

# Arts Magazine

## SILENT NO LONGER

FOR ALMOST TWO YEARS, DONNA SMYTH WAS SILENCED, but now she has a story to tell.

Her story is about many things. It is about a citizen speaking out for a cause and facing bankruptcy as a result. It is about two professors, nearly as opposite as it is possible to be in their lives and beliefs. It is about the Canadian nuclear industry and Canadian libel laws. And it even has a happy ending ... so far.

By KEN BURKE

**O**n January 18, four men and three women walked into a Halifax courtroom after five hours of deliberation and read their verdict. With broad grins on some of their faces, they marched through the varieties of libel in Canada, through every possible way damages could have been awarded, and one by one found Acadia University professor Donna Smyth not guilty. As her friends and supporters released their pent-up emotions into the thickly wooden chamber, the little publicized case of Yaffe vs Smyth came to a close.

Sitting in her small home in Ellershouse, Nova Scotia, Donna Smyth acts most unlike a victor in a nasty legal battle. The jubilation in her voice is measured, the release tempered by hard lessons learned during her judicial ordeal. "For once," she says with a wan smile, "I guess we can say thank heaven for small victories." If the victory is small, it is because the case is far from closed for her.

Despite her legal innocence and the jury's instruction of McGill Chemistry professor Leo Yaffe to pay her court costs, she still awaits a legal bill of approximately \$20,000 above what court costs will cover. She spent two years with the loss of all she owns hanging on the jury's verdict. And all for writing a commentary in the Feb. 15, 1982 Halifax *Chronicle-Herald* criticizing a pro-nuclear energy speech given by Yaffe in Wolfville, N.S. weeks earlier.

The offending sentence: "He is only one of many 'experts' the nuclear industry will parade in front of us in their desperate attempt to sell 'nuclear' to Nova Scotia."

### The Legalities

What sets this case apart from any other squabble between two Canadians conducted through the legal system? Just this; instead of charging both Smyth and the newspaper, which distributed over 100,000 copies of what he called a "diatribe" and a "smear", Yaffe singled out Smyth in his suit, cutting her off from sharing a defence and legal costs with the much greater resources of the newspaper. It was possibly the first time in Canada a writer had been sued without also naming the publication which printed the allegedly libellous article, paragraph, or word.

The reasons a libel suit usually includes both author and publisher haven't changed much over the years. While the writer creates the supposedly libellous wording, the nature of libel is that it is damaging words **distributed to and read by others**. Without the publishing and distribution, no real harm can be said to have occurred. Also, in most cases, publications have a greater ability to actually pay damages than an individual. As a result, grouping the two together always made sense.

The dangers arise when Canadian laws protect the media companies better than the individuals who write in them. The Nova Scotia Defamation Act is such an example, placing a three-month statute of limitations on serving notice to publishers, while allowing a year for the litigation-minded to sue authors not employed by the publisher. Yaffe's lawyers

served notice of his suit a scant two weeks before the one-year limit was up.

The implications can be staggering. With similar laws, nobody writing in the public forum of letters to the editor or commentaries can be sure a contentious letter won't cost them thousands in lawyers' fees. To an individual, the costs of successfully defending a libel suit can be more financially deadly than losing a \$100,000 settlement is to a newspaper. A guilty verdict would almost ensure bankruptcy.

This leaves the floodgates open for the use of libel as a weapon. When a plaintiff financially outweighs the defendant and can afford to dump money into a trial they know is likely to fail, the resulting harassment can be very cost-effective. But this isn't exactly news to professional journalists.

"Libel proceedings are a form of intimidation," said Max Allen, CBS *Ideas* producer, in a magazine article. When working on *As It Happens*, Allen fell victim to a controversial lawsuit. "They're not out to collect a lot of money, and smart journalists view them as such."

This reality has raised many social activists' fears about the dangers of daring to speak out against individuals or companies with vast legal resources to bear against them. "There's been a general worry about what you can say," says Susan Holtz, an employee at Halifax's Ecology Action Centre. "We've been trying to win a place at the table of expertise, and when you see the gains you've made being right, eroded by fear of speaking out, it's really disappointing."

The fear also has tremendous potential to affect news coverage—and news blackouts. "Obviously media people can't afford to cover issues they'll have to worry about law suits with," says Holtz. She saw the beginnings of this when she became involved with the Nuclear Critics' Defence Fund, a group raising money for Smyth and monitoring other potential cases. "When we had a press conference on the formation of the fund, it was reported to me that the CBC had their short piece on it checked over by media lawyers," she says.

One specific example of a blackout occurred when Southam news columnist Allan Fotheringham was sued by the then-powerful liberal advisor Jim Coutts. Under his lawyers' advice, the name of Coutts did not appear in a Fotheringham column until Coutts ran in a Toronto by-election.

He printed nothing for the same reason Donna Smyth was unable to publicly comment on her suit for two full years before it came to court—under Canadian libel law, comments made after a legal writ is issued can be used against the defendant to increase a settlement or as proof of guilt. This informal, inescapable gag rule frustrated Smyth when interviewed before the trial.

"I really am deeply angry," she said, tapping her foot as if impatient. "I can't directly express my feelings about what is happening to me because it could lead to aggravation of damages. It's a very

frustrating situation to be in.

"People should realise, not only does this go on for a long time," says Smyth, "but it also becomes more expensive as it goes on—besides the psychological drain.

"Nobody who gets involved in a libel suit comes off cheaply. It just is a very expensive procedure."

Anybody wondering how all these libel cases can get to court and why people are worried if they are right, can take cold comfort in the following fact. The truth, or "fair comment", isn't always an effective defence in Canada, as Max Allen found out in 1977 when an expose he produced on the Canada Metal Company cost the CBC thousands despite the accuracy of its claims. Under Canadian laws, it seems it's not enough to be accurate; the truth of an article's statements has to be either well known to the public or explicitly proven within the article to prevent a suit sticking. Many times, what's "proven" or not is an area grey enough to land a writer in court.

### The Setting

The road both to and from this trial stops at the small village of Ellershouse, Hants County, Nova Scotia. Near the University town of Wolfville where Smyth teaches English, Ellershouse is on the edge of the Annapolis Valley and some of the richest farmland in Canada. Around the village, the land becomes too hilly for large-scale farming, but the moist, fertile nature of the land shows through the lush green smudges of terrain seen from the train ride in.

The view passing from Halifax to Ellershouse has a lot to say, more than most train trips. As the two-car VIA express clacks through the surrounding area, hill and dale are plainly visible, but so are the objects which connect them like a nervous system—the lakes, marshes and rivers running through the land. As the onrushing window exposes lakes rimmed with marshes and streams winding down the middle of valleys they carved out over the centuries, it's clear how interconnected the area really is. It's something the people who live there can't forget. So when they caught wind that several companies were exploring the area with an eye toward setting up a uranium mining operation, the locals, including Donna Smyth, were concerned... to put it lightly.

While the very mention of the words URANIUM and RADIATION is enough to make most people nervous, there are reasons aplenty for such fears.

