

# THE VOICE

MAGAZINE  
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## Underbraggart

Swaggering screw-ups

## Palm Reader

Literary DNA

## Sons & Scholars

Footnotes to failure

*Plus:*

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



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# LETTERS TO THE EDITOR

We love to hear from you! Send your questions and comments to [voice@voicemagazine.org](mailto:voice@voicemagazine.org), and please indicate if we may publish your letter.



## EDITORIAL

Christina M. Frey

## Underbraggart



When I was a preteen, underachieving became cool. Well, not cool in the sense of failing out your classes (though I was labelled as a “browner” and I never could tell whether it was supposed to be an insult). Rather, that’s when ripped jeans appeared on the in-crowd and kids sported tees emblazoned with the Bart Simpson motto: “Underachiever—and proud of it, man.”

So I’m finding it amusing that, along with floral jeans and other questionable ’90s-era styles, we’re seeing a resurgence of proud slacking—with a modern, online twist.

It’s all about the underbrag.

Being “real” is the in-thing these days. Facebook bragging is passé—not to mention annoying. The underbrag, according to this *Atlantic Wire* [article](#), solves both problems: by underbragging “you brag your own disaster or situation that one would not normally brag about.” In the process, you demonstrate “both authenticity and enthusiasm. And power.”

And therein lies the dirty little secret of the underbrag: it’s a veiled brag, a loud proclamation of our innate security and openness, our willingness to share, our heartfelt persona, and our lack of dissemblance.

It’s also a lie.

Showing that we’re true to ourselves, that we’re real and authentic, sounds simple in theory. Yet in practice it’s horribly complicated by the façade that we put up, even while we pretend transparency.

Mixing underbrags with the openness of online culture means we’re presenting our human side, or real selves if you will, to a much wider audience. And so we see it: *I’m a slacker, I’m meh, I don’t really care. I do, but I’m me and I mess up and I’m good with it. I’m secure. I’m content. I’m an underachiever and—like Bart Simpson decades ago—proud of it, man.*

The thing is, we cherry-pick our proud slacker underbrags, hiding the screw-ups that really hurt, the situations that we’re deeply embarrassed about. Common enough: “I drove to the store and forgot my wallet,” or, on a larger scale, “My kid got sent home from school for behaviour—again.” But do you ever see “My partner doesn’t want to sleep with me because of my weight”?

Is “I have early-onset incontinence” a common status line? How about this imaginary Tweet: “I cheated on my math test and wish I hadn’t.” “I’m behind on my rent and don’t know which way to turn”?

From a few brave or tortured souls, perhaps. But the majority of us hide what we’re truly ashamed of. In fact, sometimes it feels as though we throw up the underachiever mask to hide what’s really troubling us.

*“The majority of us hide what we’re truly ashamed of. In fact, sometimes it feels as though we throw up the underachiever mask to hide what’s really troubling us.”*

We want an image that's human, imperfect, and "real." But when we try to share this reality, we simply can't go all the way with our supposed authenticity. We're imperfect, yes, but in a non-painful manner. It's as carefully calculated as any amped-up profile or braggy Twitter feed—and in a way, it's just as fake.

Because the irony is that underachieving, or seeming to underachieve, requires a calculated effort. As this blogger [reminds us](#), it takes a whole lot of work to be low-maintenance. Perhaps even more, since it means wearing a mask both in public and in private.

In the end, we're only hurting ourselves if we self-medicate with the underachiever façade. Quasi-funny, quasi-pathetic self-deprecating status lines may make us feel human, but in reality they're drawing us ever further from the authenticity we truly and deeply desire.

## CLICK OF THE WRIST

## Wink at the Moon

**With the passing of Neil Armstrong last weekend and a rare "blue moon" happening tonight, it's a good opportunity to focus on our largest satellite and nearest celestial neighbour:**

### Once in a Blue Moon

Tonight you might observe the rare blue moon, but there's no need to cue mood music. In fact, contrary to popular belief, the blue moon phenomenon actually refers to the second full moon in a month—and it's a term that's evolved through several meanings, all quite different. *Sky and Telescope* has the fascinating history.

