

# The Picaro

MOUNT SAINT VINCENT UNIVERSITY

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## UNEMPLOYMENT HIGH - EXPENDITURES LOW - EDUCATIONAL BUBBLE BURSTS

OTTAWA (CUP)—The implications for post-secondary education of the prevailing high levels of youth unemployment and the present and future prospects of declining expenditures on education is not just a concern in Canada.

Officials and experts from the 24 members of the Organization for Economic Co-operation and Development (OECD) (including Canada) who met in Paris in October saw these as the two main issues facing them when they adopted a Declaration on Future Educational Policies in the Changing Social and Economic Context.

That social and economic context is, as OECD Secretary-General Emile Van Lennep explained October 19, the importance "to disentangle the influence of passing events from more fundamental changes in society, and to avoid hasty changes in policy which may be damaging in the longer term."

Van Lennep said the question was to determine the "role and position of education in the social and economic development of the advanced, industrial democracies."

After a dramatic expansion in all phases of education in the last two decades, "a turning point appears to have been reached—in the words of some: 'The educational bubble has burst,'" he said.

### "TOO BLOODY BAD'- CULLEN

OTTAWA (CUP)—If young people are forced to travel all over the country and even outside to find a job, they won't find any sympathy from the federal government.

Employment minister Bud Cullen told the House of Commons December 7 that it is "just too bloody bad" that high levels of regional unemployment were forcing young people to move around the country in search of work. This migration of jobless youth "is the best thing that could ever happen to the country", he added.

"I hope to hell they move all over the country," Cullen said.

Cullen mentioned a television program where he had been questioned by unemployed graduate Cape Breton students who wanted to work there.

"My goodness, if a person gets an education and they cannot broaden their horizons beyond Cape Breton, (they should) try Toronto, try other

The OECD, whose members include Australia, Austria, Belgium, Canada, Denmark, Finland, France, Germany, Greece, Iceland, Ireland, Italy, Japan, Luxembourg, Netherlands, New Zealand, Norway, Portugal, Spain, Sweden, Switzerland, Turkey, United Kingdom and the United States



were told by Van Lennep that "no one questions, of course, the need for a publicly-financed basic education for everyone, but if the benefits of higher education accrue to a relatively small group in society it seems unreasonable for the public purse to carry the entire burden of an ever-lengthening process of education."

According to background

parts of the country, try other parts of the world," he said.

There were 919,000 jobless Canadians in November, up .01 per cent from the previous month, according to Statistics Canada. There were less than 50,000 job vacancies, however, in that same time according to Statistics Canada.

Proposed legislation that would effectively cut off thousands of unemployed students was justified, according to Cullen.

"I don't want to spoonfeed, put a nipple in the mouth of the young people of this country... sit at home, suck your thumb and wait for the unemployment insurance just to come pouring in," he said.

However, a report from the Social Services Council of Canada found that young people tend to underuse unemployment insurance compared with most other sectors of society.

notes provided for the meeting, all OECD countries are suffering from the same problem. "The economic recession has led to a high rate of unemployment among young people. In many countries the unemployment rate for the 16-19 age group is two to three times higher than the national average. Education is not directly responsible for this situation but it is under strong pressure to ensure that all young people entering working life are better equipped to cope with the problems that will face them."

The Education Committee was informed that changes at the post-secondary level are likely to vary even more than other levels "according to the particular economic and social circumstances and priorities of individual Member countries."

"The rapid pace of growth

witnessed during the sixties has slowed down markedly since the early 1970s. The most significant reason for this slowdown has been a drop in the transfer rate of secondary school leavers, particularly among male students, to the university sector, possibly as the result of the decline in the access opportunities to high level jobs and the difficult employment prospects for holders of certain types of degrees."

Van Lennep said there were a number of lessons to be learned from what has been happening to education. First, the demographic slowdown "provides an opportunity for consolidation of earlier advances by improving the quality of basic education." Second, there will be more incentive for effectiveness and efficiency in

education and third, "pre-primary, compensatory and recurrent education" should be more carefully examined.

He also said that education cannot be blamed for high youth unemployment. "It is," he said, "sometimes argued that the blame for this (high levels of youth unemployment) lies with our educational systems, because young people are not being provided with qualifications needed for them to get jobs. This is obviously nonsense insofar as, during the recent period of slow growth, there simply have not been enough job opportunities for new entrants to the labour force."

The practical outcome of this situation would not be an argument for more education, he said, "it is an argument for giving them the right education."

## NEW COURSES AT MSVU

For the first time Mount Saint Vincent University will be offering credit courses off-campus. Introduction to Psychology, with Dr. Fred Harrington and the Nature of Language, with Dr. George Patterson, begin January 9 at Prince Andrew High School in Dartmouth and the Sociology of Women, with Dr. Jane Gordon Keyes, starts January 3 at Sackville High School.

Dr. Harrington's psychology course is unusual because it is a full credit course which runs until June 26. Courses which begin in January are usually half-credit, as are the other two listed above. All three may be audited, which consists of attending classes but does not require testing and evaluation.

Introduction to Psychology presents basic information about this field as an experimental science. Topics include human development, learning and thinking, perception, motivation, the physiological basis of behaviour, social psychology and personality theory.

How languages change and the interaction of language and society will be covered in the Nature of Language. Dr. Patterson will deal with language as a tool for communication by examining dialects, regional variations, writing systems and the form and function of non-verbal language. The course is taught in English and is recognized by the N.S. Department of Education for teacher certification.

In the Sociology of Women, Dr. Keyes will conduct a critical examination of the position of women in modern societies. Issues include evidence of discrimination and theories about the status of women from a variety of perspectives, such as Marxist and feminist. The course will deal also with the resurgence of feminism as a social movement.

A variety of non-credit programs also begin in January. These will be located in Sackville, Dartmouth and on campus. All the offerings are scheduled for the evening, except Let's Write.

Two, eight week programs will use the facilities at Sir Robert Borden Junior High School in Dartmouth. Children: Yours and Mine will be presented by a team of Mount faculty members from the

education and psychology departments. Dr. Andrew Manning, Dr. William Hunter, Sr. Rosemarie Sampson, Dr. Michael Pratt and Dr. Virginia Cronin will deal with the effects of day care with discipline, children's health and adolescence. Program begins Wednesday, January 17.

Personal and family finance are the focus of another eight week program at the Borden school entitled Where Does the Money Go? Ms. Lanita Reardon, home economics department, will examine credit, banking and insurance as they pertain to the individual and the family. This begins Tuesday, January 30.

Anyone who wants to improve his or her basic writing and communication skills may

SEE COURSES PG 16

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## PICARO PEOPLE

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and anyone else who happens to wander in.

Special thanks to Shelley, who did the front page graphic. Also thanks to Sandy for showing up, that made two of us to have this week's staff meeting.

Good luck on exams everybody and have a nice Christmas. See y'all in January.

Love, Sue Sasquatch

### Red Herring Cooperative Books

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## PHOTOPOOL MEETING

THURS. JAN. 11 7PM

ALL MEMBERS PLEASE ATTEND!

FEEL FREE TO COME IF YOU WOULD  
LIKE TO WORK ON PHOTOPOL

## MARITIME INTERCOLLEGIATE FOLK FESTIVAL

PRIZES: \$150, \$50, \$25

DATE: FEB. 8, 1979

TIME: 8PM

PLACE: CONVOCATION HALL

MOUNT ALLISON UNIV.

INTERESTED STUDENTS CONTACT:

STUDENT UNION OFFICE 443-4224

## Editorial:

Welcome back. Did you have a nice holiday. Good, but now you need a week of sleep to catch up with the partying, right. Too bad, the teachers are telling us it's back to work again.

To those of you who have just lived through your first semester of university life, I hope you live through another one at least. I've lived through seven of them now, and let me tell you it gets easier with every one. As a matter of fact, it even gets to be enjoyable being a university student. Fifty years from now, these few years will probably provide your fondest memories, believe it or not. I am already looking fondly back at my first year of post-secondary education, which was way back in the ancient year of 75-76, when I too begrudged my profs at Christmas time for their miserly exams, and their lack of sympathy for a week long hangover from New Year's celebrations. I assure you though that you will one day feel the same way.

Second semester is nice. We have a Winter Carnival to look forward to. And you've become nicely settled into your classes, you know the profs a little better, some of the fear is gone. Oh, I see, you got your marks back today. What are your parents going to say. Oh well, them's the brakes. But we both know you'll pull it out of the bag in April, right? Good, I knew you'd be optimistic about this. It's not all that bad after all, is it?

Well, have a nice term. I do hope to hear from a few of you in that anonymous throng of people out there, even if it's only in the form of a letter to the editor. So get busy and start writing. There must be something you want to say to the entire university population. Say it in the Picaro. We're looking forward to hearing from you.

## The Mount's own fifth annual Art, Craft and Hobby Show is coming soon.

Get your entries in.

All students, faculty, staff and alumnae are invited to enter.

You can enter hobbies, art, craft, baking and talent (everything from water colors and crocheting to stamp collections and plants) Individual and group entries will be accepted.

Submit your entries at the gallery between January 8th and 15th.

Baking must be in by 10:30 on the opening day of the exhibition.

Everybody who enters something is guaranteed to have at least one item shown. For more information, call the gallery at 443-4450 ext. 160

The exhibition runs from January 25 to February 11, 1979.

# NEED AN ESCAPE FROM EVERYDAY ROUTINE?

*Come see us at the  
PICARO OFFICE!*

STAFF MEETING EVERY MONDAY 7:30PM EVERYONE IS WELCOME



# Stand UP



If you could think of assertive behaviour as being on a continuum, you would look at a range stretching from extremely non-assertive to extremely aggressive with a highly functional area in the middle range that could be described as assertive. How do these behaviours differ, where does your own behaviour fall? Where would you like it to fit in this range?

Alberti and Emmons' book 'Your Perfect Right' describes an assertive person as one who stands up for his/her rights without trampling on the rights of others. What does that mean, exactly? It means knowing what our own rights are in all the frustrating situations that occur to each of us fairly regularly.

For instance, when two people share a room, both have a right to study there, to have friends drop in, to play the radio; but if one ignores the rights of the other to study by playing the radio loudly or the rights of the other to a good night's sleep by studying and smoking until 3 a.m. fairly often, that would be considered aggressive—insisting on his/her own rights at the expense of someone else's. In this same example, the person whose rights are being trampled on is being non-assertive if s/he seethes inside but does nothing towards trying to change the situation.

