

THE VOICE

MAGAZINE

Vol 24 Issue 30 2016-08-05

Summer vs Studies

Who's Winning?

Perception

How you see things makes a difference.

Climaxes and Size

How to manage your ... sentences.

Plus:

Let the Games Begin!

*Learning for the Right Career
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

Summer vs. School: *Who's Winning?* 4

Articles

Editorial: *Let the Games Begin* 3
Perception 13

Columns

The Fit Student: *Learning for the Right Career* 5
The Writer's Toolbox: *The Blog Says* 7
The Study Dude: *Climaxes and Size* 8
In Conversation with *Gold Clubb* 10
Music Review: *Massimo Discepoli & Daniel Barbiero* 14
Dear Barb: *Giving in to Mom* 16

News and Events

Student Sizzle..... 12
Women of Interest 15
AUSU Update..... 18

Comic

Ace Inhibitor: Going to Aleppo 17

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LETTERS TO THE EDITOR



Thank you for publishing the informative article "The AU Budget Beyond the Numbers" by Carla Knipe in your July 29 issue of *The Voice Magazine*. As one of two elected undergraduate student representatives on the AU Board of Governors, I would like to share my perspective on this budget. The Board did approve a budget with a 3.3 million dollar deficit and it will now be presented to the Alberta Government for approval. Particularly alarming to me, is that I actually view this as a 7.6 million dollar deficit budget for students.

The reason for this, is that this budget shows a savings of 4.3 million in vacant staff and faculty positions. The 4.3 million in savings comes from staff and faculty positions that were not filled after they became vacant and now offer a significant reduction in costs to the institution. It was suggested during the board meeting to remove the amount from the budget because that 4.3 million doesn't actually "exist" because the vacancies have been there for so long. I commented that all 4.3 million of those dollars represent investment that used to be made into quality programs and services for students, that is no longer being spent there. AUSU has reported a decline in response times and service standards for students and while I'm positive everyone at AU is doing their best, the effects of 4.3 million dollars worth of vacant positions are showing to students. In addition, despite a commitment to share the etext cost savings with students, the institution has continued to reap all of the benefits of etext implementation while students bear the brunt of the project.

In the Board of Governors meeting on July 28, I spoke to all of these topics and expressed that this is a bad budget for students and that I don't want to support this budget. However, I also expressed that as a member of the Board, I understand that we need to bring forward a budget to the Minister of Advanced Education that will allow him to identify the needs of our institution in the short term, so that we may proceed with the 3rd party review and hopefully bring AU into a sustainable solution for the long term.

As always, I would be happy to discuss this or any other topic affecting AU students with any member of AUSU or writer for *The Voice*.

Respectfully,
Shawna Wasylyshyn
President, AUSU

Hey! Did you know the Voice Magazine has a Facebook page?

No kidding! We also do the twitter thing once in a while if you're into that.

EDITORIAL**Let the Games Begin!****Karl Low**

Ever since the Olympics moved to the new format of alternating between summer and winter every year, I have to admit I've had less of an interest. Having it every other year somehow makes it less special than when it was every four years. I understand the reasoning why, how it could be hard for countries to afford to field both summer and winter teams, how it made the revenue stream for the IOC much more precarious, how it made it harder for a real fan to be able to take in both the summer and winter games, but still, it seemed to be more of an event when it was only once every four years.

But that's just perception isn't it? After all, for the athletes, it's still four years to prepare for their individual event, the events are still just as difficult, the triumphs just as amazing. The only thing that's changed is my perception of them being special. And perception can be a funny thing. What seems like an endless summer ahead can be suddenly realized as very little time before your course is ending, as Barb Lehtiniemi has discovered. Her tips to deal with that issue are our feature article this week, because their good ones, and because if you, like many of our visiting students, are

trying to get your courses finished before the traditional school year begins and you return to bricks and mortar studies, these are perfectly timed to help you with that final dash.

And speaking of perception, we have a few articles taking different looks at how perceptions, both those of others and those of ourselves, can cause us pain and problems where there's no need to. Whether it's Deanna Roney's article looking at the idea of how we often see the paths others taking being more successful or respected than our own, to the Fit Student examining how the perception of requiring a certain degree for employment may damage your chances of having a life that you find truly fulfilling. Both of these articles serve to remind us that reality doesn't care about perception. If what we're doing is what makes us happy, does it really matter what others think? And if it doesn't, again, what does it matter what others think. We're only in this life until we're not, after all. We should waste as little of it as possible on things we don't enjoy.

If you enjoy writing, for instance, be sure to check out the Study Dude and the Writer's Toolbox. If you enjoy music? Our interview with Gold Clubb and our music review. And if you enjoy humor, advice, or simply learning unusual things, well...

Enjoy the read!

A handwritten signature in black ink, appearing to read 'Karl', with a stylized, flowing script.

Summer vs School Who's Winning?

Barbara Lehtiniemi



So, don't tell my tutor, but I've fallen a bit behind with my course. The end date is less than four weeks away and I haven't finished the final unit. I haven't finished the assignment due *before* the final unit. And the final essay? Just a dream at this point.