### Moonwalk

You've probably seen videos of the Apollo 11 moon landing—whether in 1969 or more recently on YouTube or in a NASA documentary. But, as this *National Geographic* clip illustrates, how the live coverage was filmed is "a story in itself."

### For Real

One claim by those who are convinced that the moon landing was a hoax is that the photos suggest the whole thing was shot at a studio. Here, astronomers and photographers weigh in with a rebuttal.

### Secret History of the Moon

Think lunar exploration stopped when we first set foot on the moon? Think again; as this *Discover* article notes, we've really only just begun to understand the secrets it holds. This is a great overview of the last 40 years' worth of research, discoveries, and theories.



## IN CONVERSATION WITH . . .

Wanda Waterman

**Thought Beneath Film, Part I**

***Thought Beneath Film** is a five-piece alternative rock band based in Hamilton, Ontario. The band has recently released its debut EP, *Detours*, and is now touring Canada's East Coast. Recently vocalist and guitarist Brent Wirth took the time to talk to Wanda Waterman about small towns, musical influences, and the Emily Dickinson poem behind the band's unusual name.*

**The Virtues of Small-Town Life**

Growing up with all the diversions and challenges of a small rural town can be an excellent foundation for life, not only for athletes but also for musicians and songwriters. Boredom can be an excellent catalyst for creativity. According to Brent, who grew up (and still lives) in Stoney Creek, a suburb of Hamilton, Ontario, there was never too much to do or trouble to get into.

"Fortunately, there were a few other kids who lived on my street who were roughly the same age as my brother and me," he says. "We spent most of our time outside riding bikes and playing sports."

Sound idyllic? "I can't really recall ever being unhappy," says Brent. But eventually adolescent malaise crept in.

"I did become a bit disenchanting in my early teens. At that time there was absolutely nothing going on in my hometown, and given the fact that my friends and I were too young to drive, it was easy to feel stuck. But that feeling didn't last very long.

"A bunch of us started getting into music and playing instruments around the same time, which gave us something to do. This eventually led to my brother, next-door neighbour, and I forming our first band. From that point on we spent most of our time jamming out Weezer songs in our basement."

**Finding the Music**

Brent cites his parents as being a major influence on the music created by Thought Beneath Film. "My Mom is a massive Beatles fan, so my brother, Brian, and I knew their entire discography at a young age," he says. "This naturally had a huge impact on my vocal writing. I love catchy, hook-based melodies and thick three- and four-voice vocal textures."

Brent's father's tastes were more current, which ensured that Brent and his brother got to hear the latest alternative bands. "We had cassettes of bands like Weezer, Nirvana, and the Smashing Pumpkins before the age of 10. The guitar tone these bands wielded left a lasting impression on Brian and [me] and

***"THE THOUGHT beneath so slight a film***

***Is more distinctly seen,—***

***As laces just reveal the surge,***

***Or mists the Apennine."***

***Emily Dickinson***

has a lot to do with the types of tones we gravitate towards while writing and recording. Learning how to play all of these bands' respective discographies, I began feeling confident enough to start writing my own music."

### **Practice versus Theory**

What was Brent's most valuable educational experience? *Doing*: "Despite the fact that I've always studied music in a formal setting, my most beneficial educational experiences have always stemmed from playing in a band. You end up taking away something positive from every band and every musician you play with."

### **The Benefit of Family Ties**

"Given the fact that my brother has been in nearly every band that I've been a part of, he's obviously a huge influence on me, as am I on him. There are so many emotional ups and downs involved with trying to play music professionally that it's hard to say if either one of us would still be playing in a band now had it not been for our ongoing partnership."

### **What's in a Name?**

The group's name appears at first glance to be a reference to the movies, but the name in fact comes from an Emily Dickinson poem. "While studying music in university," says Brent, "for one of my composition assignments I composed a series of short pieces that adopted various Dickinson poems as their lyrical texts. 'The thought beneath so slight a film' was from one of these poems.