Another example might involve students' rights related to

their courses. Assertion issues in this area include making requests of professors for time, assistance or information; negotiating grades, term paper topics and letters of recommendation with professors; defining work responsibilities with peers in group projects. Being non-assertive would put a student in a position of feeling controlled, perhaps doing a paper on an uninteresting or too difficult topic; maybe not getting needed assistance or finding out enough information to prepare a presentation or write a test. Being aggressive would put the student in the position of seeming to hound the professor and ignoring another's rights by taking up inordinate amounts of his/her time and attention; or, in the case of a working peer group, to seem to take over, or to be uncooperative.

Yet other examples can be applied to a range of social

skills. It is fairly easy to assess yourself in this area if you fall at the non-assertive end of the scale, because if you are shy you are constantly having your rights trampled on; people ask you a question and either don't wait for you to answer, or don't listen if you do, and when you find yourself in a group of strangers you hope nobody will notice you. It is more difficult for a person to recognize aggressiveness in him/herself in social situations because s/he can believe s/he is the one who always keeps the conversation going, leads the group, organizes the plans—and the shy ones make it easy.

The desire to be well-liked can keep a student from speaking up in situations that are unfair; the desire to be good, well-behaved, always accepted can keep a student from advancing in the direction of individual development; and the fear of negative evaluation

# and be heard!

which is the most prevalent cause of the restrictions students impose on themselves in academic settings, can keep a student from speaking up in seminars, asking questions in lectures, offering opinions that might be controversial; and interfere with the successful presentation of projects.

Assertiveness Training is just what it says—training for people who have decided they would like to change their behaviour in this area, people who want to fit into a place on the continuum where they will be functioning assertively.

Fifteen people compose a workable number of participants, all of whom must be willing to regard attendance as mandatory for a whole pro-

gram, usually 2 hour sessions once a week for seven or eight weeks. Each must be serious about wanting a behaviour change for her/himself through this group training, and be ready to set goals to effect this change.

The word "assertive" has for a long time been confused with "aggressive", and often has not been perceived as representing a positive attribute, especially where women are concerned. This view is slowly changing with regard to the word itself as people continue to change and more people become aware of the new confidence engendered by their ability to speak up for themselves on the basis of their rights.

## Summer jobs

Getting one takes initiative.

And one of the best initiatives you can take is to help get a Young Canada Works project going your way.

Young Canada Works is a federal government job creation program that funds projects designed to improve your skills and future job prospects.

But projects must be applied for by groups or organizations...companies, associations, clubs, etc. So the best thing you can do is to suggest a good project (creating at least 3 student jobs lasting from 6 to 18 weeks each between May and September) to a group or organization you know. Then work on the project yourself.

Application forms and guides are ready now at your nearest Canada Employment Centre/Canada Manpower Centre or Job Creation Branch office.

Do your homework. And make sure the application gets in by the February 2 deadline. It just might work for you.



Employment and  
Immigration Canada

Emploi et  
Immigration Canada

Bud Cullen, Minister

Bud Cullen, Ministre

## Different highs for gals & guys



(CUP-ZNS) A Canadian medical researcher says she has discovered a distinct difference in the way marijuana smoking affects men and women.

Clinical psychologist, Doctor Cannie Adamec, writing in the *Psychology of Women Quarterly*, reports that teams of researchers at McGill Univer-

sity compared the reactions of stoned men and women in various group situations.

According to the doctor—in her words—"Men under the influence of pot talked about mechanical and impersonal topics and frequently addressed questions to the researchers. Women, on the other hand, rarely addressed the people in charge."

Adamec says that "(Women), rather than avoiding each other, turned the smoking sessions into consciousness-raising encounters where they discussed, in depth, women and relationships in society in general... the atmosphere (among stoned women) became one of self-exploration and support." Men, she says, remained much more remote and analytical.

## "FIRE FIGHTING IS FOR THE BIRDS"

OTTAWA (CUP)—The intent of a recent Alberta government press release may have been to promote feminism. But its wording didn't.

While praising the abilities of a group of female junior forest rangers, the press release

described them as "girls" and "chicks".

It's title was "Fighting Fires is for the birds? ... "Chicks", that is."

It continued, "Seeing these 17 and 18 year old girls in action, you can hardly call them

"chicks"."

Then, the release gave them a back-handed compliment by admitting they were not "wilt-ing in the sun" or "buckling under the strain of physical labor".





# IUD = STERILITY ?

NEW YORK (LNS-CUP)—An American woman knows her sterility was caused by an intrauterine device manufactured by the Searle Drug Company.

But that doesn't mean she is able to successfully sue the company.

"Before the trial began, I thought I had a good chance of winning," Alison Perez said. "Besides having a firm case against Searle, my lawyer said that because I was young and pretty, the jury would be swayed in my favor."

Searle had its own ideas about "young and pretty"

single women. In fact, the company relied on sexist stereotypes and tactics to protect its "corporate integrity."

Searle, manufacturer of the Copper 7 (CU-7) intrauterine device (IUD) whose use ultimately resulted in Perez' sterility, made sure that Perez wouldn't win her case, thus precipitating a rash of well-founded lawsuits by other women who have suffered similar IUD-related complications.

Perez, now 26, recently sued the Searle Co. after she had a hysterectomy in 1974, the result of Pelvic Inflammatory

Disease (PID). At the time, her doctor attributed the inflammation to her CU-7 IUD. But on October 4, a Long Island jury ruled that Searle was not responsible for Perez' sterility and concluded—with no supporting evidence—that her infection was caused by gonorrhea, not by the IUD.

The thrust of Searle's defense centred around Perez' sexual activity. The company flatly denied all suspected dangers associated with the IUD, even though women have been treated for IUD-based problems ranging from serious infection to punctured uterus.

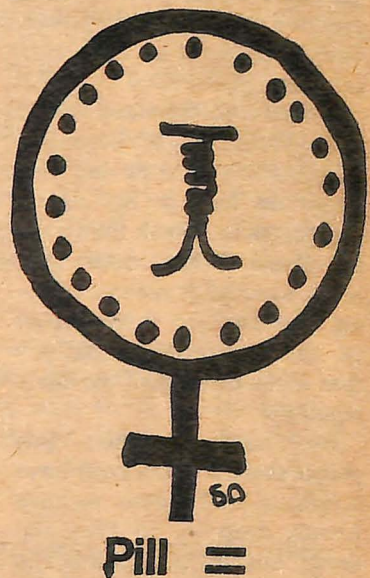
"Searle lied about a lot of things," Perez told LNX. "They said women only get PID from gonorrhea. They denied all the statistics which show that women have a nine to ten times higher chance of getting PID if they use the IUD than women who don't."

"They also probed into my sex life. Searle's lawyers even said that people only use birth control if they have unstable relationships, or if they hate kids. They really said that." Searle, of course, has had no qualms about its role as manufacturer of "immoral" devices.

"I'm disappointed and upset that I lost the case," Perez continued. "I probably won't appeal because it costs \$4,000 just to get the tapes trans-

cribed. And it's not that easy to get an appeal. Supposedly, there's only one chance in hundred of getting one."

Though she will no longer challenge Searle in court, Perez showed no signs of resignation. She said she hopes to inform women of the dangers of the IUD by writing about her trial and documenting Searle's ruthless campaign to protect its profits. She hopes that women who have already suffered punctured ovaries and chronic infection will link their problems to the IUD and test Searle's strength in court again.



skin cancer ?

NEW YORK (LNS-CUP)—Another "side effect" can be added to the already lengthy list of warning about the birth control pill; this time it's fatal skin cancer.

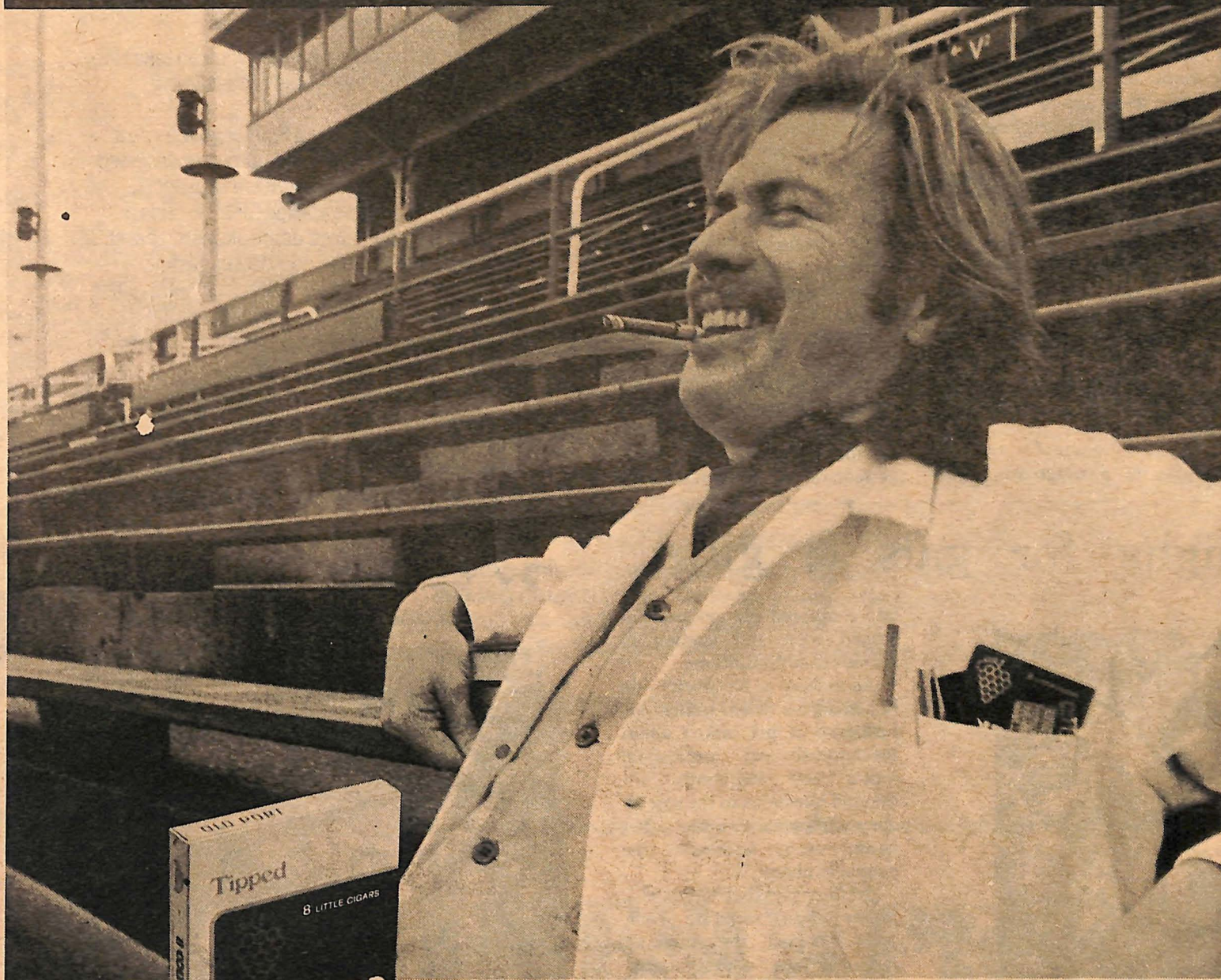
According to a December 1977 study just made public, women who use birth control pills for more than four years face almost twice the risk of developing malignant melanoma, or skin cancer, than non-pill or short-term pill users.