One person who knows this well is Gordon Edwards, President of the Canadian Coalition for Nuclear Responsibility and professor of Mathematics and Science at Montreal's Vanier College. Edwards has spent a good deal of his life researching the nuclear cycle and serving as a paid consultant on government commissions. And when he examines uranium mining, he sees a nightmare of environmental dangers almost everywhere he looks.

"The main impact is the large amount of nuclear waste," says Edwards. As mines

cnld. on page 6

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"'MASK' IS GENUINELY MOVING."

— David Ansen, NEWSWEEK MAGAZINE

BASED ON A TRUE STORY

They told 16 year old Rocky Dennis he could never be like everyone else.

So he was determined to be better.



# MASK

Sometimes the most unlikely people become heroes.

A MARTIN STARGER PRODUCTION PETER BOGDANOVICH'S "MASK"

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Written by ANNA HAMILTON PHELAN Director of Photography LASZLO KOVACS, A.S.C.

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## Nova Scotian samplers are a record for all time

By MARGO GEE

"A RECORD FOR TIME", currently on view at the Art Gallery of Nova Scotia, is a bright new addition to Nova Scotia folk art, genealogy, history and culture.

The exhibition features embroidered samplers, memorials, and decorated family records created by early Nova Scotia settlers between 1775 and 1900. Through motifs, verse, and family trees, they contribute to our understanding of life in the province during that time.

The exhibition was conceived and curated by Deborah Young, travelling exhibitions curator at the gallery.

"The idea was sparked by the acquisition of the Frances Adelia Purdy memorial in 1982," she said. Young, also a professional calligrapher, was intrigued by the beautiful hand-drawn letters and thought the memorials would be an important contribution to the folk art of the province.

As it turned out, many more embroidered samplers turned up than hand-drawn records. Young had hoped to find a distinctive Nova Scotia style but, after many months of gathering samplers and researching their origins, this did not happen.

"There is a definite blend of styles from Europe and the United States", says Young and, "since they were in a new land, there seemed to be more freedom to embellish, or alter standard designs and motifs. These designs go beyond a mere recording of stitches."

Many of the designs are beautiful and highly coloured. Intricate stitching techniques were used to create motifs such as crowns, anchors, parrots, dogs, deer, vines and flowers. Some girls stitched their homes, complete with smokey chimneys, trees and shrubbery.

Often, they listed a family record on the samplers or a simple verse. In 1825, at age nine,

Anges Catherine Borcham chose to stitch this poem, probably her own creation:

*Sweet it is to see a child  
Tender merciful and  
mild*

*Every ready to perform  
Acts of kindness to a  
worm*

The samplers in the exhibition were obtained by contacting museums and galleries, advertising in local magazines and newspapers, and from word of mouth. Many arrived in a state of disrepair. Through the expert treatment of conservator, Laurie Hamilton, they were restored and all were given a dose of "preventive conservation" to ensure they will continue to provide a record for future generations.

Along with Hamilton, Young credits two others for their devotion of time and energy to the exhibition. Dianne O'Neill provided invaluable assistance in research. As a needlework expert, she identified the various stitches used. She and volunteer research assistant Susan Foshay also spent hours uncovering genealogies to accompany each item in the show.

An extensive tour is planned for "A Record For Time". It will travel to other galleries in the province, and then across Canada to St. John's, Fort Smith, N.W.T., Red Deer, Edmonton, and Kitchener/Waterloo.

A catalogue of the exhibition will be available shortly and promises to be an important contribution to the Nova Scotia heritage. Financial support has been provided by the Museum Assistance Programme of the National Museums of Canada.

"A Record For Time" will be on display at the Art Gallery of Nova Scotia, 6152 Coburg Road, until April 28. For those interested in learning more about the show, Deborah Young will be giving a talk and slide presentation March 21 at 8:00 pm in the main gallery.

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**H**owling in pain she springs away from her captors. Her laugh is diabolical and it spurs them on. Dressed in black, she is the symbol of evil—it is their mission to eliminate her. Brandishing a bevy of dire weapons they pursue her, she is captured. Ever wily, she coaxes and cajoles. Her pursuers, however, are wary—it could be a trick. Better not risk it. The battle continues. She scores a few hits against her white-clad opponents, but inevitably righteousness prevails. The last one to hit the dust, she confirms her own flaw of character and cause. Brutalized and humiliated she lies inert. Justice has been done.

Though the scene is worthy of a gladiatorial match in the reign of Nero, the setting is far from Roman. This savagery has taken place in my living room. It is 10:00 on Saturday morning and it's the *Kid Video Show*.

My expressions of shock and outrage at this display, however, have not been shared by my 10-year-old viewing companion. "This is stupid," she says, "on He Man and the Masters of the Universe they would have used their lazer swords and destroyed her—that would have been awesome."

It would appear that we are drowning our youngsters in television violence. The grandchildren of the kids who used to weep because the little match girl froze to death, now feel cheated if she isn't drugged, raped, and disembowelled.

Recent surveys estimate that a child born today will by the age of 18, have spent more time watching TV than in any other single activity but sleep. By that age the average child will have witnessed 13,400 televised killings. What are and what will be the effects of this continuous exposure?

The question is not a new one. It has been posed repeatedly since the advent of TV sets as a common fixture in the home. Indeed the best documented fact about television is that it is violent.

Violence occurs in 84.7 per cent of all television shows. With eight out of every ten programs and six out of every ten major characters involved in violence, there are approximately 7½ episodes of violence broadcast into our livingrooms every hour.

The prime time for killing is the Children's Hour—10:30 to 12:30 on Saturday mornings. In that period there is a killing every 11 minutes and an act of violence every three.

The bulk of violence is committed by non-criminals—otherwise admirable citizens, who use violence to solve their problems. Far from being depicted as wrong, violence is seen as a great adventure and a sure solution. Where law, justice and arbitration almost never succeed in the world of television, violence almost inevitably works.

Witness the latest episode of the *Transformers*—a Saturday morning cartoon program where cars, planes and guns transform into robots to do battle with the evil Destructa-cons.

In this episode the Destructa-cons are bent on expanding their territory and it is the robots' mission to stop them. Nary a thought to negotiation, their robot leader intones, "Men, they've got to be extinguished—permanently." Amid the devastation and violence the rhetoric abounds. "O.K. men, the whole universe depends on us. When we're done with them, they're going to wish they'd never been born. Are you with me or do I take care of them myself?" Creating a virtual storm of mushroom-shaped clouds the team enforces their territorial boundaries using nuclear weapons, heat seeking missiles and the latest lazer technology. Each one a graduate of the 'shoot first, ask questions later' school of diplomacy, they settle the question—forcibly. Aided by their young companion, a figure every viewer yearns to identify with, the enemy legions are vanquished. Held up as the hero of the day, he's given the order's highest praise—"Son, you've shown us how tough you are, now we're proud to have you as our friend."

# MURDER IN THE LIVINGROOM

It would appear that we are drowning our youngsters in television violence. The grandchildren of the kids who used to weep because the little matchgirl froze to death, now feel cheated if she isn't drugged, raped, and disembowelled.

**B Y E R I N S T E U T E R**

'Entertainment' of this type is standard not only in cartoon programming. Rather it is graphically paralled during evening prime-time shows such as *Matt Houston*, *The Fall Guy* and the ever popular *A-Team*.