"I felt like the poem's connotations embodied what I was trying to do musically. On the surface my band's songs are just simple pop tunes, but there's more at play for those who want to dig deeper into the songs."

*(To be continued.)*



## GREGOR'S BED

Wanda Waterman



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

**Album:** Luciano Berio, *Laborintus II* (Ipecac Recordings 2012)

**Artists:** Ictus Ensemble with Mike Patton

**Two Italians and an American Are Sitting at a Bar, and One Italian Says, "I Just Wrote This Book of Poetry and . . ."**

Whose idea was this, anyway? Mike Patton, an alternative pop culture icon dabbling in the widely disparate fields of heavy metal and serious avant-garde music, has just produced and performed in a recording of *Laborintus II*, a work by the late Luciano Berio, an avant-garde composer with historical ties to pop culture icons.

Berio's three-act storyless opera was first performed at Mills College in California in 1967, the same year in which Berio appeared on the cover of the *Sergeant Pepper* album.

Berio is fondly remembered by those who count: "I spent a lot of time listening to avant-garde artists and going to places like Wigmore Hall where I saw composer Luciano Berio (I remember meeting him afterwards, and he was a very unassuming bloke)," says Paul McCartney in *The Beatles Anthology*.

We can assume that Berio left his mark on the Beatles during their experimental phase, but his was often a hands-on influence; when not teaching music, he liked hanging out with young bohemians at avant-garde and jazz musical events. For example, he would talk politics and sometimes engage in musical explorations with members of the Grateful Dead, who were among his former students.

By this time Berio had already composed *Laborintus II*, using a libretto written by his pal Edoardo Sanguineti, a poet, Dante scholar, and polyglot. Berio scored the opera for tape, vocalists, a narrator, and an ensemble that included a jazz drummer.

It's mostly in Italian, with original texts by Sanguineti, but also assembles (in a strangely well-integrated bricolage) snippets from Dante, the Bible, T. S. Eliot, and Ezra Pound—passages condemning usury, of all things, and drawing on Dante's theories about music.

The usury theme is one element that grants this text a prophetic relevance in light of the current financial—and thus cultural—crises. There are references to labour struggles with sounds of protest and heated argument. Passages from this opera sound eerily like news footage from the Occupy Movement demonstrations.

It's apt that such a piece be narrated and sung by Mike Patton, a Californian singer-songwriter, musician, producer, and actor who's been a member of a number of important alternative rock acts and worked with experimental pop culture luminaries like Björk. Incidentally, this isn't the first time that Patton has performed Italian opera.

Yes, the album has the incredible dissonance and unfathomability common to serious avant-garde music, complete with demonic intervals and paranoia-inducing laughter and whispering. But *Laborintus II* is strangely beautiful in its pristine purity and delightful allusions. The blend of traditional instruments with experimental sounds (check out the R2D2 blips and bleeps in Part II) is seamless, and Berio artfully combines traditional operatic elements with his own startlingly original musical ideas.

This piece takes an embittered stand against capitalism, yet I had to buy it from iTunes, part of a multinational corporation whose stock value has just reached the highest of any company in history. The crushing truth is this: artists must eat to create, but capitalism, communism, and religion silence and deform art. The irony is that railing against this ugly truth has produced some of the best art known.

*Wanda also penned the poems for the artist book [They Tell My Tale to Children Now to Help Them to be Good](#), a collection of meditations on fairy tales, illustrated by artist Susan Malmstrom.*

*"The crushing truth is this: artists must eat to create, but capitalism, communism, and religion silence and deform art. The irony is that railing against this ugly truth has produced some of the best art known."*

## DID YOU KNOW?



### Student ID Cards

Studying by distance? You can still get student discounts at the movies, bookstore, or train station! According to the [AU Student Calendar](#), every "active Athabasca University student" is eligible to request a photo student identification card.

