the summer when we come out from under our snow-laden rooftops."

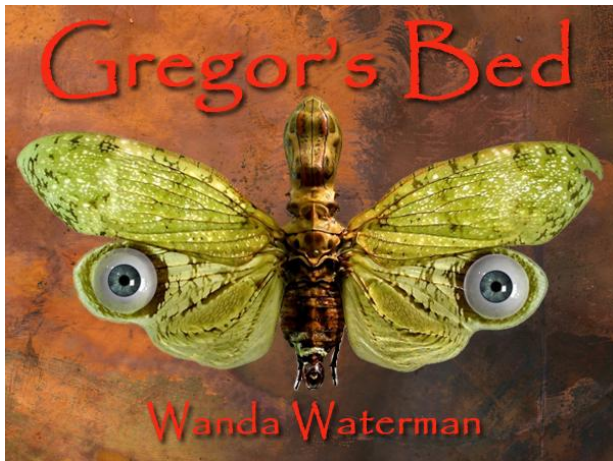
During her school years, the nuns in her all-girls school taught her the value of hard work and discipline, which have helped her launch and maintain a successful career as a singer, musician, and songwriter.

Kristen's lyrics are written from personal experience—like her song "If You Don't Love Me, You're Wrong." "I had just gone through a break up," she notes, "and was searching for a way to deal with my feelings of rejection and hurt. I decided that instead of letting myself wallow in self-pity, I would find a way to feel empowered. The title of the song came to me when I remembered my mentor in New York, Ann Ruckert, who used to say, with a smile on her face, 'If you don't love me, you're wrong, and I refuse to be offended.'"

Music industry pressure tends to be more pronounced for women, who must often balance responsibilities like family and social obligations while working long, gruelling hours. And of course there's that old chimera, sexism, to contend with. Kristen remembers, "The CFO of a major music label actually put his hand on my thigh in the back of a cab in New York and said, 'Do you know what sells music, Kristen? Tits and ass.' I was disgusted, but not surprised."

After the Tower of Song tour Kristen will be participating in a fashion and music event called the Tiger of Sweden Dressing Room Sessions, with six of Montreal's finest bands.

But someday? "I'd love to go back to Tanzania," she muses, "and re-climb Mount Kilimanjaro. And one day I hope to have the means to fund the building of schools for girls in developing countries."



Recent Discoveries From the Realm of the Experimental and Avant-Garde

Inside the Strange and Curious Mind of The Two, Part II: Atman Way

Atman Way (*Triangle* (2011) and *One Plus One* (2010)) is half of the experimental recording duo The Two; he provides guitar chord accompaniment to melodic improvisations, and occasionally sings. He met the other half of The Two, Mark M (see *Voice* interview [here](#)), in a coffee shop in Racine, Wisconsin in 1993.

Long before The Two, Atman experienced a childhood so idyllic it's hard to believe he's now an experimental musician. Perhaps not coincidentally, the same could be said for Mark M.

As a child, Atman had a fascinating grandmother who lived in the basement of his house. Says Atman: "She was divorced (rare at the time), beautifully crazy, and from the school of old vaudeville. She sparked many an interest in me."

For example, Grandma had a huge record collection, and on weeknights Atman would show up to co-host imaginary radio broadcasts in which Grandma would play DJ on her own record player. "I truly believed we were "ON THE AIR," as she'd say," Atman recalls. "I heard hundreds of 45s by obscure bands. I still have all those records."

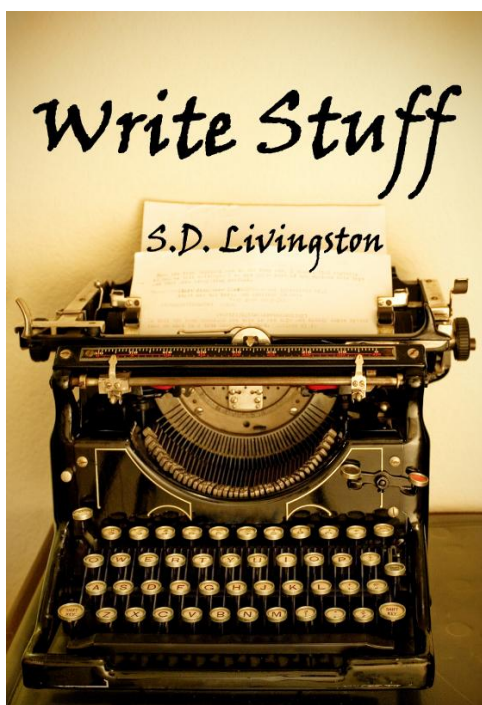
Childhood wasn't all a pleasure cruise, though. A penchant for fancy clothes meant he was bullied at school. Family got him through: "I confided in my sister a lot," he says. "We were born one year, one month, and one day apart. She was and is still amazing as ever."