I'd like to blame summer, but it's clearly my fault. Although summer has been luring me away from my desk with its siren call of road trips, nature walks, and cold beers on the patio, it's me who is letting myself be distracted.

I started with a good plan and thought I was on target. Then available time got whittled away here and there. I may have been inattentive or overoptimistic. Either way, now I find myself in "holy crap" mode as a vague sense of panic settles in. I'm going to need a better plan if I want to finish my course on time. (And I do, I really do!) Here goes:

Just say no. I've been a sucker for invitations from friends too many times. Instead of working on my course, some days have been spent prowling around flea markets, lounging around bodies of water, or nursing hangovers. This month, I'll be gracious but firm: "Thanks, but not this time. I have school work." Seriously, I can do this.

Disconnect. I usually keep connected to e-mail and Facebook when I'm studying. Bad habit, I know! Every time I get an alert—oh, there's one now, hang on a sec—I lose focus and momentum. This month, I'm going to turn those apps off. Most of the time.

Give up the big-chunk-of-time ideal. I like working on my courses in three-hour stretches. If I can't arrange a big chunk of time one day, I tend to skip out on course work altogether. This is self-imposed nonsense. This month, I'll work on my course even if I only have short bursts of time available.

Invade the sanctity of weekends. I structure my study around a Monday to Friday workweek, preserving weekends for a break in the routine. While it's nice to slow down a bit on weekends, I really could manage a few hours of course work on a couple weekends this month. It probably won't kill me.

Learn a lesson. For most courses, I've aimed to finish all the work a full month ahead of the deadline. Because my current course had no exam, I didn't worry about having that cushion. Now I know I need it, so next time I'll remember to leave myself a month at the end, "just in case."

As a writer, I know that nothing motivates like a deadline. Now that I've turned the calendar page to August, that deadline on the 31st is staring at me constantly, reminding me to focus. Summer will still be here in September, but this course has got to win the race to August 31.

Barbara Lehtiniemi is a writer, photographer, and AU student. She lives on a windswept rural road in Eastern Ontario

The Fit Student

Learning for the Right Career?

Marie Well



Our educational pursuits will eventually lead to a career. But, what if the career you are pursuing is a bad fit?

Karl Pillemer's book 30 Lessons for Living: Tried and True Advice from the Wisest Americans interviews over a thousand seniors on various life topics. We will look in depth at one of those topics: your eventual career.

Pursue Passion—Not Money

According to Pillemer's book, you should do what you love, even if it pays less. So study what you love.

When I worked in market research, I could hardly wait to start the day, and the pay seemed okay. Compare that to years later, when I worked in a genetics lab: I trudged daily to work in a state of anxiety—even though the job paid well. To pass the days, I did mindless, repetitive work. My employer stopped funding our training initiatives and even warned against me reading books on

the job—books that covered skills I needed. My need to learn and grow was squelched.

Ever since that job, I suffered workplace anxiety. Now, the thought of commuting to an office terrifies me.

So, what are the alternatives to a soul-sucking job? One solution is to work part-time, according to Pillemer's book. That way, you free up time to do the things you love, such as hobbies, volunteer work, or family activities. The senior citizens Pillemer interviewed say that no amount of money can make up for time lost on jobs you hate.

Another solution, says Pillemer's seniors, involves leaving your career to pursue work you love, even if it pays less. I want to teach at an online university. But, if I were to secure a teaching position, it would likely not pay enough. But I get comfort in knowing I would do what I love with next-to-no anxiety: online teaching.

So, study subjects you feel passionate about. Don't just chase the top dollar profession.

What If You Hate Your Job?

Sometimes we get an education and take up a career we hate. For instance, one former Starbucks barista spoke blandly about his accounting degree. More than halfway through his program, he realized he thrived in marketing but languished in accounting.

So, what do you do if you find yourself stuck in a job you hate? Well, Pillemer's seniors say to learn all you can from the job. For instance, when I worked at the genetics lab, I read many books on how to overcome anxiety. I also read countless books on how to find happiness in the workplace. I even read Buddhist books on how to treat the workplace mindfully.

The Buddhist books said to find gratefulness in everything you receive. So, during the long commutes to the lab, I thought about how grateful I should be for my job. I thought about how grateful I should be toward the bus driver and toward the construction crew who paved the roads I traveled. I thought of how grateful I should be for the smile I received from a fellow commuter, for the life of the dead bee on the bus's windowpane, for central heating. I even convinced myself that I held a dream job.

So, I learned a great deal about overcoming anxiety and about Buddhist workplace philosophy. In a job that sucks your soul, learn everything you can about anything you can.

Your education should continue for the entirety of time in school—and out of school.

Learn Social Skills to Make the Most of a Career

To thrive with your professors—and with your career—develop interpersonal skills.

Sometimes people act in ways you don't agree with or understand. Yet, you should try to understand their actions from their point-of-view, says the seniors in Pillemer's book. One woman I care about lacks basic compassion. When someone went into the hospital due to a heart attack, this woman raged in anger against the heart attack victim. She did this because the thought of someone not taking care of health issues early-on enraged her. So, whether I like it or not, I try to empathize with her emotions.