To apply, you need to complete the [required form](#) and submit a photo. Acceptable photos are "taken by an Athabasca University staff member whenever possible." However, if circumstances require it the Registrar's Office will accept a digital photo together with a copy of your driver's license, or a passport photo. If not taken by AU staff, photos must be signed by a guarantor, someone "who can attest to your identity." Further instructions can be found [here](#).

Still have last year's ID card? Don't throw it away, as AU students are only eligible for one card during the course of their studies. To keep the card current from year to year, active students may "request a date sticker from the Office of the Registrar, AU Edmonton, or AU Calgary."



## Worth It

Anyone who has ever stepped up and joined a group knows the obligations often outweigh the perks. If you've taken on an executive role or, heaven forbid, the chair position, this is doubly true.

As a volunteer on a public or private sector board, the expectations are high. If you receive an honorarium, there is some small measure of compensation for your time and effort. And the commitment of both time and effort can be significant, especially if you take your obligations seriously.

There are always regulations governing action and both assigning and limiting power. There are usually meeting packages to read, meetings to prepare for, and often extra committee duties. There is always the expectation we will bring our best game to the table, act as reasonable, prudent people, and exercise our fiduciary responsibility. We will put the good of the group/cause/organization before any personal interest or gain. We'll attend meetings and fulfill any promises we make.

We may also have to suffer through interminable and often poorly run meetings. We may see our fellow *homo sapiens* at their most bull-headed worst (when they don't agree with our brilliant point of view!). We will often wonder why the hell we didn't just say NO when someone asked us to get involved.

That's the downside.

The upside of putting ourselves out and volunteering is that sometimes we pull off a really good thing for our community. Such was the case when, as Chair of our local public library board, I welcomed our audience to an author talk. University of Alberta professor and author of *Baba's Kitchen Medicines* Michael Mucz was in Andrew to talk about his book. Both he and our board were thrilled with the turnout of over 30 residents—his largest audience yet. When he ran out of books to sell and sign, we took pre-paid orders to be shipped out this week. He was humbled by the experience. We were glad so many people left the comfort of their homes to learn something. And we didn't even stack the crowd with reluctant relatives.

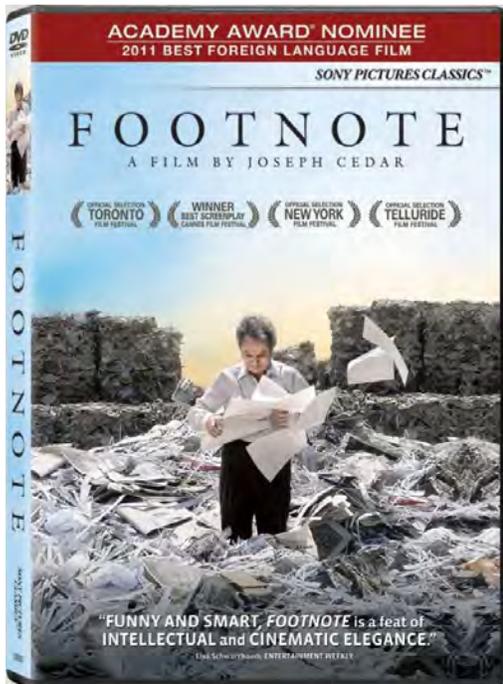
Mucz was funny when he needed to be, and sombre when he recounted some of the sadder stories in the book. The talk was lively and the audience appreciative of this guy who isn't afraid to "fly his Ukrainian colours." His interviews of over 200 pioneers told a story of courage, creativity and resilience as these hardy souls found their own usually plant-based solutions to illness and injury. We learned there was an efficacy and wisdom in those old-time remedies, just as the world is acknowledging the role of traditional Chinese medicine. For a moment he made us question our reliance on pharmaceuticals and doctors.

He made this Chair believe we did a good thing for our community. It was worth, it from where I sit.

Hazel Anaka's first novel is *Lucky Dog*. Visit her [website](#) for more information or follow her on Twitter @anakawrites.