The impact that such programs have on a child's social development has been the subject of considerable research by the sociological and psychological community.

"When our kids see that the battered hero triumphs over evil by subduing the bad guy in the end, they learn that to be able to hit hard and to strike terror into the hearts of one's opponents is a virtue," writes psychologist George Gerbner in his book, *Growing Up With Television*. "Killing is depicted as the ultimate measure of man," he says, "and loss of life or limb is the price of weakness or sin in the symbolic shorthand of ritual drama."

Gerbner is one of many social scientists who believe that television teaches aggressive behaviour; that it is a school for violence.

It is a philosophy which purports that a constant diet of violence on television encourages violent forms of behaviour, that it has an adverse effect on human character and attitudes, and fosters moral and social values about violence in daily life which are unacceptable in a civilized society.

It is a conclusion which arises from analysis of 50 studies covering the behaviour of 10,000 children between the ages 3 and 19. The research suggests that regardless of age, sex or social background, the more violence and aggression a youngster sees on television, the more aggressive he is likely to be in his attitudes and behaviour. And it has revealed some disturbing results.

- the majority of young viewers who watch a lot of television agree that it is 'almost always alright' to hit someone 'if you are mad at them for a good reason.'

- observation of children who watched a film of a bobo doll being attacked by a live model or a cartoon character, revealed that in the majority of instances when the children were given the opportunity to play with other toys or with a bobo doll, they preferred the latter and tended to imitate the aggressive behaviour they had seen on television.

While the research reveals that television encourages aggressive behaviour, reality suggests that it also teaches methods of crime and shows the best ways to get away with it.

- A young Oakville youth was arrested after he mailed letters threatening to kill the wife of a bank president unless he was paid \$5000. At the time of his arrest, he stated he got his idea from television shows.

- In a Boston suburb, a nine-year-old boy

reluctantly brought home his poor report card and then proposed one way of getting at the heart of the matter; they could give the teacher a box of poisoned chocolates for Christmas. "It's easy, Dad, they did it on television last night. A man wanted to kill his wife, so he gave her candy with poison in it and she didn't know."

Notes psychologist Albert Bandura in a 1981 interview with *Centre Magazine*, "I don't think anyone will deny that people who observe forty different ways of killing people have learned forty different ways of killing someone. Television is an electronic Pied Piper leading our children into a sea of undesirable and harmful influences. The effects are evident in both children and adults."

Another focus of the research appears to prove that children who are heavy TV watchers can become 'habituated' or 'desensitized' to violence in the real world.

Writes psychiatrist Frederic S. Wertham in his book, *School for Violence*, "Our children are becoming passively jaded. As a kind of self protection they develop thick skins to avoid being upset by the gougings, smashings and stompings they see on TV. They keep 'cool', distantly unaffected. Boredom sets in, and the whole cycle starts over again. Bring on another show with even more bone-crushing and teeth-smashing so the viewers will react."

In addition to these findings there is the question of reality. The fact that there are more people murdered on U.S. television in one day than in Canada in one year, reflects the kind of distortion that is standard in television portrayals.

For example, in real life violence most often stems from close personal relationships, while television violence is usually done by strangers. Where the crimes shown on television almost always involve violence, real life crimes most often involve money or property with no violence at all. Where approximately one-fifth of the characters in television drama are law officers who act violently in about two-thirds of their appearances, police in the every day world rarely, if ever, even draw their guns.

But who really believes this?

Children do.

Not only do young children learn about the outside world primarily through television, but it would appear that children accept as authentic the portrayals they see on television.

In a survey study submitted to the Ontario Royal Commission on Violence in the Communications Industry, about half the grade ones interviewed said that the people on television were like everyday people. Some older children also believed that television characters and real people were alike most of the time. Even children in grades 4 and 5 were uncertain about the reality of what they see on entertainment television.

The ramifications of this situation are extensive.

"Violence plays a key role in television's portrayal of the social order," writes Gerbner in his 1979 profile in violence on television, *The Demonstration of Power*. "Television tells us who are the aggressors and who are the victims," he says. "It demonstrates who has the power and who must acquiesce to that power. Both roles are there to be learned by young viewers. In generating among the many a fear of the power of the few, television violence may achieve its greatest effect."

But in spite of such overwhelming results, the networks have instituted few or no program changes.

While much of the research on the topic of television violence has been American in origin, this is not a problem that Canadians can ignore. It is a Canadian television network, CTV—a private, commercial enterprise scrambling to meet the desires of ordinary people—that has been cited by UNESCO as being the most violent of 30 TV networks around the world.

Indeed most networks have denied that a valid cause-effect relationship has been established between televised violence and aggression. And to support their position they've called upon a school of theory that challenges all findings to the contrary.

This school tends to argue that television is a neutral force, that children who are more irresponsibly inclined, who have a need to express violence, will use the television to discharge their aggressive feelings.

"I think more children have had nightmares from fairy tales read to them than from television shows they've watched," notes Ronald Milavsky, who reports that his study found no evidence that television violence was causally linked to the later development of aggressive behaviour patterns.

He adds, "Kids have a whole series of defenses to protect themselves from various things. For example, a child watches a horror show and is going to be scared. But still he differentiates these TV characters from real-life people. He already knows that television has a long history of lying to him and is not presenting him with accurate facts."

But last month the American Psychological Association urged parents that if they indeed wanted a better way of life for their kids they should, 'monitor and control television viewing by children.' It asked the television industry to exercise social responsibility by reducing 'imitable violence in real-life fictional children's programming.'

These sentiments were echoed in a recent *Globe and Mail* editorial which stated, "Parents should, where possible, monitor their children's viewing and direct them away from violent material; but we must acknowledge that this is no easy task, when such programming is scheduled at all hours of the day and television signals pour into the house like tapwater. The buck passes back to those producers and programmers who prepare for children material which is unsuitable for children and broadcast shows glorying in force and brutality in the daylight hours. They are the ones whose sense and ethical responsibility is missing."

With evidence that children as young as six months old are already attentive to television, it appears that parents need to recognize TV as more than an extraneous and occasional intruder in their child's lives.

The solution does not appear complicated. An immediate and sharp decrease in the amount of violence in programs directed primarily to children, and an equally enthusiastic effort to increase the number of programs designed to teach positive lessons should do the trick.

"After all," writes psychologist Robert Liebert in his study, *The Early Window*, "we don't want to take the babysitter away, we just want to stop her from committing murder in the livingroom."

## THE BREAKFAST CLUB

Knights of steel  
pure mediocrity

By NAIRNE HOLTZ

WELCOME TO RIPPED vinyl on vinyl. Five knights of steel with scabrous appeal calling themselves Keel sing songs about copping a feel on their debut LP *The Right to Rock*. Pure droning hard rock with little instrumental talent, ragged vocals and no originality. The songs were mostly written by the band themselves and their producer Gene Simmons. The lyrics are indistinguishable but with song titles like *Spe-ed Demon* and *You're the Victim, I'm the Crime*, wanting to hear them is debatable. With powerful hardcore and metal bands like Discharge and Iron Eyelash around, don't bother with this mediocrity.