And I'm sure you and I behave in ways other people find difficult to understand. For instance, I don't read people's body language well, so I fret over even well-meaning facial expressions. My lack of insight on body-language leaves me hiding in online environments.

According to Pillemer's book, if you don't understand someone's behavior, probe them so that you can better empathize. And don't judge. Don't criticize. Don't scold.

But, I've also learned how to soothe myself based on the advice from Avy Joseph in his book *Cognitive Behavioural Therapy*. Thanks to Avy, I tell myself that, regardless of how bad a circumstance is, things could always be much worse—always. Also based on the book, I tell myself that things don't always have to go my way. And I also reassure myself that, as long as I'm still breathing, I can tolerate anything. A stress-free mindset.

If you fail a test, in other words, life will continue, and you will eventually reset to your current level of happiness.

In his book, Pillemer's seniors also say to devalue yourself relative to others. See others as more skilled. Yet, Pillemer's book also says to try not compare yourself with others. I spent most of my life devaluing myself relative to others, and now that I stand up for myself more, I can tell you that seeing others as more significant than you are doesn't aid your cause. But I do agree with Pillemer's book that we shouldn't compare ourselves with others. After all, everyone holds magnificence of some sort; also, everyone lacks in areas. Our life's paths challenge us to grow in a journey no-one else could fully fathom. So, why compare?

And, finally: The Real Solution to Career Woes

Become the boss, says Pillemer's seniors.

Now that you know what the wisest seniors say about careers, you have permission to study your passion—with a smile.

The Writer's Toolbox

The Blog Says

Christina M. Frey



Ever quoted a blog?

Ever wondered how to?

Maybe it was a fleeting thought. Maybe it was an obsession that haunted you in your sleep that night (you know you're an editor when...). Either way, rejoice: in this week's Toolbox, we'll look at how to approach blogs and blog posts in your writing, and when and whether to apply capital letters, italics, and quote marks.

A Caveat

The following discussion doesn't apply to academic writing—in that case, follow your professor's preferred style guide. But in less formal writing, like non-scholarly books, magazine articles, and, well, blog posts (how very meta), this is the approach I've found works best.

What?

Generally, I advise writers to use italics for the blog name and quotation marks for individual blog posts.

Like books, magazines, and anthologies, blogs are a collection of smaller, not insignificant works—in this case, blog posts. Following that analogy, it makes sense to treat blogs the same as, say, magazines—italicize the names—and blog posts the same as magazine articles (roman type and quotation marks).

Both APA and *Chicago* style use this reasoning (in fact, it was one of the changes to *The Chicago Manual of Style*'s most recent edition). So does Grammar Girl, who published [this](#) before *Chicago*'s 16th edition was released. *Chicago* even suggests that the same logic can be applied to similar groupings, like podcasts: italicize the title of the series (for example, *The Nerdist*) but apply quote marks and roman type to the individual episodes themselves.

Example A: I started a blog called *The Student's Path*. My first post was entitled "Zen and the Art of Student Maintenance."

As for capitalization, follow the way the blog itself capitalizes—much like you'd do with uniquely written magazines (like *mental_floss*) or books (*gods in Alabama*).

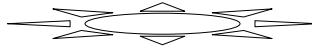
Why?

If you're wondering why this distinction matters in the scheme of things, consider this. First, there's the question of clarity. If you treat both blogs and blog posts the same, it may be difficult for your reader to differentiate the two or to figure out how each piece works together in the context of your writing. And reader confusion leads to reader distraction, which pulls them away from what you're trying to communicate.

And then there's weight. If you style an entire blog and a single magazine article the same way, you're making a statement about how much importance or perhaps believability you accord them. Is that fair? Does volume outweigh content—since one good magazine article is probably much more persuasive than a vast compendium of barely readable blogging? Either is arguable, but remember that consistency is key, and what you do in one case you should be ready to apply across the board.

Creating multiple exceptions in this fuzzyish area of style is likely to result in increasing confusion—both for you and your reader. When in doubt, follow what seems to be the trend, and reserve italics for full blog names and quote marks and roman type for individual posts.

Christina M. Frey is a book editor, literary coach, and lover of great writing. For more tips and techniques for your toolbox, follow her on Twitter (@turntopage2) or visit her [blog](#).



Study Tips from a Semi-Anonymous Friend

Climaxes and Size

There is nothing more that The Study Dude wants for you than to get your head out of the gutter. Climax and size applies here to writing sentences, not to digging your climber's nuts into a giant nose on Mount Rushmore.

Well, in these articles, as The Study Dude, I'll try to give you the study tips you need to help make your learning easier. I'll also give you straight and honest opinions and personal anecdotes—even the embarrassing ones that you wouldn't ever dare read about from any other study tip guru.

This week's Study Dude further explores *Mastering the Craft of Writing: How to Write With Clarity, Emphasis, & Style* by Stephen Wilbers. He shows you how to excite with sentence structure and how to add oomph with varied sentence sizes.