Nowadays for inspiration Atman turns to ever more eclectic sources. He listens to unlabelled cassettes from garage sales, comedy albums, and theremin music, and watches old black and white movies, documentaries, and ballroom dance competitions ("nobody knows how hard those dancers train— it's incredible what they do," he says). He also reads biographies, owner's manuals from thrift stores, historical books and documents, theology, and maps old and new.

But inspiration only gets an artist part of the way there. What does Atman need to go on being creative? His answer is surprising: "Motion." He explains, "When I'm still I feel that whatever creative thing may want to come out is stifled or stagnating. If I get walking or driving I can usually get it out or at least see what it is or what it wants." He's found that talking has a similar effect.

It may be unusual, but Atman's not questioning how it works. "I'm not sure why and I've never asked," he says.





E-volution

Ever since the first Neolithic family hunkered down around a fire in their cave, technology has altered our homes. Heated floors signalled status in wealthy Roman houses. Televisions became the focal point in modern living rooms. Now, the digital revolution feeds us constant streams of data on ever-smaller devices. And while those screens might be tiny, they're changing our physical spaces in a big way.

Take bookshelves, for instance. Long a staple in the typical family home, bookshelves were filled with, well, books. You might find a few photos or trophies mixed in with the *Reader's Digest* set, but for the most part books filled the space. Today, e-books have sent furniture designers back to the drawing table.

As *The Economist* notes, IKEA has redesigned its "BILLY" bookcase, introducing a version with glass doors and deeper shelves. With e-readers growing in popularity, many people just aren't filling their shelves with books anymore, and IKEA "reckons customers will increasingly use them for ornaments, tchotchkes and the odd coffee-table tome." Fifty years from now, bookshelves may be nothing more than a curious relic of the past. Either that, or a status symbol for wealthy collectors of limited-print editions.

Other pieces of furniture have simply disappeared, and future generations may be puzzled by a museum display labelled "telephone table." Complete with a seat, light, and phone book storage, these compact communication centres have given way to smart phones that can access millions of numbers in a browser—and then dial them for you.

E-readers and digital texts have brought change to public spaces too—like hospitals. Soon, the sight of a doctor or nurse carrying your chart on a clipboard could become as rare as house calls. In a recent article, the magazine *Medical Electronic Design* hailed the benefits of electronic paper displays (EPDs) in medical settings. Besides storing patient records, EPDs can "communicate securely with cloud-based applications" to do everything from downloading test results to submitting insurance claims. I wonder what Dr. Marcus Welby would think.

If you've sat in an airport and waited for a flight recently, you may have noticed architectural changes there, too. Library-type carousels are becoming common, giving passengers space to perch laptops and recharge tablets or readers, while smaller desktops and extra outlets have been added to some existing seats. And it's easy to see how e-readers and tablets could change the way we design other public spaces. In classrooms, chalkboards and whiteboards could give way to wireless synching from the teacher's tablet to students' e-readers. No more chalk dust or erasable markers.



But the biggest changes will be to our libraries, and Stanford University's Engineering Library has embraced that change. In 2005 the library needed more room to house its growing collection of texts—more than 80,000 of them. As this [NPR article](#) explains, “administrators decided to build a new library. But instead of creating more space for books, they chose to create less.” In fact, they pared their collection down to 10,000 engineering books for the library's opening in August 2010. The remaining titles are available in digital form.

As the popularity of e-readers, tablets, and smart phones grows, it's easy to foresee a time when libraries are designed very differently than even a decade ago. If we look at them not as sources of a specific format but as sources of information—in any form—the shift makes sense. As the same NPR article notes, the engineering librarians “are looking forward to spending less time with books and more time with people,” interacting directly with students through workshops and other services.

So the next time you're absorbed in the text on your tiny screen, take a look around. It might just be changing the room you're sitting in.

CLICK OF THE WRIST

Monkey See

Today is *Curious George* creator H.A. Rey's birthday, and libraries and museums are joining in the celebrations. But George isn't the only monkey to have made his mark on the literary world. Whether it's some sense of kinship with the primates or just the entertainment value of a monkey in the lead role, monkeys have an established place in literature. Click through these links to find out more.