An interview  
with a critic

By BARRY WALSH

THE FOLLOWING IS A DISCUSSION between Al, a typical young university student who loves music, food, and movies, and his pal, The Music Critic, which I recorded live on location at a local cinema.

**Al:** Let's sit here, Critic, old pal.

**Critic:** Very well.

**Al:** Did you bring my popcorn?

**Critic:** I did. Here you are.

**Al:** Gee, thanks. The movie's starting ... Hey, I know that song.

**Critic:** And you should, dear friend. That is the latest single from Simple Minds, entitled, *Don't you (Forget About Me)*, currently receiving heavy airplay on FM and AM radio stations across the country.

**Al:** Uh, yeah. It's a good song.

**Critic:** I shall concur with you on that statement, mon ami. This song may lack the booming percussion and dense production of previous efforts from the band, but it is extremely melodic and works quite well when considering it within a pop framework. The song is performed in an exuberant, sincere fashion, and is definitely one of the better songs on radio these days. It also speaks well for Simple Minds, who, with this effort, have proven their versatility as a pop band and have disproved the accusation that they are merely a producer's band. Ah, but this is not a Simple Minds Review.

**Al:** Review? What review? And why are you talking into that tape recorder?

**Angry Movie Buff:** Will you guys shut up? I can't hear the movie.

**Critic:** As I have previously stated, *Don't you (Forget About Me)* is exuberant, vibrant, and a sparkling pop effort. However, when it comes to the rest of the music from *The Breakfast Club* (Original Motion Picture Soundtrack), the spark is dead. The

soundtrack was composed and produced by act pop-producer Keith Forsey, whose credits include production work of Billy Idol, Nina Hagen, Donna Summer and the Psychedelic Furs. With this solo effort, one receives the impression that Forsey should stay behind the board.

**Al:** I think you should have stayed home.

**Critic:** The soundtrack album includes performances of Forsey's songs by Wang Chung, Karla DeVito, Elizabeth Daily, Jesse Johnson, Joyce Kennedy, and, of course, Simple Minds. However, with the exception of the Simple Minds track, the songs are techno-pop formula trash. Forsey's songs are to blame for the most part—despite Daily's energetic vocal on *Waiting* the song still contains nothing that will stick with the average consumer. Melodically, the tunes are extremely weak. Instrumentally, most of the songs plod along like tired burros, perhaps due to the presence of over a dozen uninspiring session players (who are, incidentally, the whores of the recording industry). Karla DeVito and Joyce Kennedy may

indeed be fine singers, but with music that sounds like *Twenty Minute Workout* rejects, their talents are laid to waste. It simply sounds all too familiar.

**Al:** Look, bud, I've been listening to your pseudo-intellectual "I know music inside and out" rap for over twenty minutes now, and I'm getting good and sore! First of all, this music is not supposed to be an awesome collection of art—it's a movie soundtrack!

**Critic:** True, but I've heard some extraordinary soundtracks in my day, such as *Cat People*, *Apocalypse Now*, and, most recently, Pat Metheny's beautiful soundtrack for *The Falcon and the Snowman*. Just because the music is played in a movie, it does not mean that people aren't listening. And when this music is released on an album, then it must be judged as such; a collection of songs, not a musical backdrop for visual images. When judged on this level, which is the only level upon which to judge it, this album fails miserably.



interesting things with their music and saying important things with their lyrics. Every once in a while, however, one may get the urge to travel back to the music of the seventies — the days of Kiss, Tom Petty, and the Osmonds. We no longer have to dig out those dusty old LP's from our closets. Utopia's new release, *POV*, has all the elements of the seventies music. And don't worry — they haven't added anything new.

While listening to this album, one may get the impression that Utopia does not know exactly what it wishes to do musically. The use of synthesizers seems to indicate that the group is aware that it is 1985; the heavy percussive element in most of the material gives a hint that the band would like to rock like some of the better metal bands around; the extensive use of vocal harmonies shows the pop side of the foursome; and the lyrics bounce back and forth from being cornball to meaningful within the same song.

While variety, when intentional, is an admirable quality, when this quality is present with no apparent purpose, it sounds more like confusion. Perhaps the band cannot decide whether to leave behind the security of the seventies musical formula for the possible perils which may await them if they attempt a noticeable change. Whatever the problem, the middle-of-the-styles style they have chosen does not work.

There are both good and bad notables on this album. The two worst songs, *Stand for Something* and *Mystified* are supreme examples of the confusion the band seems to be experiencing. The former track seems to want to say something but finally reduces itself to the lines *We are fighting and dancing in the street*. The latter song opens with Todd Rungren singing in a quasi-B.B. King manner that unintentionally begins the tune with a good laugh.

The production skills of Rungren and Willie Wilcox are apparent in *Secret Society* which, although shaky lyrically, is clean and polished musically. The best cut on the album is *More Light* which is, hopefully, an example of what the next Utopia album will be like. In this song, the vocal harmonies are used sparingly and are therefore more powerful; the beat of the song changes; the use of a synthesizer adds to the strong percussive unit and the lyrics are strong.

*More Light* is the last song on the album. It tells of facing obsolescence. Perhaps this is Utopia's worry — they have been around for a time. If they can progress further with the change that is present in *More Light* however, perhaps they will grow into the eighties while still retaining that which has made them unique and musically relevant through the years. As their last song positively states, *And if it takes forever we will find our way back to the fire*. Judging from the band's past musical successes, it certainly won't take that long.

**Al:** Yeah, I guess you're right. The music does kind of stink.

**Critic:** Well, thank you for your opinion, wrong though it was.

**Al:** No problem.

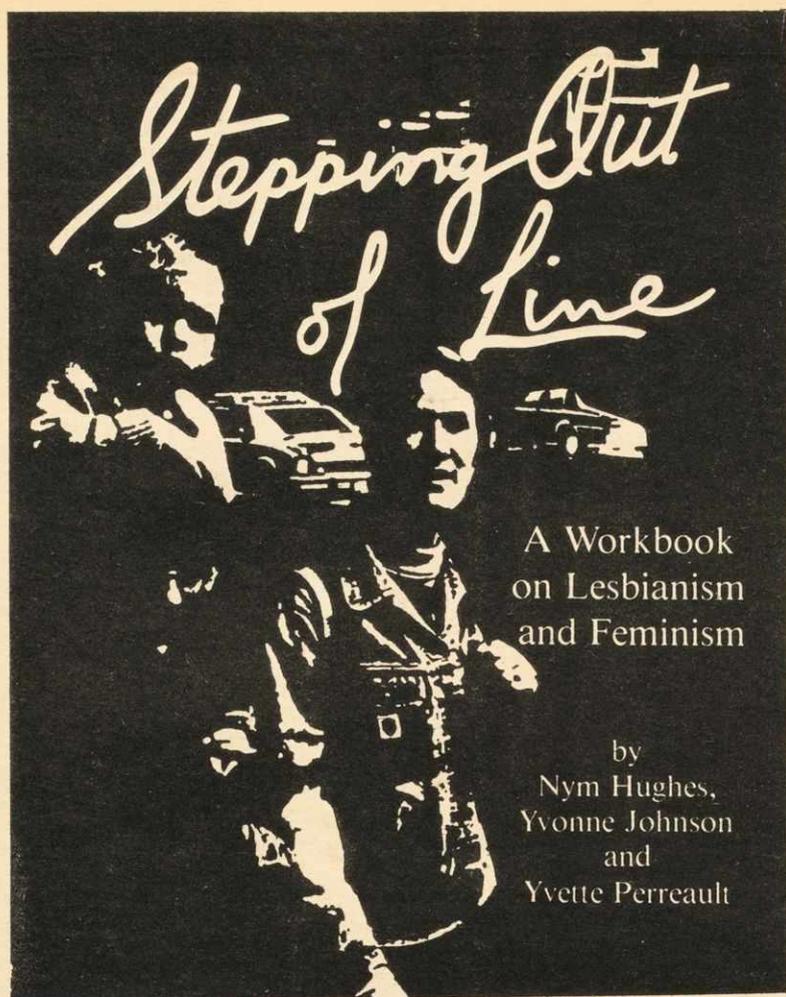
**Critic:** Well, that solves that.