A Bang; A Climax; A Smoking Gun: Your Sentence Structure

Do you like to dine, dance solo, and sing soprano in choirs? Now, look at that last question. What do you notice? Each item in the series gets progressively longer (and hopefully more exciting). Yes, according to Wilbers, you have entered the world of climaxing sentences.

And, ending your sentence with a bang is a strategy proposed by Stephen Wilbers, Roy Peter Clark, and Joshua Schimel, all authors on how to write well. End with a word that thrills.

Now, have you ever sang a song? Of course you have. Do you notice that you heave out your breath on the first note, and you hold and maybe even vibrate your last note? Well, that's kind of like writing. Wilbers says, make your first and last words dramatic. Build up to a crescendo.

But, before we go into too much depth, let's let Wilber guide us through the drama of sentence structure:

- Try to place emphasis on the first and last words of your sentences. (This doesn't work for every sentence.)
- Leave out "in order to" and "under the circumstances that"— or other boring words— from the start of your sentence. You can, however, place these words in the middle of your sentence.
- Always put "never" at the beginning of your sentence if you're going to use it. *Never should you leave the house* sounds more engaging than *You should never leave the house*.
- Always put words like "finally" or "now" at the beginning.

- To climax your sentences, start with the simple stuff, end with the complex. Also, start with the shorter stuff, end with the longer: for instance, "he sighed, butted his cigarette, and pursed his lips into a slow haunting whistle." Also, start with the literal and end with the figurate, as in "his wide snout, his calculating eyes, and his fantastical inner world made him a great TV host." Your punchiest word in a series of words should end the series.
- Cut out the garbage at the end of the sentence to tighten it up. For the sentence, "Whose woods these are I think I know for sure" (p. 146), you would slice off the trailing "for sure." Make your sentences end with a punchy word. Go ahead and even rearrange your sentences for an ending with punch.

The Long and Short: Trailing Phrases, Fragments, and Long-Short Sentence Finales.

Sprinkle in long and short sentences to sweeten your writing. In the past Study Dude articles, I've been hesitant to embrace long sentences starting with subordinate clauses for fear of losing clarity. (See Steven Pinker's book *A Sense of Style* for a great discussion on clear writing.) But, in the process of shortening my sentences, I lost pizzazz.

But, I do pride myself for using sentence fragments in the articles. Why? Their beauty. (That's a sentence fragment: an incomplete sentence.) I also like using fragments because journalists, nonfiction writers, and mostly fiction writers use fragments to fire up their stories.

However, as an academic, you might want to consult with your professor before using sentence fragments. And be sure to read Wilbers's chapter on sentence fragments so that you can learn the rules—before you break them.

But, some people hate rules; that's just their personality type (see the Myer-Briggs personality test). If you love breaking the rules, try to get a general sense of the rules by reading at least a few books on how to write. After that, start seeking out books in your favorite genre that break the rules, and note the patterns. For instance, are verbs often left out when describing scenery (as in, "The crying rain.")? Once you know the patterns, go ahead and break them.

But, again, for academic writing, let your professor know that you wish to break certain rules in writing—and be sure to show you know the rules. Get permission before flavoring your writing with no-nos. Dare yourself.

Wilbers get you thinking about sentence length in his following commentary:

- If your sentences all seem short or all seem long, then you've got writer's disease. Vary your sentence sizes.
- Make sure your writing has plenty of commas, dashes, colons, and semi-colons as these vary the tempo.
- Replace your period with a dash, colon, semicolon, or parenthesis—and add an exciting tidbit after the punctuation.
- Use at least one comma for every fifteen words, like Wilbers himself does.
- Use at least one subordinate clause every paragraph.
- Remember that whenever you want to use a colon, just replace it in your thoughts with "that is," "which means," "which is to say," "in other words," or "voila!" These preceding phrases all mean the same as the colon. As an example, the sentence "I crave energy: sugars and fats," can be read as "I crave energy... *in other words*, sugars and fats." Another example of the colon is as follows: "I read the dictionary for utility: I read until I fall asleep," which could be read as "I read the dictionary for utility, *which means* I read until I fall asleep."

- When writing a long sentence, follow-up with a short one. The long sentence might start with a subordinate clause. The short sentence could be one or more short and snappy sentences or fragments. Get your prof's permission before using sentence fragments, though. Try it.
- Fragments can add drama ("The gun in her hand."), indicate action ("Sprinting forth."), reveal a setting ("A homely condo."), make a mark on the senses ("Putrid Nelly."), propel a plot ("Sinking now."), create a mood ("Bitter rotten."), and so forth.
- Make your fragments sound like poetry.

So, there's nothing to fear. The Study Dude is determined to make right for you all the wrongs I made in grad school—one A+ at a time.

References

Wilbers, Stephen. (2014). *Mastering the Craft of Writing: How to Write with Clarity, Emphasis, & Style*. Cincinnati, Ohio: Writer's Digest Books.