Curious Origins

Experiencing the playful innocence of the *Curious George* books is delightful, but the authors' reality was much grimmer. It was Paris in the 1940s, and German Jewish couple H.A. and Margret Rey were forced to flee from the Nazis. This *New York Times* article sheds some light on the creators of one of the most beloved characters in children's literature.

Detective Tale

Edgar Allan Poe's short story “The Murders in the Rue Morgue” has been cited as the first true detective story, and is often credited for inspiring Sherlock Holmes and other detectives of a similar prototype. But what's the primate connection? Click the link to find out!

Monkey Planet

With this past summer's new blockbuster take on the *Planet of the Apes* story, blogs are abuzz with comparisons among the various films and remakes of the franchise. But did you know that even the original film was based on a satirical 1963 French novel by Pierre Boulle (who also wrote the original *Bridge on the River Kwai* novel)? This review discusses some of the story differences and themes in Boulle's work.





From Where I Sit

Hazel Anaka

A State of Mind

Despite the date (September 7) and the crazy cool, wet summer we've had, I just cut some roses in my garden. The scarlet blossom with velvety petals is the stuff of Valentine's Day ads. The pink ones are the floribunda style typical of hardy Zone 2 shrub roses: flatter profile, fewer petals, and more loosely wrapped than a florist's rose from Ecuador.

Also tucked into the small white vase are two buds from a resilient and very prickly little shrub rose that has spread in the garden and is growing in the crevices around pavers. The leaves are chartreuse and the scent is heady. This beautiful, aromatic addition to my desk reminds me of the small joys. Last week it was the Stargazer lilies that perfumed the entire house.

This whole day is a lesson in mindfulness. I wish we were harvesting the crops and getting them from the field and closer to the bank account. It's very difficult for this farmer's wife to feel the hot sun on her face and be cutting roses when she'd rather be rumbling up and down the fields, operating one of the combines. But when I'm getting anxious about harvest not starting, it's important that I stop and chill.

I've been popping in and out of the house today, taking photos of the work happening outside. Two Mennonite workers are adding a hopper bottom and aeration unit to one of our old grain bins. It involves the use of a crane to lift the bin, remove the rotted wooden floor, and add another ring of steel to the bottom before finally positioning it atop the hopper stand. Then it will be moved by crane to its rightful place in the row of 11 bins.

I wish two-year-old Grady was here to see all this manly machinery-type action. Because he's not, I'm taking photos. I will, in great animated detail, show him the pictures and tell him the story next time he visits. And there is more action to come. In the next few days, four grain bins, including a huge 5,800-bushel one, will be moved the two miles from the neighbour's to our yard. That will be a sight. Each one will be picked up and laid down on its side for transport. The local power company has already measured the height of overhead lines and determined that no escort is required. Thank goodness for fewer complications.

So today I practice (pretend?) being patient. I look at the four adolescent cats and wonder why their long-suffering but awesome mother hasn't weaned them yet. She has not even taught them to hunt for themselves, so it's time for some tough love. With a visiting tom, before long she will be pregnant again.

I pluck a whirlybird samara from the maple tree in the yard and remember my youth; one more thing to share with my city grandson, a.k.a. "The Sponge." Not combining? It's all a state of mind, from where I sit.

THE MINDFUL BARD

Wanda Waterman



Courtesy of eOne Films.

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

Film: Potiche (2011)

Director: François Ozon

Cast: Catherine Deneuve, Gérard Depardieu, Fabrice Luchini, Karin Viard, Jérémie Renier, Judith Godrèche

"Instead of getting hard ourselves and trying to compete, women should try and give their best qualities to men—bring them softness, teach them how to cry."

Joan Baez

From Earth Mother to Political Saviour, 70s-Style

There are two time-chasms to cross in this film. The first is the jump between the pre-feminist bourgeois housewife and her liberated counterpart of the 70s, when this story was set; this is crossed by lead Suzanne as she changes with the times, only to become more fully herself. The second is that between the liberated woman of the 70s and the modern viewer. It's crossed by you when begin to assess the freedoms we gained during that period, many of which we've since felt ourselves compelled to abandon.

It's 1977. Suzanne is an upper-middle-class housewife who lives in a provincial town in France and who possesses a lovely home and a leisurely lifestyle. But that comes with a price: her dictatorial husband's overweening sense of personal entitlement. Though a lifetime member of the privileged set, Suzanne has no more power than that granted her by first her deceased father and now by her husband. Before her consciousness is raised she must accept whatever life hands her and try to transcend an inevitable resentment by means of poetry writing, homemaking, and mothering.