## THE MINDFUL BARD

Wanda Waterman



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

**Film:** *Footnote* (Sony Pictures Classics 2012)

**Director:** Joseph Cedar

**Cast:** Shlomo Bar'aba, Lior Ashkenazi

*“. . . basically he’s trying to say this man is a sissy as opposed to the virile, strong Roman man with his iron helmet and cleated boots. He claims that Zionism changed the Jewish man from a feminine man to a macho man, which means the destruction of Jewish history.”*

Guest at an induction ceremony at the start of *Footnote*

### A Grumpy Dad, a Shiftless Lad, a Chance He Had

Josh, the aimless teenaged son of Uriel, son of Eliezer, is being lectured by his father: *I’m so close to giving up on you. You know what it means when a father gives up on his son? . . . Giving up on you means that instead of wanting to help you before it’s too late, I want to see you suffer so that I can gloat.*

The father-son relationships in this movie are, as this little scene attests, profoundly dysfunctional. We’re left to guess at the damaging repercussions of such relationships, to watch them unfold in all their horrific— and comedic— aspects.

The film opens at an award ceremony in which Uriel Shkolnik, thanks to his extensive contributions to Talmudic research, is being inducted into Israel’s Academy of Sciences. His antisocial father, Eliezer Shkolnik, sits beside him while he waits to be called to the podium to make his speech. Dad, looking every inch the pissed-off rival, is hilariously begrudging—he stops clapping after a few brief smacks and sits back down long, long before the audience is done applauding.

Dad stomps outside to sulk on a park bench but is annoyed by the sight and sound of a nearby man, Yehuda Grossman, who is talking loudly on his cellphone about the posh jet-setting week ahead. Eliezer returns to the museum but is stopped by the security guard. He’s unable to confess to the guard that he’s there to celebrate his son’s induction to an academy to which he himself has not been admitted, and is obviously miffed that the guard doesn’t know who he is.

Finally, Grossman returns to the building and officially recognizes Eliezer. But Eliezer doesn’t thank Grossman or even acknowledge him. Later, Grossman congratulates him on his son’s laurels while Eliezer stares silently at the ground at his feet. True, he’s jealous of his son’s success, but there’s another complicating factor: Yehuda Grossman is a successful and influential scholar who once pulled the career rug out from under Eliezer’s pedantic feet.

Is Eliezer autistic, as Uriel's wife suggests in a moment of anger? He certainly fits the stereotype of the eccentric professor. He appears withdrawn and unresponsive with all but a small coterie of colleagues. He's socially awkward. He always insists on walking home alone while his family rides in a car. When he enters his home he sees his wife sitting at the edge of her bed, but when she spies him she quickly stands up and slams her door shut. Not a popular guy or one given to endearing himself to others, his forte is an ability to focus intensely for long periods on seemingly mundane details (during which he wears ear protectors to shut out the noise).

His focus has not been entirely fruitless, however. Years ago, Eliezer noticed small differences between the Jerusalem Talmud used today and the passages quoted by scholars from the Middle Ages. This led him to develop a theory that there had been an earlier version of the Talmud circulating in Europe during that time.

He spent years examining hundreds of manuscripts and was just about to publish his theory and findings when Grossman accidentally discovered this very Talmud inside the binding of a book at a library in Italy. Instead of turning it over to Eliezer, who he knew was studying this very topic, he immediately published the discovery, thus rendering irrelevant Eliezer's 30 years of academic work.

There's an extremely evocative metaphorical scene of Eliezer standing in the open air surrounded by bales of manuscripts, holding leaves of paper that slowly blow out of his hands. Like *Bartleby*, he can't let go of his occupation; every day, rain or shine, he walks to the library, his broken heart bound up with pride and anger.

His son Uriel is big, handsome, extroverted, and charismatic. Also a Talmudic researcher, his personality stands in contrast with his father's; Uriel is a successful and popular teacher and writer, one of those cornerstones of academic departments with whom all must agree or be denied the niceties and necessities of professional life. But his career success provokes great strain in his relationship with his dad, and this strain spills over into his relationship with his own son.