The study, which monitored 17,942 patients on the Kaiser health plan in Walnut Creek, California, is among the largest and longest ever conducted on the effects of the pill. It found a 79 per cent rise in the incidence of melanoma among women in the San Francisco Bay Area from 1970-1975. Half of those cases occurred in women of child-bearing age.

Pill-related melanoma is thought to occur when progesterone and estrogen, two hormones used in the pill, stimulate the over-production of skin cells. According to the authors of the study, the pill possibly increases sensitivity to the sun's rays, thereby increasing the probability of skin cancer.

The Head of the California Tumor Registry at Berkeley, Dr. Donald Austin, attempted to provide a "scientific" explanation for the relationship between skin cancer and the pill. "It might be a false alarm. There's a good possibility that women on the pill may have more sun exposure than women not on the pill. We know that women who choose the pill are different from other women in other ways."

## Colts. Great moments in college life.



On October 12th, after three intensive years of studying the theory of relativity, Wayne Thomson left his lab, lit up a Colts, paused, reflected, and decided to become a phys ed major.

**Colts. A great break.**  
Enjoy them anytime.



# Indiscriminate use of antibiotics dangerous!

by Martin Brown  
reprinted from Seven Days  
by Canadian University Press

•An epidemic disease formerly responsive to drug treatment suddenly becomes resistant to treatment and kills 130,000 people in Guatemala.

•In the United States, similar epidemics break out in hospital wards scattered across the country, producing up to 300,000 cases of drug-resistant disease in one year. Thirty to fifty percent of the victims die.



TISO=LL 1/78

course—the R-factor can be duplicated and transmitted between them, producing two R-factor-carrying cells. When these cells divide, all their daughter cells will contain the R-factor. Thus when a small number of bacteria containing the R-factor are added to a culture of cells which lack it and are drug-sensitive, there is a rapid increase in the number of drug-resistant cells.

The implications are obvious and frightening. Harmless bacteria normally found in the human intestine can acquire

resistant strains found in the hospital sewage, 42.6 percent contained the R-factor. Thus, there is a reservoir of R-factor carrying drug-resistant bacteria in the general population and the environment.

Inevitably, then, epidemics of drug-resistant disease will break out, either where sanitation and hygiene are bad, as in many Third World countries, or where the concentration of bacterial infections and patients at risk is high, as in hospital wards.

The problem is particularly acute in the Third World. In

endemic to much of the Third World and epidemic outbreaks are an ever-present threat. But such outbreaks can also occur in a less dramatic, but no less devastating manner, in the modern hospital wards of the developed countries. According to Dr. Anderson, "Widespread and lethal outbreaks are taking place, particularly in children's hospitals and pediatric units, of infection with an organism—*Salmonella typhimurium*—which now infects 50 percent of those at risk and kills 20 to 30 percent of those infected. This organism was formerly considered to be a mere "nuisance," but, transformed by the R-factor, it has become a killer.



A passage from a biological warfare novel? No, these incidents actually occurred in recent years, and will continue to occur with greater frequency and higher death tolls, according to Dr. E.S. Anderson, past director of the Enteric Reference Laboratory in London, a noted center for research on the subject of infectious disease.

Dr. Anderson warned a recent meeting of the World Health Organization, in Milan, Italy, that the spread of drug-resistant bacteria, which causes the epidemics, is "probably past the point of no return."

What causes these drug-resistant germs to thrive and multiply? The main problem, said Anderson, is uncontrolled and unnecessary prescribing of antibiotics by the medical profession.

It has long been known that prolonged exposure of a bacterial strain to the same antibiotic would produce an altered strain of bacteria resistant to the antibiotic. This occurs by a process of natural selection: Any cells which may possess some resistance survive and multiply; the others die off. But it is now known that some drug-resistant strains can transfer their resistance to other bacteria, sometimes producing multiple-resistant strains (strains resistant to several different antibiotics). The ability to directly transfer resistance from cell to cell is accelerating the production of drug-resistant bacteria in the environment and raising the chances of a major epidemic.

Bacterial cells can transfer resistance if they possess the "R-factor"—a bit of genetic material (DNA) which lies outside the cell's central genetic material in a particle called a plasmid. When two bacterial cells "conjugate"—the bacterial equivalent of sexual inter-

multiple drug resistance by exposure to antibiotics. Then, when flushed away as fecal matter, they can transfer this multiple resistance to harmful, virulent bacteria present in the sewage.

This possibility has been confirmed by numerous scientific investigations. For example, a study by K.B. Linton, published in 1974 in the *Journal of Medical Microbiology*, reported that a higher percentage of resistant bacteria was found in the sewage from hospitals (where antibiotic use is especially high) than in the sewage from domestic sources: 36.4 per cent of the bacteria in the hospital sample were resistant to ampicillin, 37 percent to streptomycin, 14 percent to chloramphenicol and 18.8 percent to tetracycline. Of the

1968 an epidemic of drug-resistant dysentery started in Guatemala. It spread to Mexico and Central America and did not subside until 1971. The death rate from the drug-resistant dysentery was 250 deaths per 100,000 people, compared to 40 deaths per 100,000 people for the non-resistant strain. At least 130,000 people were killed in this particular epidemic of drug-resistant dysentery.

Between 1971 and 1972 an epidemic of typhoid fever broke out in Mexico which proved resistant to numerous antibiotics, including the drug of choice: chloramphenicol. This epidemic produced illness in 100,000 people and killed 20,000.

Today drug-resistant dysentery and typhoid fever are

Ironically, most of the antibiotic use which leads to drug-resistant bacteria is probably unnecessary in the first place. Six years ago, Dr. Henry Simmons, director of the Bureau of Drugs of the Federal Drug Administration, estimated that 60 percent of hospital patients who receive antibiotics don't need them. In addition, he estimated that about 60 percent of people who complain to doctors of a common cold are given antibiotics, even though the common cold is caused by a virus and viruses do not respond to antibiotics.

Many doctors justify the use of antibiotics for children's colds in terms of the danger of bacterial infections which might arise secondarily to the viral infection. But in a 1975

article in *Pediatrics*, Dr. Lester Soyka and his colleagues concluded that, "Antibiotic therapy has been shown to be of no value in the treatment of the common cold—either in shortening the course of the acute illness or in preventing the development of secondary bacterial infections. . . ."

Antibiotic overuse is also widespread within hospitals. A 1976 survey of records from 20 acute-care hospitals showed that 30 percent of all inpatients received antibiotics. Significant proportions of antibiotics given out in hospitals are prescribed for prophylactic reasons, i.e., to prevent a possible infection rather than to cure an existing one. But, according to the authoritative *Medical Letter Handbook of Antimicrobial Therapy*, "Such prophylactic use subjects the patient to the risk of superinfection (drug-resistant infection) and other adverse effects of the drugs with little prospect of success in preventing infection. In relatively few circumstances is antimicrobial prophylaxis unquestionably useful; in some cases, its usefulness is controversial."

According to Dr. Steven Barriere, professor of clinical pharmacology at the University of California Medical Center in San Francisco, and an expert on the use of antibiotics, "There are very few procedures where antibiotic prophylaxis is really indicated. However you still see antibiotics used all the time. There are certain physicians who will tell you that as soon as you make an incision in the skin you need antibiotics; there are others that wouldn't use them at all, ever. The impression I have is that antibiotic use is on the increase. More and newer antibiotics are available to use and new and different procedures are done to patients where their defense

CONT. ON PAGE 9

## Team up with the Royal Bank ...a lot of people do, for a lot of reasons.



ROYAL BANK

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# WHAT'S HAPPENIN'

The first session of a three week orientation course will be held January 9, at 7:30 p.m. at A Woman's Place, 1225 Barrington Street. This course will acquaint participants with the services and functions of the Woman's Centre and is open to any women wishing to be involved in its activities.

Registration and information may be obtained by calling A Woman's Place, 429-4063.

The first session of an 8 week communications skills course will be held on Monday, January 15, from 7:00-9:00 p.m. at A Woman's Place, 1225 Barrington Street.

Registration and information may be obtained by calling A Woman's Place, 429-4063.

Telescope Owners! Bring your telescope to the Nova Scotia Museum on January 8 or 9, between 6:00 and 7:00 p.m. and get some advice from museum staff on basic astronomy techniques. No registration required. This program will be cancelled in case of cloudy weather.

The Art Gallery of Nova Scotia announces the continuation of its Thursday Noon Performance series beginning January 4th in the Main Gallery on Coburg Road. It is the second year for the programme, which co-ordinates all dimensions of the arts.

The noon series for 1979 will take place every second Thursday and features mostly music. The opening recital will be given by bass singer, Peter Mushkat, a graduate of Dalhousie Music Department and pupil of Philip May. Mushkat studied at the London Guildhall School of Music and Drama and privately in London with Andrew Field, the noted international vocal pedagogue. While at Dalhousie, he sang the role of Cavaradossi in the Music Department's production of "Tosca". In England he sang the lead in Thea Musgrave's "The Abbot of Drimock". But Mushkat's repertoire includes music comedy and Victorian parlor music. His accompanist will be Gregg Dunlop, also a Dalhousie graduate. This performance coincides with the installation of the Nova Scotia exhibition "Visual Record", organized by Visual Art Nova Scotia for a survey of the provincial contemporary art scene.

The following Thursday Noon Performance will feature Elizabeth Dubois, Flautist (January 18); Wendy Greenberg, Dancer (February 1); the Atlantic Camera Trio (March 1) and Michael Komarnisky, Guitarist (March 15).

The public is cordially invited to these free lunch-hour musicales and coffee at the Art Gallery of Nova Scotia every second Thursday at noon. Please call the Gallery at 424-7542 for confirmation of programming.

"Are you nervous about standing up in class and expressing your opinion? Would you like to have more self confidence? Visit the Ceilidh Toast-mistress Club at their meeting on January 10th, 8 p.m. at Women's Council House, 989 Young Avenue, [corner Inglis Street], Halifax.

## "SEALS AND SEALING" JANUARY 13 - FEBRUARY 25, 1979 NOVA SCOTIA MUSEUM EXHIBIT

The combined efforts of the Nova Scotia Museum and the National Museum of Natural Sciences bring together a fascinating collection of artifacts and information relating to Canada's northern regions, in an exhibit entitled "Seals and Sealing", opening at the Nova Scotia Museum on January 13.