END OF TAPE

Utopia not  
utopian vision

By JANICE WALSH

The 1980's have, thus far, been exciting years for most music listeners. Bands such as The Parachute Club, Simple Minds, and U2 have been doing



## Stepping out of line

By JUDY ANDREW

NYM HUGHES, YVONNE JOHNSON and YVETTE PERRAULT are calling women to step beyond the lines drawn by patriarchal society.

They are lesbians and feminists who are working to give women tools to change their lives. The tool they've helped to create is a resource manual called *Stepping Out of Line—A Workbook on Lesbianism and Feminism*.

The manual is a valuable resource for all lesbians and feminists interested in not only understanding the cause of oppression but also in working for change.

A project of the lesbian feminist communities of British Columbia, *Stepping Out of Line* is the result of over 10 years research and the work of more than 100 women.

No woman can afford to dismiss the connection between the oppression of women and the oppression of lesbians. *Stepping Out of Line* focuses on that connection. Lesbians are a threat to the structure of society as it stands now because of the implicit rejection of male control over women's lives and bodies.

Woman-loving is negated in a society that worships the male ego. Any woman who is assertive and independent can be threatened with the label of lesbian, as a way of keeping her in line.

The workbook is divided into two main categories: "The Workshop" and "Organizing for Change."

The workshop offers women a flexible structure that helps to create an environment where each participant can feel safe to express themselves. It creates an environment of warmth and support by ensuring that guidelines such as confidentiality and commitment to the group are agreed upon before the workshop starts. Participants are encouraged to feel, because, as the book states, "breaking the silence on lesbianism can be very intense."

From here a process of defining what being a lesbian means for each individual begins. It is through this process of naming and defining that the participants can move to dispelling the myths surrounding sexuality.

The manual offers its own working definition of lesbianism: "A lesbian is a woman who

prefers other women on many levels: sexually, emotionally, intellectually, psychically — and who defines herself as a lesbian."

The workshop links personal experiences with structures in society. Certain prevailing ideologies, such as individualism and Christianity, are examined critically to determine how they oppress women. The workshop moves towards developing a vision for a society which respects differences and capabilities and does not oppress people due to our sex, race, class, disability, or sexual orientation. The goal of developing feminist consciousness is to look critically at the imbalance of power and to develop means of redefining power.

"Organizing for Change" speaks to women from personal voices; how you know you are a lesbian, dealing with the medical profession, protection on the job, violence against lesbians, dealing with families and friends, lovers and sexuality, to name a few. This is vital information for people interested in the lives of lesbians, and is used in conjunction with the workshop.

The powerful documentation tells women that our voices count and deserve to be heard. It compels all readers to act towards stopping oppression now.

*Stepping Out of Line* provides concrete strategies towards working for change. It provides somewhere to start. There are resources included to encourage connection and networking with other lesbian/feminist organizations. After each section there is a "Further reading" list.

The authors acknowledge the lack of coverage to lesbians of working class and different racial background. Undoubtedly, it is a shortcoming of the book, and a criticism that prevails in the feminist movement.

The original idea for the workshop came about at a 1974 meeting of the lesbian caucus of the British Columbia Federation of Women. The caucus was created because lesbian rights were not visible within the policy of that feminist organization. Thirty women gathered together determined to make people aware of the specific harassment they suffered because they were lesbians, but also to make it understood that any feminist analysis must include the experience of lesbians. Consciousness-raising workshops to dispell myths and fears were developed and eventually compiled into *Stepping Out of Line*.

Reprinted from the *Emily* by Canadian University Press.

(CCC) of the municipality of Lac Du Bonnet, Man., between 1980 and 1984, which is exposed to the narration of Walter Robbins.

It is likely that what AECL claims is only a research project into the long term storage of radioactive waste will become a dump for nuclear waste, quite possibly from around the world. But what about the perceptions of both camps, the nature of their propaganda and conduct, and its larger implications?

For example: how available is most information related to the priorities and planning of large

## The TOP SECRET Tory Handbook

what every new MP must know \*

Qs and As for newly elected MPs	High profile: hair and make-up by Mila
The Ps and Qs of parliamentary behaviour	Le Chef silk foulard necktie, with Pivnicki knot
Mila-Style (Reactionary Chic)	F.C.C. (Fat City Connections) mobile telephone
What Tories should drink (alias The Right Stiff)	The Presidential Chivas Regal Blue — A classic 5 piece
Bumper-stickers for Tories	Turnbull & Asser Oxford cotton shirt, barrel cuffs by Le Porc
How to handle the Grits	Gucci briefcase. Contents: 2 cartons Du Maurier Grand Luxe Cigarettes, Irish songs and blarney policies
How to handle the NDP	Black classic lace-ups, from East of Centre Block shoes
The Mulroneys-Style accessories	
What shall we do with Joe?	
French phrases you should know	
Best embassies for a good time	
Pivnicki ends in "i" and other ways of courting the ethnic vote	

\*and what every Canadian should know

## How to eat like a Tory

BY JEAN LeBLANC

PRIVATELY CIRCULATED to the hundreds of new Tory members before the election, *The Top Secret Tory Handbook* is now available to the common Canadian. The book describes a satirical guide for those who wish to eat, sleep, drink and think Tory for the rest of the century.

A wide variety of topics are covered, ranging from Brian Mulroneys to bumper stickers. The handbook shows us how to look like Brian and Mila, how to eat what they eat and how the

couple lives. Perhaps Mila said it best, "All I did was give up my career, my life's work, my self image, and Brian has just as easily and willingly given up drinking and smoking. Well, he promised!" Apart from the enjoyable adventures with the Mulroneys, the book explores the inner workings of government in an oversimplifying but very entertaining description of every aspect of government.