*"The bizarre cutthroat competitiveness of academic life in this university . . . sabotages the very enterprises and social goods it endeavours to support . . ."*

When Eliezer finally wins the coveted Israel Prize for his contributions to Talmudic research, he tells a journalist interviewing him that he is glad that at long last the department has seen fit to laud real scholarship instead of the charlatanism that has been passing for scientific research. The journalist covertly prods Eliezer to pour contempt on the work of his son, whom the journalist obviously admires.

The film manifests two glaring, deliberate omissions: First, aside from the tight security measures confronting characters upon entering buildings, there's nary a reference to the conflict with Palestinian Arabs—and no Arab characters appear in the film. Additionally, despite the hours and years spent poring over the Talmud, there's no evidence that these scholars have taken to heart or put into practice any of the profound spiritual truths recorded there.

The bizarre cutthroat competitiveness of academic life in this university not only sabotages the very enterprises and social goods it endeavours to support, but also has infected what is, according to Freud,

one of the most significant of relationships. There's the faintest suggestion that Zionism, or the habits of mind that go with it, has so unbalanced the Jewish male that he's willing to sacrifice Isaac again and again, refusing the offer of the briar-tangled ram.

*Footnote* manifests five of the Mindful Bard's criteria for films well worth seeing: 1) it is authentic, original, and delightful; 2) it poses and admirably responds to questions that have a direct bearing on my view of existence; 3) it stimulates my mind; 4) it provides respite from a sick and cruel world, a respite enabling me to renew myself for a return to mindful artistic endeavour; and 5) it makes me appreciate that life is a complex and rare phenomenon, making living a unique opportunity.

## AROUND AU

**Karl Low**



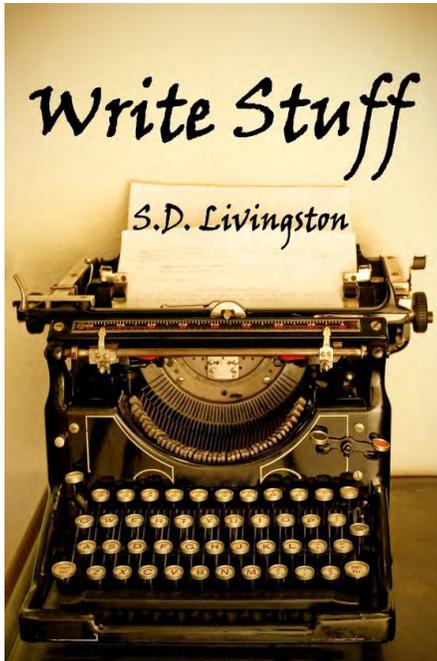
Each year since 2005, the Athabasca University Research Centre has been hosting Arts & Science Research Talks, which look at topics near and dear to your professors. The most recent talk was done back in April of this year, but fortunately all the talks since 2010 are being kept online and can be accessed on the [Research Talks archives page](#).

One presentation which might be of particular interest to students was done by Dr. Linda Chmiliar of the Psychology Centre, in February 2012: "Self Regulation Skills and the AU Student." You can watch the full presentation [here](#).

As the archives show, the Research Talks cover a diverse range of topics, from writing historical novels to finding Earth's Trojan Asteroid (an asteroid that is on the same orbit as earth is around the sun; the only such asteroid found so far was discovered by AU's own Dr. Martin Connors back in 2010).

Keeping with the theme of astronomy, Athabasca University has opened a second observatory, AUGO II, in the wilderness to the west of Athabasca. The first observatory, where Dr. Connors found our Trojan asteroid, has become less useful for certain projects because of the increasing light pollution that comes as the University expands. The new observatory also suffers from much less radio noise and has living quarters so that visitors can have extended stays on the premises while pursuing their research goals.