Sealing, a controversial topic these days is presented first through its historical perspective; starting back thousands of years ago when native hunters first searched for walrus and seal. The 1700's brought the beginning of commercial sealing which continues today amid increasing questions about its effect on seal populations. In the exhibit the seals themselves are also featured—those incredible marine mammals that thrive in frigid northern temperatures and show amazing swimming and diving abilities.

The National Museum has also sent a collection of photos of Arctic wildlife which contain a definite plea for the establishment of Northern ecological reserves to protect the delicate flora and fauna.

From the Nova Scotia Museum collections come skulls, study skins, walrus tusks and artifacts. And Captain Farquhar, whose statue is a familiar sight in the Nova Scotia Museum foyer, gets some recognition. His exploits as a sealer and photogra-

From the Nova Scotia Museum collections come skulls, study skins, walrus tusks and artifacts. And Captain Farquhar, whose statue is a familiar sight in the Nova Scotia Museum foyer, gets some recognition. His exploits as a sealer and photographs from his 1898 voyage are included in this display.

Many Canadians would never want to live in or even visit the north, and yet we are all somehow touched by this awe inspiring region that tops our vast country. Come and experience some of this at this latest Nova Scotia exhibit with its northern theme.

**POLES APART**, a stimulating documentary looking at Christianity on its extreme ends, the far right and the far left, and contrasting certain fundamentalist and radical positions and practices, will be presented on CBC Radio's **CELEBRATION**. Prepared by prize-winning freelance broadcaster Karl Schuessler, it will be heard Sunday, Jan. 21, at 9:05 p.m. (9:35 Nfld.). Hosts: Warren Davis and Bronwyn Drainie. Executive producer: John Reeves.

Schuessler sets out to show some similarities between the two extremes. He says: "Both claim, of course, a common heritage . . . yet their history and development have led them to poles apart in this 20th century. On the extreme right stand the fundamentalists . . . those Christians who preserve their faith in orthodox doctrine, traditional religious language, and Biblical thought forms.

"And on the far left stands a group who dared to proclaim that God is dead . . . men of the 1960's such as Thomas Altizer, William Harrison, Paul VanBuren, Gabriel Vahanian, Harvey Cox, and John A.T. Robinson. These men were called radical theologians because they cut to the root the very core and centre of the faith, God Himself."

Participants in the program include John Charles Cooper, a Lutheran clergyman and professor of systematic theology at Winebrenner Seminary in Findlay, Ohio, who identified with the radical theologians and is the author of two books, *The Roots of Radical Theology*, and *Radical Christianity and Its Sources*; Dr. Langdon Gilkey, professor of contemporary and systematic theology at the University of Chicago, who holds a lifetime appointment to the Shailer Matthews Chair of Theology there, and who had a "horrified sympathy" with the Death of God movement; Richard Rubenstein, who was a rabbi for 18 years, now teaches at Florida State University Tallahassee, and is the author of the book after Auschwitz. Time magazine has called him the Jewish Death of God Theologian. He says: "In the world of public affairs and large-scale economic decision-making, what is involved are questions of cost and benefit, profit and loss, and any appeal to religious considerations of any sort becomes entirely irrelevant. No corporation can bring God into it. The realm in which you find religions of consequence is not in this public realm of great decision, but in the private realm of private morality."

Others speakers include Ernest Harrison who, in Canada, is identified with the Death of God movement, has been associate editorial secretary of the Anglican Church, minister of Holy Trinity Church, Toronto, and now teaches English at Ryerson Polytechnical Institute, Toronto; Kenneth Kantzer, editor of the conservative magazine, *Christianity Today*, who lives in the fundamentalist

tradition, but identifies with the evangelists, "those Christians who have shifted towards the middle and away from the fundamentalist right"; Dr. David Wells, who teaches religion at the conservative Trinity College outside Chicago at Deerfield, and who, with John Woodridge, edited the book *The Evangelicals*; Martin Marty, who, last year, was voted the most influential religious personality after Billy Graham, by North America religious editors, who teaches church history at the University of Chicago, and is associate editor of the *Christian Century* magazine; James Wall, editor of the *Christian Century*, liberal and social action-oriented magazine; and Dr. David Tracey, a Roman Catholic who teaches systematic theology at the University of Chicago, and whose most recent book is *Blessed Rage for Order—the New Pluralism in Society*.

Karl Schuessler, who prepared this program, was a Lutheran minister for 10 years. He contributes to various CBC series, particularly to *CBC Stereo's Ideas*. Three of his *Ideas* programs have won awards: the Ohio State Award in 1977 for Bob Harrington, the Chaplain of Bourbon Street, and Toronto ACTRA Awards for Sports Writers, and the Sherbrooke Stones, 1978.

A Woman's Place, 1225 Barrington Street, is offering a ten week course on Women in Politics, beginning January 10, 1979, at 7:30 p.m. Women involved in all levels of politics and representatives from all three political parties will be the resource leaders.

This course is intended to provide information about the working of the political system, examine various issues of importance to women and look at effective action for women in the political environment.

The course will begin with a two part film on the history of Women in Politics. Future sessions will examine all three levels of government and how they relate to each other, personal experiences of those involved in party and municipal politics, panel discussions on party policy on various issues relating to women, the Nova Scotia Advisory Council on the Status of Women, and two evenings will be set aside to respond to the needs of the course participants. Fee: \$10.00.

For further information, contact A Woman's Place, 429-4063.



Dance, theatre and comedy have been blended with a variety of musical performances in the latest Dalhousie Cultural Activities entertainment schedule. "Your ticket to great entertainment" promises the brochure, and the nineteen shows in the new season offer something for every taste.

To kick off the season in fine style will be a four night run of "A Hatful of Sykes", January 17 through January 20. The show, which stars top British comedians Eric Sykes, Hattie Jacques and Deryck Guyler, is a bit of cabaret, a bit of music hall, a bit of cinema and a lot of acting. The show has played two very successful seasons in England, capacity houses in Hong Kong, and is coming to the Dalhousie Arts Centre from an overwhelming reception in Australia.

Eric Sykes has been one of the biggest names in British theatre, television and cinema for years. His BBC television series "Sykes" which also stars Hattie Jacques as his sister, is the longest running domestic comedy series on British television.

Hattie Jacques hardly needs an introduction. Her appearances on stage are numerous, but she is perhaps best known on this continent for her sixteen famous "Carry On" films.

Deryck Guyler has been part of the Sykes team for many years, and has also found time to appear on numerous British radio and television shows. His most recent film appearance was in Walt Disney's "One of Our Dinosaurs is Missing".

A radio version of one of Graham Greene's most compelling psychological novels, **THE POWER AND THE GLORY**, about a fugitive priest in Mexico when the church was outlawed there in the 1930s, and the police lieutenant who's out to get him, will be presented on **CELEBRATION**. It will be heard Sunday, January 14 at 9:05 p.m. (9:35 Nfld.). Direction is by the series' executive producer, John Reeves. Hosts: Warren Davis and Bronwyn Drainie.

Jon Granik will be featured as the Police Lieutenant, an ardent young revolutionary and anti-cleric, and David Hughes as a priest who considers himself a failure, who can't resist a drink of whisky, and who, some years before, had fathered a child by a village woman. He has a low opinion of himself as both priest and man. But, until he is able to ship out to safety, he is determined to carry on the work of the church, in spite of the threat of being shot if caught administering the sacraments and saying masses. His clerical colleagues have all been driven underground. He doesn't want to be a martyr, but doesn't know what else to do.

When word reaches the governor's office that one priest is still at large, a police lieutenant persuades his chief to let him search for the "traitor", and the chase is on, through a number of traps and chance escapes. The young officer hopes to persuade the Mexican people to betray the priest. Greene explores the psychological conflicts of faith, salvation and damnation, and the nobility and human frailty in us all. *The Power and the Glory*, which is one of his top favorites of the more than 40 novels he has written, won the Hawthornden Prize in 1940.



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# REFLECTIONS ... on a First Practice Teaching Experience

October 16 - November 9, 1978.

"For all that has been . . . Thank you. . . .  
For all that will be . . . yes. . . ."

This aptly summarizes my reflections concerning a first practice teaching experience. Indeed as a Mount Saint Vincent Education Student, I am thankful for all that practice teaching has been for me, and eager for all that will be . . . yes. . . .

First and foremost, I am thankful for the gifted opportunity to have such an affirmative and positive experience in practice teaching. I remain deeply indebted to my cooperating teacher for this.

Undeniably she is a teacher and a person "par excellence". She exemplifies the art of teaching in that she successfully achieves her task of having the pupils secure learning. This intention to teach is realized with creativity and originality. Her manner and style intrinsically motivate the children to be independent learners. She escapes the description or categorization of being a traditionalist or a

progressivist, for she is strictly neither. Rather, she is a blending of the two plus some intangible "more" which must come from the rich experience and knowledge of thirty two years dedicated to the art of practicing teaching.

The children were another source of wealth for me as a learner. They themselves were treasures to behold. More than perhaps their motivation to learn and their natural curiosity stood one outstanding quality, simply it was their sincere sense of appreciation and gratitude for my attempts to plan and implement learning activities. This in itself made any effort or lesson preparation most worthwhile, and served only to augment the yearning to teach.

On this preceding note I have returned to University classes sensing that I have made the right decision concerning vocation. Vocation may be defined as the calling to be that which one already essentially is and yearns to be. It has been my experience that prac-

tice teaching has confirmed this inherent calling for me.

This touch with teaching echoes many of the concepts, thoughts and words spoken of by numerous professors prior to practice teaching. One in particular, the concept of the

teacher as decision maker, now remains fully secured in the bed of experience. This concept and countless others have moved from the realm of the lecture to that of concrete reality. The month of classes prior to practice teaching

appropriately prepared for this transformation.

Such a preliminary touch with teaching is only the beginning of much more to come . . . Thank you, "for all that will be . . . yes. . . ."

## STUDENT LOANS

### PROVINCIAL STUDENT AID BURSARIES

Bursary cheques from the various provincial student aid offices will be arriving at the university over the next three months. As the cheques are received, names will be typed and posted in two areas on campus- SAC cafeteria and outside Rosaria cafeteria. Students are urged to check these areas often so they can collect their bursaries as soon as they arrive. Bursary cheques can be picked up at the Cashier's office, 2nd floor, Evaristus Hall. Those receiving bursaries must have filled out a CERTIFICATE of ELIGIBILITY (blue colored form for N.S. ) and have left it at the Registrar's.

### SECOND DISBURSEMENTS-- STUDENT LOANS

Those students who are entitled to a second disbursement on their Canada Student Loan are reminded to request this from the bank where they negotiated their first disbursement.