All things considered it is quite an enjoyable book describing the new Conservative government in Ottawa in a very amusing manner.

private or government corporations? For the average concerned citizen what is supposed to be available for public scrutiny seems about as available as if it were in the bottom of a locked filing cabinet in the basement of an abandoned house on another planet. So much for accessible information related to planning which affects any may be of concern to the public. Furthermore, bureaucracies tend to produce "intelligence" in support of their own ambitions, which lacks a perspective that is not wholly centric to that organization. They also have massive propaganda resources supporting their initiatives.

Much material generated by anti-nuclear or environmentalist groups does not attempt to present itself in a strictly scientific or technical manner — nor should it, but it should understand the complexities of the issue. This is one of the problems with Robbin's narrative, it is almost trite in comparison with the better literature put out by these movements. He also makes a mistake common to the less professional of citizen's advocacy groups involved in the environmentalist or anti-nuclear

movements. He likens unrelated events. The disaster of Three Mile Island cannot be compared to research into waste disposal; nuclear wastes cannot undergo spontaneous combustion; nor can they pollute the biosphere during the term of their half life when buried 700 or more metres below the water table given the ground flow of water through pre-Cambrian granite is no more than 2-3 centimetres per hundred years.

These larger questions are not raised in the book, but they are the most interesting ones given the issue at hand. One thing that is inexplicable is AECL's efforts to suppress public hearings into their affairs. Public hearings would serve as a forum for opinion, and would allow the people to decide what is right and what is best. One thing I thought we had all learned was that while the democratic function may not be perfect, it is at least the best method of problem-solving in matters of public concern.

"Getting the Shaft: The Radioactive Waste Controversy in Manitoba" by Walter Robbins, published 1984, is available from Queenston House Publishing Co. Ltd., Winnipeg for \$2.95.

## Getting the Shaft a melodramatic tune

By MARTIN TOMLINSON

THIS LITTLE MELODrama does not recommend itself in glowing terms. So don't bother with *Getting the Shaft* unless you are masochistically inclined towards ill-disposed observations on the deep underground

disposal of nuclear waste. It is important that we should be aware of Atomic Energy of Canada Limited's (AECL) foray into turning a place somewhere under the Canadian Shield into a hotbed for nuclear waste. It is this initiative, and the as of yet unsuccessful efforts of the concerned citizens committee

# SILENT NO LONGER SILENT NO LONGER SILENT N

Because of these fears, when Aquitaine Ltd. (later known as Kidd Creek Mines) called a public meeting to "allay public fears", the result was a packed meeting hall of people looking for answers. What they weren't prepared for was the spectacle of people flown in from Calgary and Toronto telling them there were no risks—absolutely none—associated with uranium mining in their area.

"If they had just been willing to say, 'there are some risks, however we are willing to do these safety things', I think more people would have been willing to say well, perhaps...." says Donna Smyth, still struck by that meeting's revelations. "They took a line which would later become familiar, which is just absolute denial of anything which might be a risk to public health or degradation of the environment."

Soon public pressure brought to bear on Nova Scotia's Tory

government forced a moratorium on uranium exploration—until a one-man commission of Provincial Court Judge Robert McCleave could examine the issues and file his report. That report has yet to be made public, but when Dr. Leo Yaffe toured the Maritimes as President of the Chemical Institute of Canada giving his speech entitled "The Hazards of Not Going Nuclear", the McCleave commission was big news. The doctor and Donna Smyth were on a collision course.

## The Players

Donna Smyth isn't sure quite how or when she developed her driving passion for social justice, but it may have been during her childhood in the foothills of the Rockies. In touch with a wild natural setting and the "social-democratic tradition" her working-class family provided, Smyth eventually felt compelled to work for an alternative to the

status quo. "I suppose growing up in that kind of an environment leads you to have certain expectations about the way people live," she says.

From an involvement with the peace movement which began while growing up in the '50's—"I think many of us were children of the bomb"—Smyth grew into fighting for women's rights during and after her university education. While living and studying in B.C., Toronto, and London, England, she saw how interrelated the causes for feminism and peace were. Ironically, the first stirrings which connected a love for the environment with her other beliefs came in the middle of grimy London—during a garbage and sewer worker strike.

After moving to Hants County, "falling in love with this place," and beginning to teach at Acadia in 1973, Smyth shored up her personal beliefs by working on her

small Ellershouse farm and striving for self-sufficiency. When not tending to the goats, chickens, corn, or her students, she found time to be an active member in NAGS, an all-woman political performance group of the Voice of Women, and write articles for progressive publications such as *This Magazine*.

"We all have a deference to authority because of the way we're trained," she says, refusing to bow down to that impulse. "As a teacher I realise there's something wrong with our educational system if those of us who've gone through still have to overcome a sense of awe, especially in questioning scientists and scientific matters."

Enter Dr. Leo Yaffe. Yaffe, who refused to comment when contacted is a study in contrasts from Donna Smyth. Professor Emeritus, MacDonald professor of Chemistry, and a former Administration Vice-President of McGill, Yaffe is nothing if not establishment. Since 1952, Yaffe has worked at McGill in advanced nuclear chemistry research, but prior to that, his life led him in a direction so far from Smyth's it would be difficult to invent a greater antithesis.

From 1943 to 1952, Yaffe was a research worker on a project which was little-known at the beginning, but whose beginning has had a shattering impact on us all. Known as the Canadian Atomic Energy Project, it is also known as part of the Manhattan Project, the invention of the Atomic Bomb.

"Canada's involvement was twofold," says Gordon Edwards. "We supplied uranium, and had a research team at the Université de Montreal working on the most efficient way of separating plutonium." Yaffe was among that team.

Since then, Yaffe has been an outspoken proponent of Nuclear Energy, with his career probably culminating with the assemblage of his "Health Hazards" lecture. Published in the December 1979 issue of *Chemistry in Canada*, it vigorously promotes the use of nuclear energy and lists what it presents as the dangers of the alternatives. He had given the speech many times before, in many parts of the country, so the stops in Halifax, Antigonish, Sackville, Fredericton, and Wolfville may have seemed nothing unusual for him. But for Donna Smyth, it was something which could not go unchallenged.

She was far from the first to question his paper's assumptions. Dr. David Brooks, a resource economist for the American institute Energyprobe, testified at the trial that Yaffe's paper was "predominantly political". According to Gordon Edwards, it paints a horror story of a world dying as a result of burning fossil fuels, then offers nuclear power as the only alternative without really discussing its dangers. "It attempts to prove one thing is good because another thing is bad," says Edwards.

All that was left after Donna Smyth's opinion piece was nearly three years of waiting for the trial.

## Endgame

After taking so long to come to trial, the court case proceeded quickly during its two days. The case eventually centered around Smyth's use of the word "paraded" in the sentence cited by Yaffe as libellous. "The prosecution said it meant he was in the pocket of the nuclear industry," says Eleanor MacLean, a journalist who covered the trial. In his letter to the *Chronicle-Herald* demanding a retraction, Yaffe stated, "Since 1952, I have not received a penny, research grant (or other considerations) from any nuclear agency or institution—governmental or otherwise."

In his attempt to prove Yaffe's reputation was damaged by Donna Smyth's article, Yaffe's lawyer called only one witness to the stand. As that witness, Dalhousie Senate Chair Dr. William Jones, said the article would not affect Yaffe possibly being invited to lecture at Dalhousie. It is questionable how much value his testimony had to Yaffe's case.