In Conversation with Gold Clubb

Wanda Waterman



*Gold Clubb, aka Nicky Francis, is a Brooklyn-based indie artist who's **just released a new track, "West Coast Gurls,"** from the upcoming **Gold Clubb: The 2-Stroke Mixtape**, due out in September. The single was mixed by Josh Valleau, who's also worked with Kanye West, John Legend, and Snoop Dogg, to name a few. The album is being put together by bassist and underground producer Matt Brandau, who's worked with **Ski Beats, Elvis Costello, and Camp Lo**, among others.*

Nicky Francis has one foot in the fashion world thanks to a unique and widely lauded line of linen t-shirts created

*by fashion design team **Banner Day**, embroidered with Nicky's drawings.*

Recently Nicky took the time to answer some of our questions about his history, his projects, and what makes him tick artistically.

Describe your musical beginnings.

My pops was a bass player and a Beatles fanatic. He quit playing once the kids were born, but he always had the stereo on and would put the headphones on me as a baby when he was transferring all of his vinyl LP's to cassette so he could listen in the car.

I was a little dude in the '80's and I thought John Lennon and Michael Jackson were the best. They had so much style. Tom Petty and the Eagles were mainstays on the radio and completely re-wired a part of my DNA from repetition alone. Frank Sinatra was always on when my relatives came to town, I got into MTV some, but not religiously.

Then in eighth grade I heard Wu-Tang and Dr. Dre for the first time and my world tilted. I became a ravenous hip-hop fan: Nas, Fugees, Tribe Called Quest, Mobb Deep, Tupac, early Jay-Z, all the Boot Camp Clik stuff. Ghostface Killah was my Elvis.

You could cop mixtapes coming down from New York from dudes at the 7-11, and you would hear all the new hip-hop that hadn't been put on CD yet. Because of its proximity to D.C., Baltimore had a ton of music stations. There were four radio stations that played hip-hop and R&B, and Friday nights from midnight to five in the morning was underground hip-hop on Morgan State radio. I also developed a deep love for the commercial R&B hits of Mary J. Blige, Jodeci, Faith Evans, Toni Braxton, and D'Angelo from the local radio.

So, long story short— I was a huge music fan who wrote a lot of lyrics but never put it all together 'til I picked up a guitar at the age of 22 and decided to learn how to play. I taught myself within a few years, then moved on to piano, bass, and drums.

What or who in your musical training had the most— and best— influence on you, creatively?

Two things: I'd say my pops giving me in-depth exposure to The Beatles from a very young age got me in the headspace to be creative and always make it a hit, and my teenage years of being completely ensconced in hip-hop culture taught me what it means to deliver lyrics, tell stories, and perform with danger and heart.

What was the most mesmerizing musical experience of your life?

This is gonna sound real hippy, but fuck it. I ate some mushrooms and saw My Morning Jacket play outdoors on the Brooklyn waterfront at sunset right after a rainbow appeared over the stage. This was a few years ago. It was all-time next level. They're unbelievably good live.

Has anything funny or bizarre ever happened to you while musicmaking?

It's more like making music is funny and bizarre, in the way that anything important in life is.

How do you balance your musical career with your career in art and fashion?

It's all part of the rhythm of the hustle. With so many people offering their voice, I hope to set myself apart by adding value to the culture, as opposed to just more noise. Whether that's by turning on the mic or picking up a brush, the aesthetic and the approach is the same for me. Plus, it's nice to be able to switch channels here and there; I spend so much time listening, performing, recording, and writing that I need a break sometimes. Especially when there are no waves, which happens a lot on the east coast.

How does it feel to see your drawings on high-end t-shirts?

It's dope. Graham and Kate are like family, and they put it all on the line to start their businesses. It's hard to make it work out there, but they're doing it and I'm really proud just to witness it, let alone be a contributing member of the team.

Some of the lines of "West Coat Gurls" sound like typical angry hip-hop, but the music is disarmingly sweet. Why did you decide to match this music with these words?

Everything is everything. Just felt it. Came out like that.

Is Brooklyn a creativity-enhancing city for you?

New York in general has been huge for me. There are so many people and energies colliding that I can't help but feed off it. I write a ton on the subway, just absorbing everyone's vibe.

How did you come up with your band's name?

I had a fake ID from the time I was 16. My "associates" and I would often go to the strip clubs on the east side of Baltimore. The clubs there have amazing names like "Wagon Wheel" and "Dreamers." My favorite one was the Gentlemen's Gold Club. I added a "B" to the inspiration to avoid any complications.

What's it like working with Matt Brandau?

He's great. Unreal bass player, really original producer, and probably the coolest guy in the world. There's never any pressure or negativity. He understands the mojo, for sure.

What do you like best about the new album so far?

That everybody's feeling it!

What conditions do you require in your life in order to go on being creative?

To not be dead. Everything else is manageable over time.

What do you feed your muse?

Inspiration comes from everywhere. It's always changing. Lotta uncorrelated reading and watching and listening. I just read a book called *The Man Eaters of Kumaon* by Jim Corbett about a tiger tracker in India in the 1930's that was really dope. Musically I've been revisiting Cody Chestnutt's *A Headphone Masterpiece* to pick apart what makes it tick.

If you had an artistic mission statement, what would it be?

Make it move, make it amazing, feel it, and PLAY THE HITS.

Do you feel that artists have an obligation to straighten the world out?