## FACED WITH THE UNEXPECTED

by Gail Miner,  
Publicity Chairman  
Ceilidh Toastmistress Club

Did this ever happen to you? "The professor suddenly asks for your answer to a question or your opinion on a subject, and you lose your ability to think as well as to speak. Finally you stand up, mumble something, anything that comes to your mind so that you can return to the comfort of your chair. You are overcome with embarrassment, discomfort and then plain anger at yourself because you had much more to say on the subject." Sound familiar?!

Being faced with the unexpected is not just limited to classroom scenes, it can happen anywhere—that sudden need to think fast and express your thoughts clearly and intelligently.

There is something you can do to improve your ability to cope with these "nerve-wrecking" moments. Visit a Toastmistress club and see what training is available to help you.

All Toastmistress clubs are chartered thru a parent organization, International Toastmistress Clubs (ITC) which has its headquarters in Downey, California, USA. ITC is an international, non-profit, educational organization devoted to the pursuit of four objectives:

- 1) more effective communication (speaking and listening)
- 2) leadership training
- 3) organizational techniques
- 4) development of the total person

The Ceilidh (Kaylee) Toastmistress Club is the only club in this metropolitan area. Its meetings are on the 2nd and 4th Wednesdays of each month, alternating in location between Halifax and Dartmouth. The first meeting of every month is held at Women's Council House, 989 Young Ave., corner of Inglis St., Halifax. On the 4th Wednesday of every month, the club meets at the Dartmouth Regional Library Board Room (lower level), Wyse Road, Dartmouth. All meetings start at 8:00 p.m. In January the meeting dates are the 10th and 24th. Guests are always welcome. There is no charge or obligation.

Membership in a Toastmistress club returns at least double what you put into it. The key to building your self confidence is threefold:

- 1) preparation
- 2) participation
- 3) evaluation

A Toastmistress club provides the training ground, the proven techniques, the encouragement and the evaluation. It is up to the member to participate, to practise and eventually a "new image" will be developed.

If any of this article sounds interesting, do consider visiting the Ceilidh Club. For further information, contact Gail Miner, Publicity Chariman, 865-9538.

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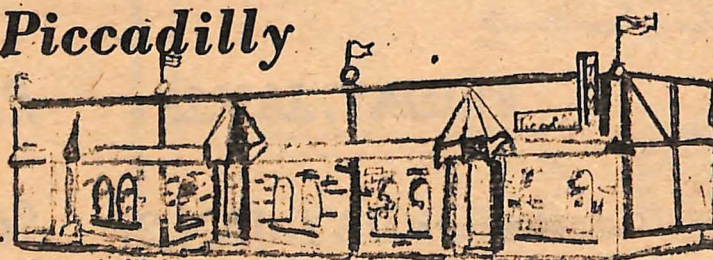
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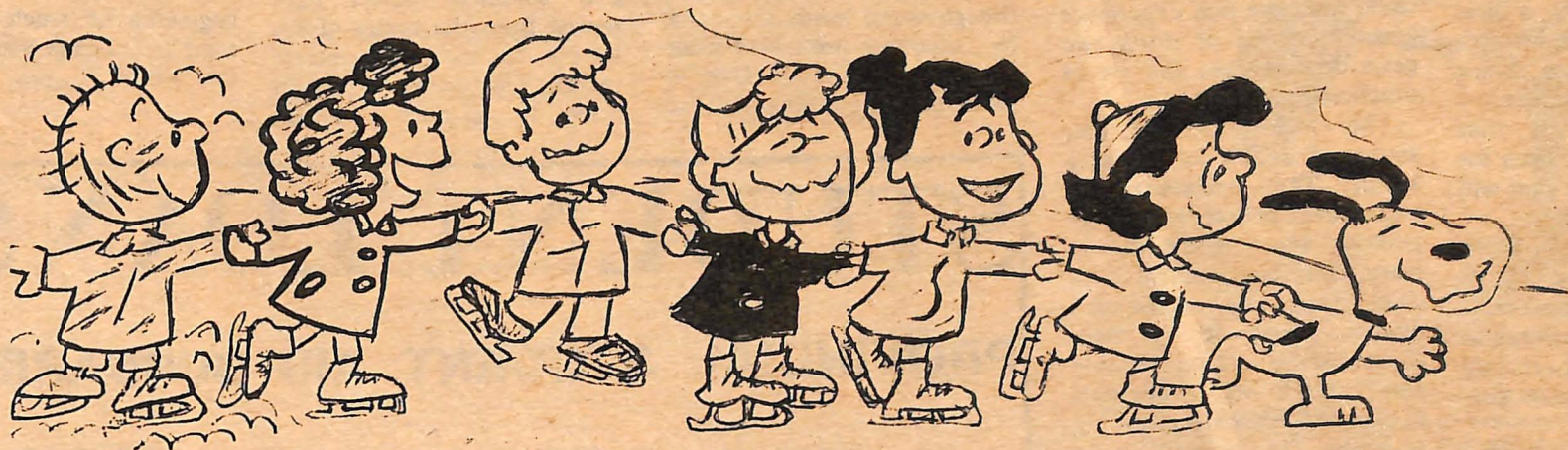
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THURSDAY, JAN. 25	<i>KANGAROO COURT</i>
FRIDAY, JAN. 26	<i>RYAN'S FANCY WET/DRY</i>
SATURDAY, JAN. 27	<i>SCULPTURE CONTEST PUB CRAWL/ROAD RALLY CARNIVAL BALL</i>



ANTIBIOTICS CONT. FROM PAGE 5

against infection is compromised: cancer chemotherapy, new and invasive surgery, radiation therapy. When anything has been done that compromises their resistance to infection, then as soon as they get a sniffle or slight fever, they are put on antibiotics."

The available evidence suggests that the prophylactic use of antibiotics in hospitals has not been effective in reducing the overall incidence of hospital-acquired infections. A study of infection and antibiotic usage at Boston City Hospital from 1964 to 1973,

In the long run inappropriate antibiotic use as a substitute for adequate infection control in hospitals makes the program of hospital-acquired infection worse, not better, since it contributes to the production of antibiotic-resistant infections in the person treated as well as the general hospital population.

If prescription practices for antibiotics are bad in the United States, they are really out of control in Latin America—where the threat of antibiotic-resistant disease epidemics is already greater because of poor nutrition and inadequate public hygiene. Dr. Milton Silverman, research pharmacologist at the University of California School of Pharmacy and Medicine, says, "It is abundantly clear that there are glaring differences in the ways in which the same multinational pharmaceutical companies describe essentially the same drug products to physicians in the United States and to their medical colleagues in Latin America." According to Silverman, drug reference books provided to Latin American physicians "curtail, gloss over or totally omit" the listing of hazardous side effects. For example, while physicians in the United States are told about twelve contra-indications and warnings for the antibiotic tetracycline, physicians in Mexico are told about only six, and

physicians in Central America are given virtually no contra-indications or warnings. The antibiotic chloramphenicol, which is known to produce a fatal blood disorder in a small percentage of patients, is recommended only for acute typhoid fever and cystic fibrosis in the United States, but in Latin America it is recommended for a wide range of infections, including trivial upper respiratory tract infections such as the common cold.

The problem of antibiotic overuse is further aggravated in Latin America, according to Silverman, because these drugs are often available over-the-counter, without a physician's prescription. Silverman reports that the dangerous antibiotic, chloramphenicol, has become "a daily self-medication for all ills and aches," in many Latin American countries. It is no wonder then, that these same countries have experienced epidemics of typhoid fever resistant to treatment with chloramphenicol.

A new worry is that bacteria may be able to transmit not only their drug resistance, but their ability to cause lethal diseases. Nothing can be done about the drug-resistant strains of bacteria which already exist in the environment. But, with careful regulation of antibiotic use, it may still be possible to prevent the development of new highly virulent, highly drug-resistant "super bacteria."

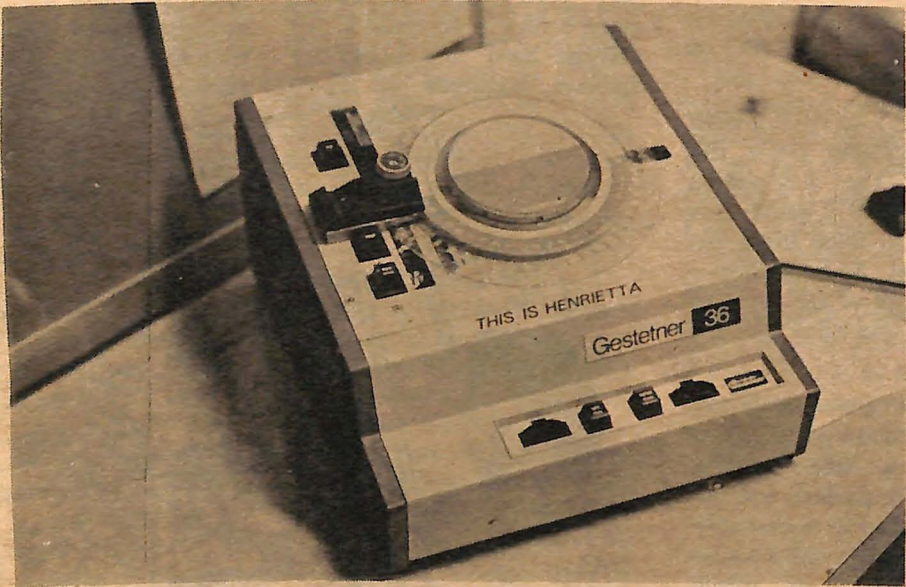


"TAKE TWO OF THESE AND CALL ME IN THE MORNING"

Barriere also points out that antibiotics are often used as a poor substitute for effective antiseptic measures in hospitals: "A good nursing staff really concerned about infection control will tend to minimize the use of antibiotics, but if nurses don't give a damn about caring for the catheters (plastic tubes inserted into the veins or urinary opening) properly and changing them when necessary, then the infection rate is bound to go up and the doctors use more antibiotics."

conducted by John McGowan and Maxwell Finland of Harvard Medical School and published in *The Journal of Infectious Disease* found that, while antibiotic usage increased from 1964 to 1973, the incidence of infection did not decrease. According to a recently-released federal study, there are currently 1,800,000 hospital-acquired infections a year, the majority caused by inadequate handling of medical equipment such as catheters.

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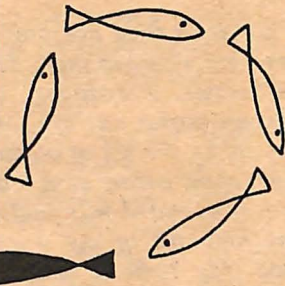
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CONT. ON NEXT PAGE



## PORNO CONT.

literally go into 20 sub sub subs.