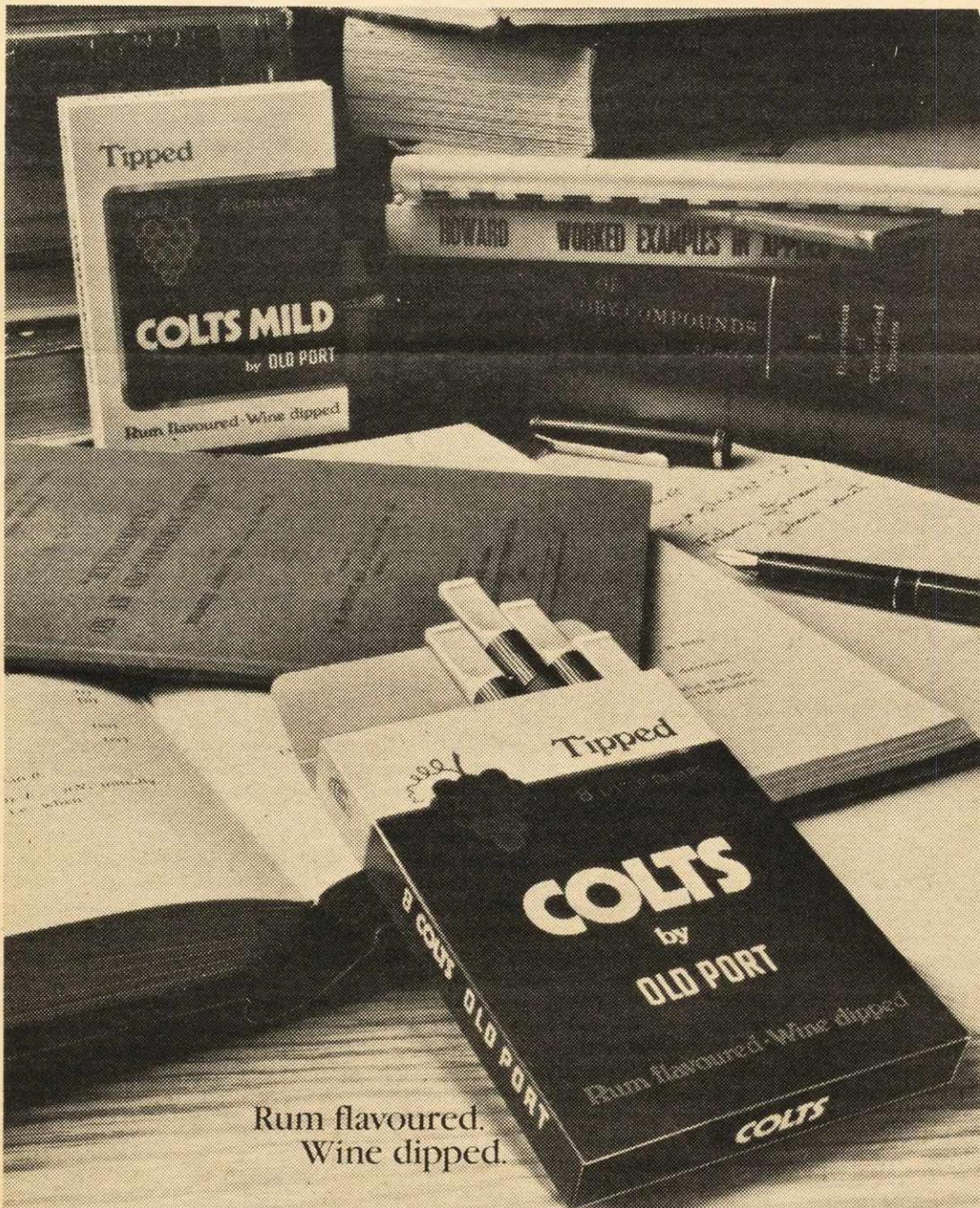
Another move on behalf of the plaintiffs may have been much more effective—for Donna Smyth. Among the exhibits entered for Yaffe's case was a letter by a University of Toronto professor which asked Yaffe about his "exchange with some anti-nuclear people in Nova Scotia". "We have to find some way to deal with these people," it noted, and said that his upcoming retirement would leave him time to "nail" these "socio-political adventurers." A letter by Yaffe wishing him luck was also entered into the record.

"It may have been a sign of how sure they were of their position," says MacLean.

Smyth countered with witnesses who debunked the nature of Yaffe's lecture, established the credibility of lay experts, and related how scientific reputations are made and unmade. After being grilled on the stand, Smyth watched as the judge termed her article's wording as "strident" in his final statement. "He did give some indication he considered that they should find her guilty," says Eleanor MacLean. But partly due to the past record of Nova Scotian judges' decisions, Smyth had opted for a jury trial.

"I think the jury were trying to suppress their smiles because they realised the verdict rested with them, not the judge," says Maclean. Their verdict of not guilty was unanimous.

It all somehow adds up to a happy, if qualified, ending for Donna Smyth. The other endings will come when her legal bills are paid, when uranium mining is finally banned in the province, when Canada refuses to participate in the arms race, and so on off into the distance. But right now, chalk up one small victory for Donna Smyth.



Rum flavoured.  
Wine dipped.

## Crack a pack of Colts along with the books.

## Calendar:

# The arts in Halifax

### Visual Arts

You are invited to make contact with art and technology through a "hands on" approach at the *Arts and Technology Festival* being held March 24-30 at the School of Architecture, Technical University of Nova Scotia. The festival will feature the International Mail/Copier Art Exhibition and will encourage the public to actively be involved in the making of video, computer graphics, electronic music, and copy art. There will be an opening party on March 24 from 2:00-5:30. Performances will begin at 8:00 p.m. and there will be daily workshops.

The Centre for Art Tapes is presenting the 1985 *Art by Gay Men Show* now until March 29. The long-term goals of the show are to foster a community of dialogue of Atlantic gay male artists and to establish a cultural voice for the broader gay male community in the region. The show will feature the photography, audio, video, found objects and texts, sculpture and painting of six gay male artists from the Atlantic region. For more information, call 429-7299.

Two exhibitions, *A Record For Time* and *Folk Art* are running now until April 28 at the Art Gallery of Nova Scotia. *A Record For Time*, which is showing in the Main Gallery and the Mezzanine gallery, is an exhibition of family records and decorated samplers crafted in Nova Scotia prior to 1900. In the Second Floor Gallery, *Folk Art* will present the "memory pictures" of eight Nova Scotians and four artists from New Brunswick, Quebec and Ontario. Marine, landscape and genre subjects will be featured. For more information, call 424-7542.

The Nova Scotia Photographer's Co-operative is having a group photo show entitled *Nightworks* now until Thursday, April 4. *Nightworks* consists of over 100 black and white and colour photographs centered around a theme of 'night photography'. The show is on display at Wormwood's Cinema, the 2nd floor of the Bean Sprout Building, and Cafe Prague in the Brewery Complex. Additional info: Mark Simkins 423-5847 or 429-8348.