The old observatory remains in operation, and there are plans to coordinate efforts between the two of them for experiments which have not been able to be done before as they require observatories in relatively close proximity. AUGO II itself looks more like a bomb shelter than our typical idea of an observatory, but the observatories are already helping AU's international reputation; a group of space physicists from Japan were in attendance even before the official opening to do work on pulsating auroras. You can find more information, including a photo of what the Japanese scientists might have been seeing, [here](#).



## Books on DNA

Science fiction writers can be eerily good at predicting the future, especially when it comes to the technology we'll be using someday. Jules Verne was especially prescient, imagining electric submarines and tasers long before their time. Now, though, science has turned the tables on those writers; it's found a way to store books on DNA.

The book in question is a 53,000-word draft (in HTML) co-authored by the research team's leader. It includes 11 images as well, but the size of the file is nothing compared to what DNA storage can really do. As *The Guardian* notes, one gram of DNA "can store up to 455bn gigabytes: the contents of more than 100bn DVDs, making it the ultimate in compact storage media."

And DNA has more than size going for it as a storage medium. It's easy to copy and "is often still readable after thousands of years in non-ideal conditions." The technology's in its early stages, but the potential makes e-books suddenly seem primitive by comparison.

So what does this mean for readers? Well, it's not hard to imagine the day when we won't need our Kindles or Kobos anymore. Humans can't connect to the cloud (yet), but science may find a way for us to "download" DNA books into our own bodies.

In the prototype, the DNA book is printed onto a glass chip by an inkjet printer. Perhaps people will soon be sporting a tiny rectangular port on their forearms, a place where it would be easy to slip a miniature DNA copy of *The Hunger Games*. The book ports could even be custom designed to look like small tattoos, or be updated to follow fashion trends.

It may seem far-fetched, but if you had told someone in the 1950s that their grandkids would be able to record videos on hand-held phones and transmit those images instantly to someone halfway around the world, people would have said it was impossible. Today, even toddlers sit and play with their parents' tablets and apps.

Will we ever completely do away with the paper book? I don't think so, and I don't think we should. There are benefits to different types of reading, depending on the purpose. Reading Shakespeare is a very different experience than skimming an instruction manual for software. We absorb the information differently and we retain it differently, and that variety helps keep our minds nimble.

It's too soon to tell whether DNA books will become mainstream. The research is still in its early days. But if you want to know how you'll be reading tomorrow, you might want to put down that romance and pick up the latest in science fiction.

*S.D. Livingston is the author of several books, including the new suspense novel Kings of Providence. Visit her [website](#) for information on her writing (and for more musings on the literary world!).*

## AUSU UPDATE



### AU Students urge candidates to improve university funding

AU students are concerned about the financial health of Athabasca University and the effect of recent news stories on the reputation of the AUSU membership.

A recent CBC report notes that in recent years the university has made a series of reserve draws to cover budget shortfalls, draining the once \$30-million reserve fund.

Tuition and fees at AU, meanwhile, continue to increase despite the concerns of AUSU that education is becoming increasingly unaffordable in Alberta.

“I’m very concerned about AU’s financial situation,” says AUSU President Bethany Tynes. “AU is increasing student fees, observing hiring freezes, denying sabbaticals, delaying projects, and downsizing their offices due to a lack of available funds. We don’t want to see the quality of our education diminish.”

“At the same time,” Tynes continues, “I am confused by AU Board Chair Barry Walker’s comment to the CBC that AU is ‘in a very sound financial position,’ as the concerns we’ve noted do not support the notion that we’re financially sound.”

Chronic underfunding of public post-secondary education is a factor in AU’s financial stress. AU students have lobbied Alberta in recent years to address the shortfall; our members call on the candidates in Alberta’s provincial election to make post-secondary funding a priority in their platforms and to ensure that all Alberta universities are funded equally and sufficiently. Public post-secondary institutions need a reliable, predictable funding model that provides sufficient base operating funds to support a world-class education.

Athabasca University Students' Union is the largest students' union in Alberta, representing nearly 40,000 undergraduates annually.

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*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).*

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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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