### Respectability and "the Mainstream"

Some people interpret the recent extremes of porn—especially "kiddie porn" and the "Snuff" films that depict the torture and mutilation of women, as part of a backlash against the women's movement. Another theory is that the inclusion of what was once "shocking" material in today's mainstream films, magazines, and TV has simply pushed pornographers to new extremes of exploitation in order to maintain drawing power.

Things are getting more extreme. One researcher at Florida State University who has been analyzing sex pulp novels reports that rape scenes

now occur twice as often as they did ten years ago, and the fictional women are enjoying it more. "The subtheme is that the female really does want to be subjugated; no matter how much she says no, go ahead and do it anyway because she'll be grateful to you afterwards."

Of course another subtheme holds that women who don't enjoy it are fun too. In one pornographic film a bike gang breaks into a church during a first communion service and rapes six little girls; a story in the newspaper *Kinky Foxes* describes the elaborate torture of a woman using enemas.

These extremes aside, much of porn does seem to be entering the "mainstream of American life," as *Screw* magazine editor Al Goldstein says. In March of this year a well-known crime figure openly became the owner of two Manhattan buildings used for sex industry establishments.

One "organized crime expert" quoted by the *New York Times* commented, "Zaffarano may not care anymore about being up front because pornography no longer has a bad image—it's profitable and respectable. If the public accepts it then the mob won't have any inhibitions about openly making a profit from it."

The respectability of porn may really have begun with Hugh Hefner, who introduced *Playboy* to offer "status, romance, and girls—all that a guy works for in our society." Within a decade the \$50 million *Playboy* "empire" owned dozens of clubs all over the world and had produced movies, books, records, several magazines, jazz festivals and a syndicated TV show.

Like its newer competitors, *Playboy* has been able to attract big advertisers because of an affluent, consumption-oriented male readership. And now, with their market secured, these magazines go to great lengths to distinguish themselves from their hard core brethren. "Playboy's sensuality is joyous and sunlit," says the PR department. "Those who prefer to view life more darkly and through a key hole can fill their needs in other places."

Larry Flynt agrees with this distinction. "I started *Hustler* because *Playboy* and *Pent-*

*house* were copping out. They got afraid to admit they were selling tits'n'ass." Flynt, who makes over \$15 million a year from *Hustler*, *Chic*, *Leisure Time* sex accessories, and his own distributing company, supports the "backlash" theory: "I'm in favor of the women's movement. It's just that they take no responsibility for scaring men . . . Why do you think men molest children? Because they're afraid of relating to liberated women."

### Challenging the Pornography Trade

Flynt gained his own respectability of sorts when, in response to his 1977 conviction in Cincinnati (on charges of conspiracy and pandering obscenity), a self-initiated petition in his support—headed "Larry Flynt: American Dissident"—was signed by 89 writers, editors, and publishers. Very few women signed the petition. As Gloria Steinem commented, "Flynt is not a dissident in our culture. He's a pillar of it."

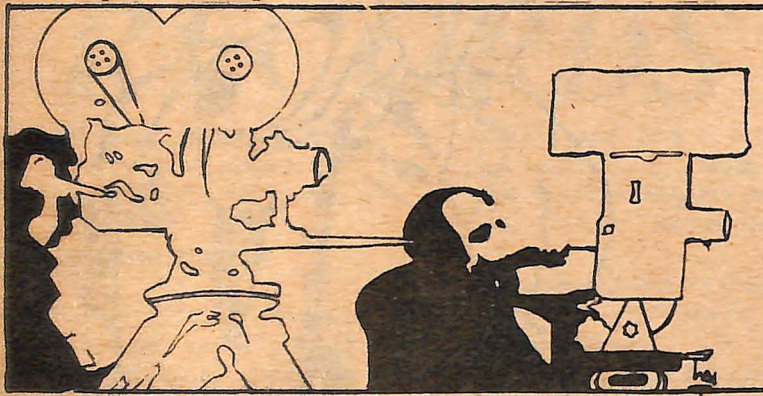
But many feminists who attack pornography do so while rejecting censorship as a strategy. "Though I share the impulse behind them, I think these appeals for an official crackdown are mistaken and dangerous, writes Ellen Willis in the *Columbia Journalism Review*. "Pornography is a

threat to women, but . . . feminists who support censorship are offering the state a weapon that will inevitably be used against us."

Direct political action is most often favored. Women picketing in several cities succeeded in stopping "Snuff," a film which advertised that it included footage of a woman actually being mutilated. In Manhattan, the west side community of Chelsea picketed to protest the transformation of a favorite local theater into a porn theater.

Women Against Violence Against Women (WAVAW) has sponsored numerous protests including one against a poster depicting a battered woman saying, "I'm Black and Blue From the Rolling Stones and I Love It." WAVAW's tactics include spray painting signs, picketing, and writing protest letters to promoters. They are currently organizing a boycott of Warner Brothers, Electra, and Atlantic record labels which produce album covers showing women being gangraped, chained and beaten.

Women Against Violence Against Women also considers itself a consumer action group. As Todd Gitlin maintains in an essay on pornography in the film magazine *Cineaste*, "This is the general theme of the society of disposables: sex . . . is a commodity to be turned in for next year's brand new model."



# CONFESSIONS OF A MALE

Reprinted from the  
OBITERDICTA  
by Michael O'Brien

What do you do when you're sitting in a yellow vinyl chair, you are surrounded by feminists, you're dying for a smoke and you discover you are a Sexist? Nip out to the corridor and have a smoke: at least that is what I did.

I have to admit it wasn't a happy smoke. I kept trying to understand what was going on. I had been a terrific liberal since puberty. Sure, I occasionally wore conservative clothes and frequented reactionary bars, but I was—right up to that horrible moment—convinced that I was a knee-jerker of the first water. Abortion on request; equal pay for work of equal value; Ms. not Miss; women not girls; I mean I believed.

I was no chauvinist, right?

Wrongo, turkey. The realization was inescapable: Sexist with a capital S.

It was one hell of a note to sound on a sunny Saturday morning. As Jack Webb would put it: This is O.I.S.E. This is the day there are one hundred women and ten men, here at the Conference on Rape and Prostitution. I was working the journalistic beat with my partner Conscience. It was Satur-

day in the City. We got the call at 10:46 of the morning watch. We responded to the corridor's safety.

So I lit up a Camel Filter (although my shirt was not unbuttoned to the navel, my chest is not hairy, nor do I have steely blue eyes to match carefully faded but oh so tailored jeans—so much for stereotypes) and as I inhale, I reflect that Freud said smoking was the result of improper weaning. Thanks mom.

Anyway, I am standing there trying to figure out why I am now feeling like a Sexist. They would, I am sure, claim I am threatened because I am outnumbered ten to one. Whoops, sexist comment. Me, I am just curious to know why there are so many more women than men. This conference is on the criminal code, surely all those three-piece Crim Lawyer keeners would be interested. Ha, ha. I know this thing is sponsored by the Women's Caucus and we all know what that means, don't we?

Still got the feeling I am a Sexist. Perhaps it is because of that first lecture. Shook me up. Made me think. It was about multiple rape victims. You know, the old gang bang.

Disturbing stuff, but why? Is it my moribund sense of Justice crying out from third year cynicism at the appalling

failure of the criminal justice system to punish or reform the wrong doer?

Could it be just my simple disgust and revulsion at the thought of such brutal assaults?

Am I crazy? Did the speaker really imply a direct connection between the general male attitude toward women and the incidence of gang rape? Maybe I am just feeling defensive.

Am I pissed off because I sense, without knowing, that the audience believes this is just a Woman's Problem, when I know that it is part of, and similar to, the broader problems of a legal system in a violent society?

Shit. Time for another smoke. These questions are all too big for a Saturday morning.

Small observations: most of the women are dressed according to social dictates. Not the old conventions of skirts and nylons, but the new conventions of jeans, small purses on string. Still caught in convention. On the other hand, I have not seen a single gold necklace name-plate on a single slender neck.

"Superficial!" I sternly remind myself and saunter back to the yellow vinyl chair. Now I am going to see a movie called "Creme Soda" about the flesh spots on Yonge Street.

Strange.

It is clear to me that there is a difference between men and women. There are semi-nude women on the screen and while the intellectual message of the film does not elude me, the basic biology does not leave me untouched. Hmmm. Sexist.

The next film is much tougher. This film is about Rape. That is why it has the title "This film is about Rape". I am horrified. A fifty year old woman talking about being sexually assaulted. So much for the old 'she asked for it' routine. A woman is raped in Canada every seventeen minutes. They are all ages, sizes, colours, creeds, shapes, dispositions. Not sex but power. It ain't nice.

The next day, I sat in surprised silence as a roomful of people nodded their heads in quiet agreement with the statement that rapists are not always "abnormal".

I am normal.

Do all these women really think that life is one big gang bang? We against them? Power, domination not only oppression but violation?

Out for a smoke. In the corridor again, this time looking busy by examining the literature of BEAVER (Better End All Vicious Erotic Repression). I thumb thru the stuff. Hookers, whores, ladies

of the night, call girls, workers of the flesh, the oldest profession—hey, they are starting to act like a profession. They are acting as a group. Mummy and Daddy gave me a different perception of hookers—Seems in fact, they are people. They act from as many motivations as any other group. They feel the weight of society's hypocrisy. After all, they did not create the demand.

The conference is rather frightening and altogether too personal. God how I hate being responsible for everything that is going wrong.

There was one woman—very very feminine—dressed carefully—subtle make-up, matching fingernail polish and toenail polish. She would be remarkable anywhere. Here, she is unique. She told me she was not a feminist—she was attending upon the recommendation of the Rape Crises Centre. She had been sexually assaulted twice in the past forty days.

She had been a nurse. She had done professional modelling. She spoke of the time her boss said: "Put out, or be fired." There is a very studied manner to her movements, gestures and manner. She smoked cigarettes elegantly—like a movie star of the forties. Trouble was, she smoked them incessantly.



# FISH AT MY PRICE

## OR DON'T FISH AT ALL

by Rick Williams  
reprinted from Canadian  
Dimension  
by Canadian University Press

Rick Williams teaches at the Maritime School of Social Work. In this article he examines why the Atlantic Provinces fishing industry has remained underdeveloped and discusses the measures that inshore fishermen are taking to bring stability and security to their lives.

In a small fishing village in eastern Nova Scotia there is a fish plant that has operated in the ownership of one family for three generations. It no longer processes fish—it is just a location to buy from local inshore fishermen and to transship to other plants. The former owner is now the manager of the plant. He is just a fish buyer. The whole operation was purchased a few years ago by H.B. Nickerson Ltd. of North Sydney, Nova Scotia.