Have you ever wanted to see *What the Butler Saw*? Here's your chance. The Dalhousie Drama Society will be presenting Joe Orton's *What the Butler Saw* from March 29-31 in the McInnes Room, Dalhousie S.U.B. The two-act comedy will be directed by Ron Wheatley. Performances will begin at 8:00 pm and those attending on Friday and Saturday nights are invited to come early for refreshments. Tickets will be available at the door.

### THEATRE

Dalhousie Theatre Productions will be presenting their final production of the '84-'85 season, *This Can't Be Love* (formerly titled *An Elizabethan Romp*). This musical revue by

William Shakespeare and friends will be presented in Studio 1 of the Dal Arts Centre from March 27-30 starting at 8:00 p.m. Matinees are being held on March 28 at 1:00 p.m. and March 31 at 2:00 p.m. Tickets are available from the Dal Arts Centre Box office. For more info, call 424-2298.

The New Scotian Playwright's Workshop, a series of workshops sponsored by the Dramatists' Co-op from a grant awarded through Canada Council Explorations, will begin the week of March 18. The first play to be workshopped is *Andrew* by Sean Corbett. The second play, *One In A Million* by T.H. Hatte, will be workshopped the week of the 25th. *Knock, Knock, Who's There*, by Kimberly Challis, will begin its week of workshop on April 1. Robert Mariner's *The Ground He Walked On* will be the last play and will be workshopped the week of April 22. The public is invited to attend these workshops and the staged reading of each play on the Saturday afternoon at the end of each week of workshop. More Info: Paul MacLeod, 423-8116.

### PERFORMANCE

The Black Cultural Centre will be presenting a workshop and festival entitled *Youth in Arts and Culture* from April 11 to 13. Activities during the festival will be based on drama, music, dance, and some fashion. A guest speaker from South Africa will talk about the African tradition of percussion. For more information, please call 434-6223.

Three magical nights of entertainment will take place at the Rebecca Cohn Auditorium on April 18, 19, and 20 during the *Let's Carpet the Cohn* series. Denis Ryan will act as host each night. The first night will feature Andre Gagnon, dancers from Les Grand Ballets Canadiens and the National Ballet, Symphony Nova Scotia, and the Dalhousie Chamber Choir. The next night, the Friday night Contemporary concert will feature Dan Hill, Murray McLaughlan and Odetta. *Ceilidh Night*, on Saturday will bring together Rita MacNeil, John Allen Cameron, the fabulous Doorknobs, segments from the Rise and Follies of Cape Breton and the Cape Breton Fiddlers. All proceeds will go towards giving the Cohn a new carpet. Tickets are now being sold for \$20 a night. For more info: contact Carolyn Dockrill at 424-3828.

Free Admission and great entertainment. The Dalhousie Student Union will present a Symphony Nova Scotia "Open House" with *Shari Lewis and Lampchop* Friday, March 22, 11:30-1:00 p.m. at the Rebecca Cohn Auditorium.

CKDU will be presenting the Lone Stars, Ridge of Tears, Sebastopol, and The Vulgarians on Saturday, March 30 in the Garden, Dalhousie S.U.B. Tickets are \$4 each and are being sold at Backstreet Amusements, Track Records, and CKDU.

Dalhousie Student Union presents

# ABORTION TODAY: THE ISSUE IS CHOICE



with

## Dr. Henry Morgentaler

8:00 pm  
Tuesday, March 26  
McInnes Room  
Dal SUB

Students \$4.00 General Public \$8.00

also...

## Holly Dale

award winning maker of

### "Hookers on Davie"

will be at Dal

Wednesday, March 27

McInnes Room

Dal SUB, 7:30 pm



The Dalhousie Student Union and the Dalhousie Science Society will present Holly Dale, Award winning filmmaker of "Hookers on Davie", Wednesday, March 27th, at 7:30 p.m., in the McInnes Room of the Dalhousie Student Union Building. Admission: \$2.00 for students, and \$4.00 for general public.

Explore the true world of Canadian prostitution with co-director Holly Dale of the film "Hookers On Davie." Vancouver's Davie Street has been called the Prostitution capital of Canada. The film and lecture centre around the Association for the Safety of Prostitutes (and the unionization of prostitution). Her presentation will include the film, question period, and an update on Canadian Prostitution.

For further information, call Ian Smith at 424-3774.

Students \$2.00 General Public \$4.00

### Dal Jazz Band

Garden Cafeteria, Friday March 29, 12:30

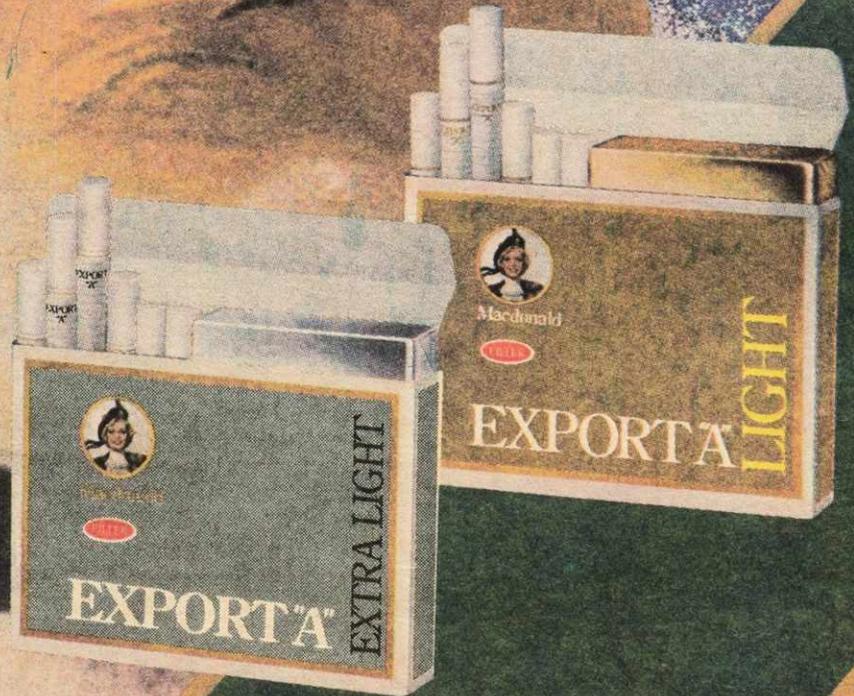
### Fun Fridays with Lambert & James

no cover

Grawood Lounge, Friday March 22, 3 pm

A man in a yellow shirt is climbing a mountain peak. The scene is set against a blue sky and a snow-capped mountain. The man is looking down and smiling, with his arms outstretched. The overall tone is adventurous and energetic.

**A taste for adventure**



**EXPORT "A"** 

WARNING: Health and Welfare Canada advises that danger to health increases with amount smoked — avoid inhaling. Average per Cigarette —  
Export "A" Light Regular "tar" 10.0 mg., nicotine 0.8 mg. King Size "tar" 10.0 mg., nicotine 0.8 mg.  
Export "A" Extra Light Regular "tar" 8.0 mg., nicotine 0.7 mg. King Size "tar" 9.0 mg., nicotine 0.8 mg.