Then one day circumstances—aided by 70s zeitgeist—grant her a ladder by which to climb up to and take hold of the ideals to which she has long aspired.

Catherine Deneuve does an amazing job of demonstrating how a pampered life might actually enable a woman to preserve her youthful ideals of justice, equality, and compassion until they're needed. There is a slow change in her character as her true colours emerge. Her appearance actually alters in the course of the story: she goes from being stiff and matronly to looking elegantly tousled and inviting. Her husband's mistress, too, becomes less weary and exasperated and more vibrant and attractive as she joins forces with Suzanne against the tyrannical Pujol.

The ending is almost trite (it suggests maternalism as an appropriate antidote to paternalism, although that really is true to the era) and the plot line disregards the many obstacles of real women in business and politics. But it's really meant to be more of a golden age comedy than a serious commentary; volatile

subjects like feminism, labour struggles, and free love are handled with a light touch. As much as a critic of serious cinema might disparage this method, a lighthearted comedy on a ponderous subject is one of the more effective means by which film negotiates change in society.

The comic genius of some of the lines is superb, and the actors deliver them with aplomb. When, for example the workers chant that Pujol—Suzanne's husband and the factory's owner—is an asshole, Suzanne and her husband's mistress spontaneously chant along with them. When scolded, they claim that they're simply letting off steam.

"Women are the only oppressed group in our society that lives in intimate association with their oppressors."

Evelyn Cunningham

The 70s, aesthetically and practically, emerged from the shoots planted in the 60s. Some were lovely, some not much so, and all were destined to fade and wilt eventually. The period dress and décor in *Potiche* is so accurate it's almost disgusting, at least for those of us who hated those trends of big yellow wallpaper flowers, polyester suits in nauseating colours, and feathered hair. Some other things best forgotten yet showcased in this film: smoking voraciously around children, touching the people around you after handling raw meat, and having bouts of unprotected sex with strangers.

The last film I wrote about here was *Made in Dagenham*, another recent period film dealing with the history of feminism and labour. Anyone see a pattern? And why now? It might be that in our present context of terrorist attacks and revolutions, the struggles of women and workers finally seem tame enough to handle. But it could also be that these new films are clandestinely tackling the current problems of oppressed peoples organizing to better their own lives, using scenes from the past as a subterfuge for efforts to cheer on the rebels and revolutionaries of today.



**Catherine Deneuve in *Potiche*.
Courtesy of eOne Films.**

Suzanne has chosen unconditional happiness, and this, as opposed to sacrificing oneself to a patriarchal system, really does seem to be the key to a well-lived life.

Potiche fulfills seven of the Mindful Bard's criteria for films well worth seeing: 1) it is authentic, original, and delightful; 2) it stimulates my mind; 3) it harmoniously unites art with social action, saving me from both seclusion in an ivory tower and slavery to someone else's political agenda; 4) it provides respite from a sick and cruel world, a respite enabling me to renew myself for a return to mindful artistic endeavour; 5) It is about attainment of the true self; 6) it inspires an awareness of the sanctity of creation; and 7) it renews my enthusiasm for positive social action.

AUSU UPDATE: SEPTEMBER 2011**Bethany Tynes, President****Update on AUSU awards program**

AUSU has long had a student awards program to recognize outstanding students and assist those in need. Over the course of the last couple years, though, we've sought to revamp and revise our awards portfolio to improve existing awards and add new ones! We now have a wide array of bursaries to support students in need (including our popular computer and travel bursaries), scholarships to recognize students' outstanding academic achievements, and merit-based awards to recognize students' exceptional abilities and extra-curricular activities. Some awards are open to application at any time of year, while many have semi-annual deadlines. Our next major awards deadline is November 1st, so make sure you check our site for more information and get your application in by then!

AUSU newsletter hitting mailboxes near you . . .

Every four to six months, AUSU publishes a printed newsletter full of helpful information for students and updates on what the Union is working on. The newsletter is drafted by AUSU's Executive Director with assistance from the AUSU Media Committee. Our most recent newsletter has been mailed out, and if it hasn't reached you yet, keep an eye on your mailbox, because it should arrive soon. If you just can't wait to see it, though, you can also e-mail our office for a PDF copy.

Watch for a new AUSU website coming soon!