Two years ago the fishermen became aware that their buyer was paying 15c a pound for codfish (their principal product in the summer and fall months) while other buyers in other locations were paying upwards of 18c. The fishermen held meetings to develop a common stand, and then presented demands for a higher price to the fish buyer. They met with an adamant refusal. The buyer said that he could not pay a higher price because his own margins were so thin that he would be forced out of business. This was a very serious threat because, without a local buyer for their products, it

products—lobster, herring, mackerel, haddock, and so on. There was no guarantee that the outside company would keep coming back, or that it would pay good prices for other products. The fishermen knew they had neither time nor resources to continually find new buyers. Many of the fishermen had obtained credit from the local buyer to gear up at the beginning of the season, in return for which they had promised to sell all their products to him. Still others were reluctant to go against a man who was part of their community and whom they had dealt with on a highly personalized basis all their lives.

But still the more militant fishermen persisted. They began to sell to the outside buyer. Even more importantly, they began to participate in a drive by fishermen throughout the county to organize a local of the Maritime Fishermen's Union (MFU). In spite of all the dependency on the fish buyer and his constant threats to close out rather than bargain the price of fish, there was widespread interest in the union and open debate among the fishermen as to its merits.

Little can happen in such a small and isolated community that is not observed and remarked upon by its inhabitants. It was therefore common knowledge when the fish buyer made a trip to North Sydney, and the word got around very quickly when the next day he began to pay two more cents a pound for codfish. This was an increase which did not bring them up to general standards for the industry, but which undercut the advantage of selling to the outside buyer.

Resistance to the buyer was broken, and gradually all of the fishermen drifted back to their traditional marketing patterns. Some time later during an argument about the whole issue, the buyer took one of the fishermen to his office and showed him the contract under which he operated the plant for H.B. Nickerson Ltd. The contract stated that the plant would be kept open and the manager employed only as long as he made a clear profit on his operations. Furthermore, he had to re-sell all of his fish to the parent company at a price dictated by Nickerson. The buyer insisted that the company consistently set its prices at a level which allowed him only to draw a salary and barely cover expenses. His fight to get local fishermen to accept low prices was therefore, in his view, a fight to keep the plant open and thereby to keep the community alive. The repeated attempts of the MFU to develop an active membership in this community have to this point been frustrated by the actions of the buyer and by his paternalistic social and economic control over the com-

munity.

Many of the younger fishermen have worked outside in wage labour jobs. Significant numbers have been to the auto plants of Ontario, to the Great Lakes steamers, or to the West Coast fishery. They represent the large army of workers who move into the central Canadian industrial economy during times of expansion, and return to marginalized primary production in the Atlantic Region during recession. In the process some accumulate enough savings to get loans to buy large, well-equipped and highly productive inshore boats. Their effective use of long-lining and dragging techniques, of radar, sonar, depth finders, Loran navigation equipment and ship-to-shore radio, distinguish them radically from the hook and line methods still being widely used by the previous generation of fishermen and by their less aggressive contemporaries.

It is these younger fishermen who have been away, have had industrial experience and have chosen inshore fishing as a way of life who tend to be the real organizational base for the unionization drive. They can see through the tactics of the buyer, and know he has kept their fathers and grandfathers enslaved in the "fish for my price or don't fish at all" trap. They have been in unions and have experienced the power to force employers to negotiate the conditions of exploitation. They believe therefore that unionization is the best and perhaps only way to alter the economic and political dominance of the big companies.

But these militant young fishermen are still a minority, albeit a large and vocal one. They can fight hard, but there is a certain line beyond which they cannot go for fear of generating real discord within their own communities. Inshore fishing communities are small and isolated because the resource base itself is distributed unevenly and because it will only support a given number of producers in each area. The fishermen in a particular village share the adjacent grounds in common and are highly interdependent in their day to day work. They teach each other how to fish and where to fish, and share a constant flow of knowledge and information about the complex climatic and geographic conditions that determine where fish will be and whether they can be caught. The community contains its own search and rescue facilities, and pools labour for common tasks like boat launching, haul-outs, wharf building, and so on. Consequently if an individual is ostracized by the community he simply cannot fish there. If there is significant division between groups of fishermen, the productivity and social viability of

the community as a whole is threatened. Contrary to popular images about independence and individuality, the inshore industry is a highly socialized and interdependent mode of production.

But given this, it is also the case that there can be a wide range of incomes among fishermen in one community, and they fish different types of gear which are often competing for the same fish. When fish are scarce—as a result of overfishing, or when markets are poor, there can be intense competition between fishermen for catches and for sales. For the same reasons, there can be great indifference to the problems of fishermen in other communities nearby or throughout the industry. The inshore industry is a complex

pany which is also owner of the big offshore draggers which are invading and raking clean their traditional fishing grounds, and which are stripmining the fish stocks before they ever come inshore.

Perhaps the most crucial point is that Nickerson did not close out the plant even though it might appear that the inshore fishermen were in competition with his own offshore boats. Through purchases of small local plants like this one all over the province, the big companies have gained oligopoly dominance over the inshore industry. But they do not use this power to dramatically reduce the numbers of fishermen who they claim are backward, marginal and redundant.

Until the spring of 1977, H.B. Nickerson Ltd. was the second biggest fish company in the region, but was still much smaller than Number One—National Sea Products Ltd. But in a complex and little under-



interaction of competition and cooperation, of localism and solidarity. Superficial perceptions of the often more visible differences and anarchistic tendencies have led to the characterization of inshore fishermen as "unorganizable".

For these reasons, the fishermen who favour union in the community I have described insist that you cannot have the union until all or nearly all the fishermen there want it. Unity is not just a value to them, it is a practical necessity. Disunity might gain them a few cents on their fish, but it will undermine their production process and threaten the social and cultural viability of their isolated village.

The fish merchant families, the Nickersons, the Smiths, the Connors, the Morrises, the Melansons, and others all know this too. They have lived in and off of those same communities for generations. That is why Nickerson kept the owner as manager and kept the name of the plant unchanged. Fishermen might more easily unite against an outside com-

stood series of inter-corporate moves, Nickerson gained controlling shares in National Sea. It is generally suspected that George Weston Ltd. is really the power and the winner behind all this. Nevertheless it is now the case that the two biggest producers, processors, and marketers of fish in the Atlantic region are one company. Together they control the industry including very substantial operations in shipbuilding, fishing supplies, vessel insurance and credit services for fishermen.

We must still ask why such a vast and modern corporation bothers to colonize a little fish plant which buys from less than two dozen fishermen. And why do they go to so much trouble to earn another half-cent on the relatively small catch of codfish in this village?

The first and most obvious answer is that they need to control the resource base and the labour supply to keep out



appeared doubtful the community could survive.

Some of the fishermen continued to push the issue. They found another plant some 60 miles to the west that would send a truck over to buy at a price that was higher than the local buyer. But the fishermen were divided. Some were afraid to undercut the local buyer because, regardless of his low prices, he provided a dependable market for all of their



# NEW SCI-FI MAG

## ...HITS CANADA

"The name 'Chronospore' hits at what we're trying to do: plant a seed, give it time and let it grow."

A new Canadian magazine has been created to connect Canadian readers and writers to Canadian SF. Chronospore Magazine is the brainchild of two University of Victoria graduating students. The editors, majoring in writing and linguistics, are Hugh Macdonald and Bob Hill.

Says Macdonald, graphics editor: "Long thought of as childish literature, Science fiction went through various stages of adolescence in the fifties and emerged as a viable and possibly the dominant literary form of expression of the sixties and seventies."

"If a writer sends material to us," comments Hill, fiction editor, "the story has a chance of being published. It's understandably disheartening to

have a story rejected by a magazine editor who simply encloses a form rejection slip. We want to encourage writers and if we have to reject a story, we'll try to explain why and try to make suggestions. We have to see the story first."

"But SF isn't just literature: Kelly Freas, Frank Frazetta and the Hildebrandt brothers have been dazzling minds with their visionary Fantasy and SF paintings."

Macdonald: "Visual art has always been part of SF. Comic books and strips were probably at one time the best-selling SF in the world. Motion pictures have seized on the themes of SF and welded them into brilliant works of art through animation techniques. We're looking for practically any type of graphic, but limited to ten pages if it's a strip, for example."

"Who is the magazine for

and who are its contributors?"

Hill: "It's the only logical to draw our content from the university and college readership we're aiming at. Like the ad says, 'All visual black and white or literary submissions to ten pages will be considered.' If a story has potential, we'll let the writer know. Science fiction is a literature of ideas, and making the story believable is where writers make it or break it in terms of reader appeal."

Adds Macdonald: "We hope to interest University and College newspapers in purchasing Chronospore as a supplement."

"So far we've only been talking about Science Fiction. What about Fantasy?"

Macdonald: "Fantasy has a mythical quality about it that gives it a simplistic veneer. In fact, it's probably the hardest genre to write for. Imagination is always ahead of the main-

stream and is perhaps man's greatest asset. We welcome fantastical literature."

"Why are submissions to Chronospore limited to ten pages?"

"One, we don't want novellas because Chronospore intends to present as wide a variety of stories and ideas within the limited space; two, stories can be 'short shorts' and still successful. Collier Books 50 **Short science fiction tales**, should be a pocket reader to anyone interested in writing for the genre. If you haven't got time to read the whole book, at least read the introduction."

Chronospore magazine begins with the intention of putting the best available Canadian material in a "Collector's issue". To do this, the editors are open to any and

all submissions. Whether the magazine continues beyond this first stage depends upon both reader and writer response. "We'd like to hold some literary and visual contests, but first, a readership will have to emerge. It's the whole 'Chronospore' concept again," comments Macdonald.

Hill adds: "Few ever get rich writing or even publishing short stories. Our experience is that there are writers in Canada, amateur and professional, worth reading. To them we say: 'We may offer fame but not fortune.'"

Chronospore: watch for it. Inquiries or submissions should be sent to:

Editors: Chronospore Magazine

401-2639 Fifth St.

Victoria, B.C.

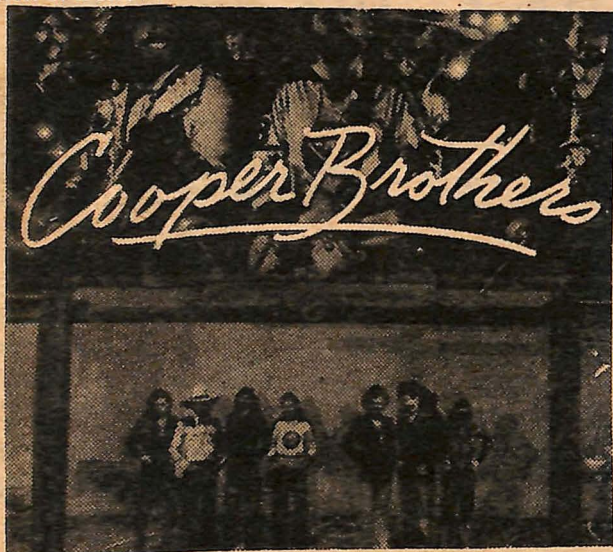
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# RECORDS

**COOPER BROTHERS**  
The Cooper Brothers  
Capricorn CPN0206

by rob clement

The Cooper Brothers are scheduled to visit the UniGoo tomorrow. If their live performance is anything like their debut album, we should be in for one hell of a show.