Hmmmm. We need to inspire people for sure, to show people the power that's in everyone's heart, but ultimately the responsibility lies within each person to check themselves and straighten out whatever they can on their own.

Tell us about your upcoming projects.

The Gold Clubb mixtape is coming out nowish, along with a sweet video for "Giving It Up." For my guitar band, The Majorleans, our second album is in the can along with some videos. We worked with some great people on that and it became a beautiful collection of songs. It will be released in early fall, I believe, with some shows to back it up.

Gonna have another art show in late fall on the Bowery, and after that probably skip to LA for a bit to work on the demos for the new songs I've been writing.

Wanda also writes the blog *The Mindful Bard*: [*The Care and Feeding of the Creative Self*](#).

Student Sizzle AU's Hot Social Media Topics

Following what's hot around AU's social media sites.

AthaU Facebook Group

Toni shares her enthusiasm for WGST 333. Renee celebrates completing her Masters of Nursing program. Lisa seeks insight on PLAR. Carrie wants tips on where to write exams in the Saskatoon/Moose Jaw area.

Other posts include AUSU course evaluations, ProctorU connection problems, and courses COMP 318, CMNS 421, and PSYC 435.

Twitter

@AthabascaU tweets: "[#NowHiring](#) a [#UserExperience](#) Lead responsible for planning, designing, programming & implementing front-end solution <http://goo.gl/KUIGui>."

@AthabascaUSU (AUSU) tweets: "Get to know the AUSU Council that represents you at

<http://www.ausu.org/about-ausu/student-council/>... [#AthaU](#)."

Youtube

The classic [What is a Paragraph?](#) from AU's [Write Site](#).



Perception

Deanna Roney



I was listening to an interesting podcast recently, where a couple authors had collaborated on a novel. The novel was a mystery and each author had strengths in areas where the other had weakness. It was interesting to listen to them talk animatedly about working together and the perception of their genre. The last part was the most intriguing, as they felt, as mystery authors, that their genre is looked down upon by other authors, literary fiction, or other styles which they considered "more serious". I found this interesting because nearly every person I have talked to, whether in writing forums or otherwise, feel the exact same, except

in reverse. Authors of literary fiction feel that their work is looked down on by authors of genre fiction and seen as snobby.

This made me think about what has a lasting impact in our society. And what is remembered is the negative comments, perceptions, and ideas. The idea that mystery fiction, literary fiction, or fantasy has a place above another is deceptive. Each has its strength and the presence of other forms of fiction makes everything stronger. Literary fiction benefits from good mystery or fantasy and vice-versa. One is not better than the other, when together they create something stronger. Each genre or style can learn from another and use these techniques to strengthen their own work.

I found this same perception when studying degree programs. Arts generally has a bad reputation, where science is viewed as a safer bet, and business safer yet. However, the arts also has a good reputation for creative thinking, being able to "think outside the box" while science and business holds a reputation for being boxed in. The arts student is expected to think in a more creative style, and as an arts student I believe I can attest that sometimes conventional logic is missing entirely from these thoughts; however, the absence of conventional logic does not mean the idea will not work. But, sometimes the business or science student who thinks more analytically and within the realm of conventional logic can infinitely aid a situation. The analytical thinker or the creative thinker see any given situation differently. This is a wonderful thing, and together they will be able to find a solution to even the most bizarre situations. The world needs both analytical thinkers and creatives. Just as the literary world needs both mystery fiction and literary fiction.

The idea that one form of study is better or worse than another form is misleading. It is assumed that the analytical thinker will find jobs easier, and the mystery writer publication. Though perhaps it seems this way because I am neither analytical nor a mystery writer. Possibly a mystery writer and an analytical thinker believes in the opposite. What, I believe, it boils down to is that when it is something close to ourselves, and we read articles about it, we remember the negativity before the positivity within our own area. Yet when reading of other areas, be it of study or otherwise, we remember the positive, because a positive there in our mentality reinforces the negativity of our own areas. Being aware of this is key, because if we see what we are doing then maybe we will be able to consciously dismiss the negativity and remember that we are only thinking this way

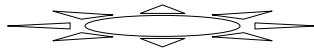
because, for whatever reason, society has conditioned us to remember the negativity before positivity and to doubt our choices.

Without diversity we would live in an entirely dull world. Every program is necessary and every genre has its place. Because something is not attractive to you personally does not mean it is less, and because someone somewhere doesn't agree with what you are doing doesn't mean their opinion holds weight over your life. People maybe disagree with what you are doing but you need to have faith in yourself and the choices you are making. The chances are that most people do not look down on your program or genre, but because some do you are simply lumping everyone in together, and by doing this you are being as unfair to all those other people as the few whose opinion you are hearing are being to you.

References

Meltzer, Brad and Tod Goldberg. July 12 2016. *The Writers Panel with Ben Blacker*. Audio.