Our website has served us long and well, but it is starting to show its age in some areas, so we're preparing to give our site a full facelift! We are currently just in the planning stages, but we're hopeful that within the next couple of months, we'll be able to announce a grand unveiling of our new site. We'll be making sure that our new and improved site is easier to navigate, with slick new menus and a contemporary look and feel. We want our site to provide dynamic content and updates so that it's a place that you, as an AU student, WANT to visit regularly! If you have suggestions on content you'd like to see on our website, please get in touch with us to share your ideas.

Have you heard . . .

Have you heard that we still have some of our awesome 2011 AUSU Handbook/Planners available? Some of the information in these little books is priceless when it comes to helping AU students navigate the University and our services—but they're free for you, just for being an AUSU member! We even mail them right to your door. All you have to do is ask!

And have you heard about our SmartDraw program? We've been arranging for a license for our students to use this software for the last few years. It lets you create detailed charts and insert them into your assignments (even ones you submit as Word or PDF documents). The company has warned us, though, that there will be a massive price increase next year, so we want to know if our students feel that the software is a help to them, or if they'd rather have us look into other options. Get your copy today, and let us know what you think.

Get in touch with us

Have comments or questions about AUSU or anything in this column? Feel free to get in touch with AUSU President Bethany Tynes at president@ausu.org. You can also e-mail our office at ausu@ausu.org or call 1-800-788-9041 ext. 3413. We'd love to hear from you!

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.

DID YOU KNOW?

Access to Students with Disabilities (ASD)



Are you an Athabasca University student who's struggling with an educational or physical challenge, physical or psychological condition, or permanent or temporary injury or illness that's affecting your ability to complete your studies? You may be eligible for special support services from AU's ASD.

Based on the Learning Assistance Centres or Offices of Service to Students with Disabilities you'll find on most bricks and mortar campuses, ASD "finds alternative ways to deliver similar services to students . . . including using innovative strategies and cutting edge technologies."

Because ASD acknowledges that each student's situation is affected by geographic location and the resources available, it involves the student in "[finding] a mutually satisfactory resolution to the assessed support service or accommodation requirement." Possibilities include alternative learning formats, assisted technology, examination accommodations, and other learning support services.

To apply for assistance, you'll need to fit the eligibility criteria and submit the required paperwork. For further details, click [here](#).

For more information on ASD and how it can help you reach your academic goals, visit the ASD [website](#).

INTERNATIONAL NEWS DESK



At Home: Hitting the Gym

Time for a workout! For some, that's actually a pleasant thought. But others are more inclined to drag their feet or make excuses, their only incentive being the thought of fitting into those skinny jeans. If you're one of the latter, stop feeling guilty; it may not be all in your head after all. Scientists believe they may have uncovered the gene that regulates our inclination to get moving.

As the [CBC reports](#), a recent study from McMaster University discovered that mice who possessed a particular gene were much more active than those who had had the gene removed.

The genes discovered are those that "control the AMP-activated protein kinase (or AMPK), an enzyme that is released during exercise." Without the genes, the mice "had lower levels of mitochondria," a cellular component that's often called the powerhouse of the cell. This meant that "their muscles were less able to take up glucose while they exercised." Not surprisingly, the mice

that lacked the gene showed significantly lower stamina for longer-endurance exercise.

It's not known whether this discovery applies similarly to human genetics.

Around the World: Up a Tree

Partying may be fun, but no one wants to wake up with the consequences the next morning. At best, you might have a nasty hangover. Alternatively, you might wake up on someone's lawn. Or—as happened to one overindulgent moose in Sweden—in someone's tree.

As [CNN reports](#), a wandering moose ate a few too many fermented apples from one homeowner's yard. Apparently he slipped when reaching up to get more, and fell into the tree, becoming stuck.

Homeowner Per Johansson discovered the moose that night when he "heard something screaming with a very dark voice," he told reporters. The local fire and rescue department rescued the moose, bringing a winch to lower the tree so that the moose could free himself.

Once liberated, the moose passed out on Johansson's lawn to "sleep it off." Although the animal was still unsteady the following morning, he quickly recovered. However, he continued to return to the yard, perhaps in search of more excitement.

Intoxicated moose are not uncommon this time of year, when area apples reach a fermentation stage that is sped up once the moose ingest them. A spokesperson for the fire and rescue department told reporters that they usually "have at least one of these cases of intoxication" each fall.

CLASSIFIEDS

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

THE VOICE

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Publisher Athabasca University Students' Union
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www.voicemagazine.org

The Voice is published every Friday in HTML and PDF format.

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