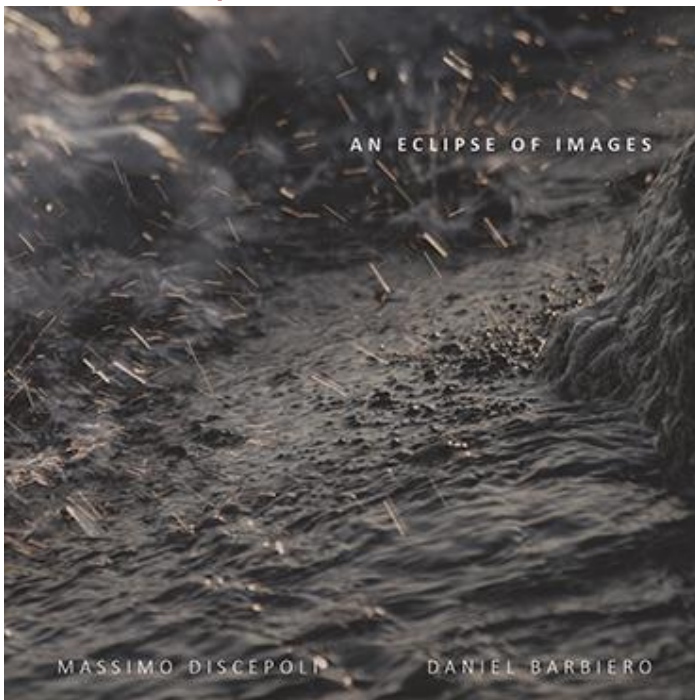
Deanna Roney is an AU student who loves adventure in life and literature.



Music Review

Massimo Discepoli & Daniel Barbiero

Samantha Stevens



Musicians: Massimo Discepoli and Daniel Barbiero
EP: *An Eclipse of Images*

The world of ambient music is complex and mysterious, a world in which each musician is free to explore the unknown boundaries of music. Master musicians Massimo Discepoli and Daniel Barbiero come together on *An Eclipse of Images*. By combining their amazing talents, Massimo and Daniel were able to create melodies that are texturized electronic abstractions, music that is both soothingly melodic and startlingly discordant.

Set to release September 15th, *An Eclipse of Images* is one of the upcoming albums expected this fall from the Italian music label Acustronica. Composed and recorded in Maryland, USA and Assisi, Italy, *An Eclipse of Images* has been in production since February 2016.

Massimo is a drummer, multi-instrumentalist, composer, producer, and teacher whose obvious musical talent flows from each track on *An Eclipse of Images*. Massimo also founded Acustronica in 2009, which is also the label under which Sétamùr and Sergei Boal produce, musicians that were reviewed by The Voice Magazine in 2014. Driven by the desire to produce music that is original and creative, Massimo wanted to offer music lovers a diverse catalogue of music that wasn't confined to genre (<http://www.acustronica.com/about-us.html>).

Massimo is known throughout Italy for his spectacular drum compositions, and, under the pseudonym Nheap, has released several albums that combine jazz, ambient, post-rock, and electronic music. The music that he has

created as Nheap has been used by many companies (such as Samsung, MTV, CNN, and the Bill Clinton Foundation), short films, documentaries, and commercials (<http://www.massimodiscepoli.com/en/bio.htm>).

Daniel is a double bassist, sound artist, and composer currently living in the Washington DC area. He has been involved in a couple of ensembles, including The Subtle Body Transmission Orchestra. Daniel has also performed in Norton opera, the Nakatani Gong Orchestra, and he has also collaborated with the filmmaker Chris H. Lynn on experimental film soundtracks. Daniel was also the Music Director for the Nancy Havlik Dance Performance Group (<https://danielbarbiero.wordpress.com/about/>).

One of the most distinct sounds on *An Eclipse of Images* is that of the electric, double, and prepared double bass. With these instruments, the music on the EP is somewhat soporific, perfect for laying back and relaxing to. Massimo plays the electric bass in the first, third, and sixth track, with Daniel playing the double and prepared bass throughout the album.

Juxtaposing with the soft harmonies are Massimo's sometimes harsh drums that frequently jump out at listeners throughout the tracks. As jarring as the interjection of drums are, the masterfully arranged layers and electronic effects prevent the drums from distracting listeners from the overall flow of the EP. In fact, the drums tend to add more complex emotions to each track, a feature which is often missing from other ambient music albums. On the downside, because of the drums, *An Eclipse of Images* is not an ambient album that can be played in the background as a means to mask the quiet. Instead, *An Eclipse of Images* is best listened to when quiet contemplation and creative inspiration is most needed.

For those interested in checking out *An Eclipse of Images*, the EP can be streamed and downloaded from [Acustronica's website](#). The physical CD can be bought from the [company's store](#) when the EP is officially released in September.

Samantha Stevens is an aspiring writer who loves combining her love for literature with photography, painting, music, and all creative pursuits.

Women Of Interest

Anne Ottenbrite, born May 12, 1966, in Whitby Ontario, was the first Canadian woman to win an Olympic gold medal in swimming. At three years of age Anne Ottenbrite enjoyed swimming with her father so much that he obtained a swimming coach who quickly became aware of her potential. Ottenbrite's swimming career included the 1982 World Aquatic Championships' silver medal, and the 100m breaststroke and 200m bronze medal. At the 1982 Commonwealth games in Brisbane, Australia, she won a gold medal in the 200m breaststroke. As well in 1982 Anne was awarded Female Swimmer of the Year at the Canadian Amateur Swimming Association. In 1983 Anne won a gold medal for 100m breaststroke and a silver medal for the 4x100m relay at the Pan-Am games. In 1984, at the Los Angeles Olympic Games, Ottenbrite was the first Canadian Woman to win a gold medal. The following year Anne Ottenbrite was inducted into the Canadian Amateur Sports Hall of Fame.

More information about this notable woman can be found at the following sites.

https://en.wikipedia.org/wiki/Anne_Ottenbrite

<http://www.thecanadianencyclopedia.ca/en/article/anne-ottenbrite/>

<http://olympic.ca/team-canada/aaron-brown/>

<http://www.sportshall.ca/stories.html?proID=93&catID=all>

compiled by Barb Godin



*Dear
Barb*

Barbara Godin

Giving in to Mom

Dear Barb:

My mother and I had a falling out and I have chosen not to speak to her for the last year. Recently I ran into her and we talked a bit. She wants to get together, but I'm not sure that's what I want. I feel awkward around her and would rather not get involved with her again. We are very different people and I don't think she approves of my lifestyle. She doesn't say anything, but I just get that feeling. All my friends make me feel guilty and say she is my mother and I should have a relationship with her. Am I totally weird because I don't want a relationship with my mother? Melissa

Hi Melissa:

I'm not sure what happened between you and your mother, but it seems like your mother wants to reconcile. If it is possible to restore your relationship with your mother you should do it, otherwise you could end up with a huge void in your life. Maybe you need to get some counseling to discover why you don't want a relationship with your mother. There may be something more to this situation that you may be blocking out or choosing not to remember. Your relationship with your parents is one of your first relationships and often set the tone for future relationships, therefore it's best to resolve any unfinished issues. Thanks for writing in Melissa.

Dear Barb:

My wife and I have been married four years. She is great I really love her, except she is a very strong woman. Often I feel completely overwhelmed trying to get my point across in arguments. I don't think she is aware of how frustrated I am. I don't want this to affect our marriage, but I think after a while it will. It's easier to give in to

her, rather than argue. Do you have any suggestions about how to deal with a strong woman? Looking forward to your response, Keith.

Hi Keith:

It can be quite challenging to argue with a strong person, whether male or female. There are skills you can use that will allow you to express yourself, so you don't end up feeling suppressed and frustrated. You might begin by discussing your feelings with your wife, but not in the midst of an argument, but rather during a regular conversation. If you have never told her how you feel, she probably does not have any idea that you feel this way. When arguments begin to escalate, you might try to defuse the situation before it erupts into a full blown battle. For example, tell your wife you need a few minutes to compose yourself. At this point do some deep breathing. If your wife continues arguing, do not respond; bring your body to a relaxed place before you continue. This few minutes may give your wife time to compose herself as well. When you resume the discussion, it will be much less intense and perhaps you will both realize being right really isn't important. Ultimately taking a few moments will give you both time to get in touch with what is really important and that should be your relationship and the love you both share. Hope this helps.

Follow on Barb on Twitter @BarbGod

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ACE INHIBITOR

IN: GOING TO ALEPPO

BUT SIR, YOU CAN'T POSSIBLY LAUNCH PEACE TALKS IN ALEPPO!



SAYS YOU!

I DON'T THINK YOU GRASP THE SEVERITY OF THE DILEMMA.



THE CITY IS UNDER SEIGE BY NUMEROUS GROUPS, THE GROUPS ARE SPLINTERED AND FIGHTING EACH OTHER, AND THE GOVERNMENT IS DIVIDED AGAINST ITSELF.

RIGHT NOW THE CITY LOOKS LIKE SOMEONE PUT IT IN A BLENDER AND THEN DUMPED IT OUT ON THE GROUND.



MY DEAR SIR, DO THE MATH!



GREAT LUMPS OF RUBBLE, YOU'RE ABSOLUTELY RIGHT, FARTHINGHAM!



THE BEST THING YOU CAN DO AT THIS POINT IS TO GET PEOPLE SAFELY OUT AND THEN SEE THAT THEY CAN MAKE A NEW START!



I NEED TO HELP THE SYRIANS CLEAN UP ALEPPO! I'LL START AN URBAN BEAUTIFICATION PROGRAM! INTO THE BREACH!

WRITTEN BY WANDA WINTERMAN



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IMPORTANT DATES

- **July 29:** August course extension deadline
- **Aug 4:** [AU Open House Webinar](#)
- **Aug 9:** AUSU Council Meeting (5:30pm MT)
- **Aug 10:** Deadline to register in a course starting Sep 1
- **Aug 15:** Sept degree requirements deadline
- **Aug 31:** September course extension deadline
- **Sept 6:** [AU Open House Webinar](#)

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AUSU Council Meeting

AUSU's next public council meeting is coming up on **August 9 at 5:30pm MDT**. The council meeting will be held by teleconference, and all members are welcome!

The agenda and teleconference info is posted on our website [here](#). For the complete meeting package, just drop a line to services@ausu.org.



CLASSIFIEDS

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