The title of the first cut, 'Rock and Roll Cowboy', gives a clear indication of their style of music. They are definitely a country rock or rock-a-billy type of group. Even so, there are hints of many different genres of music, often within the same song. In 'Melody In My Mind', the synthesiser bears the influence of British rock while the slide guitar can only come from country and western music. The song reaches a powerful climax during a two man drum sequence which leads into heavy keyboard outbursts.

Vocal harmony plays a very important part in the songs of this Ottawa based band. All seven members of the group headed by Brian and Richard Cooper are given credit for vocals. The harmonies are not

strained and add a pleasing dimension to the album. The song 'Portrait' appears to have been heavily influenced by C.S.N.

Richard Cooper as the composer of all eight tracks must be commended. The lyrics cover love, the general state of affairs and philosophy. Lyrically, the best song is 'The Dream Never Dies.' Its

message is simple yet meaningful. Richard also incorporates additional instruments which add greatly to the compositions. 'Life Names The Tune - We Dance' features a spirited fiddle solo and ends majestically with an orchestrated string accompaniment. Banjo pickin' animates 'Rock and Roll Cowboy' while 'Crazy Sundays' is enriched by a tack-hammered piano.

For a first album the production on *Cooper Brothers* is very good. Richard Cooper as executive producer is undoubtedly the mastermind behind this effort. The end result is a credit both to him and the entire group.

**CAPTAIN & TENNILE**  
*Dream*  
A & M SP-4707

by Ian McDiarmid

Captain & Tennille are successful. Two of their five albums prior to *Dream*, their latest, are gold and two are platinum. It wasn't always so. After their stint as back-up keyboards for the Beach Boys they couldn't sell the idea of a single to any record company. They invested \$500.00 to release 'The Way I Want To Touch You' on their own label. It caught on, they caught on, and it's been good ever since then.

*Dream* should continue their successful ways. The album begins with three up-tempo tunes that capture your attention. After the mellower 'You Need A Woman Tonight' you're hooked. Tennille's singing is the main fare throughout the album but the Captain is not left out. His instrumentation slides in and out to supplement your interest but without interference to the vocals.

The album is primarily a family effort. Produced by the Captain; recorded by his brother; the Captain provides most of the instrumentation, and three Tennille sisters provide back-up vocals. 'D Keyboard Blues' gives the Captain a solo while 'Love Me Like A Baby' is Tennille's solo. She co-wrote the tune, sings without back-up, and plays the only instrument, a piano.

'If There Were Time' (Johnston/McKuen) is destined for the MOR charts. It features a thirty-three piece orchestra. The title track also has MOR chart possibilities. 'Dream' was composed in 1944 by John Mercer. It is a good way to end a good album. 'Things never are as bad as they seem. So dream, dream, dream.'

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## FISH CONT. FROM PG 12

real or potential competitors. Secondly, they have the same relationships with small plants and little villages throughout the region, and after a while all those petty profits begin to add up. The fish companies are still living in a mercantilist culture—you pay as little for it as possible when you buy it, and you charge as much as you can when you sell it.

These motives are important, but there is another which is the most crucial. The companies catch their food-fish with their off-shore dragger (or trawler) fleets, but what they catch is mostly dog food or chicken food. Unfortunately however, much of what they catch is fed to people. It is damaged in both the catching and the processing stages. Most of it is exported to the U.S. in frozen fish blocks which are used on defenseless consumers in prisons, hospitals and military institutions. The best quality fish is sold to individual consumers as packaged frozen fish.

It is the inshore industry that produces the high quality product, the fresh lobster, fresh haddock, cod, halibut and sole, the scallops, edible herring (sardines, kippers, solomon Grundy) and high quality smoked fish. Except for lobster, there is little investment in the marketing of these products outside of the region. When they are exported, they are sold as luxury items at prohibitive prices. Much of the inshore groundfish catch (cod and haddock) that is purchased by the big companies is mixed in with their off-shore catch to upgrade its quality. But it is the relatively low quality and high prices of the fish products put on American and central Canadian markets by the big companies that accounts in large part for the low consumer demand for fish foods from this region.

What we are describing can

be best termed a classic case of underdevelopment. A peculiar and unique combination of geographical and climatic factors makes the oceans immediately surrounding the Atlantic Provinces the richest and most varied fishing resource base in the world. Since the early 17th century mercantilist companies have been exploiting the resource as vigorously as their technologies would permit them. But in the period since the Second World War im-

inshore fishermen. The federal government pushed small companies together into big ones, and then pushed them and capitalized them to build dragger fleets and modern processing plants. But still today, with virtual monopoly control over the resource base, the companies in this region prefer a *compradon* role. They are promoting (together with the Nova Scotia and Newfoundland governments) "joint ventures" with foreign companies and some \$900 million investment



nense investment has been made in new methods of harvesting the fishery. The Russians, Poles, West Germans, Japanese, Cubans and others have invested literally billions in huge fleets of all-weather draggers, factory ships, research vessels and supply ships specifically to fish the Grand Banks and the adjacent grounds. The declaration by Canada of a 200 mile protected zone in January 1977 established effective control of the resource base at a point where it had been over-exploited to a critical degree. These are two aspects of underdevelopment: foreign dominance and extraction of primary resources, and the perhaps permanent distortion of the productivity of the resource base.

While foreigners were using and abusing the fishery, where were the Canadian capitalists who could take advantage of their easy access to the grounds to gain dominance over international markets? They were years behind in investing in the fishing industry and in new methods of production, apparently content to live off the exploitation of impoverished

in fleet building. It goes without saying that most of this money will come from outside Canada. The dominant fish companies in the region will promote further over-exploitation of the resource and continued foreign dominance. This behaviour is another basic aspect of underdevelopment.

And finally, there is the poverty and social marginality of the great majority of workers in the industry—seasonal and unskilled plant workers, crew members on the off-shore boats, and inshore fishermen. As well as being highly productive and highly exploited themselves, the latter constitute with their families the population base from which labour for other sectors of the industry are drawn.

To make any substantial improvement in their incomes, job security, and the stability of their way of life, workers in the industry must confront the realities of underdevelopment. There must be major conservation efforts to protect endangered stocks and bring them back to levels that will

support the overall industry in future. There must be considerable development of ecologically sound and economically viable fishing technologies, particularly in the off-shore industry. There must be substantial development of markets and of the facilities to get high quality and reasonably priced products to consumers in Europe and central North America.

All of these changes in concert represent the real

development of the industry, and all require investment of massive suppluses that historically have been drained out of the industry and out of the region. Capitalists in the industry and in the region have demonstrated clearly that they, like the foreign fish companies, have no real commitment to the balanced and long term development of the industry.

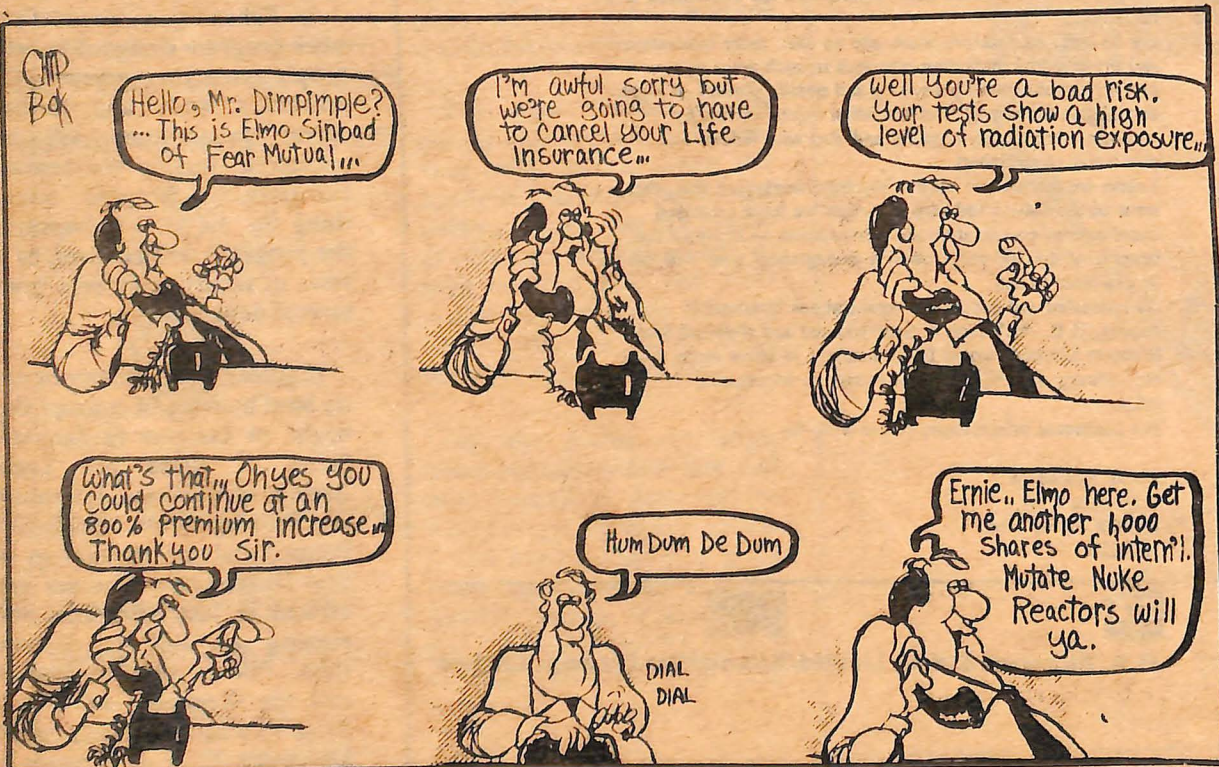
This brings us back to the Maritime Fishermen's Union. It is an organization, only of inshore fishermen, but it has been developing solid links with plant workers and off-shore crews. It began among Acadian fishermen in New Brunswick, and was a part of the struggle for community and cultural survival among the Acadians. But as the organization matured, the fishermen realized that the industry was structured on a regional basis, and that effective struggle either for economic goals or for

policy changes required solidarity among all inshore fishermen. The companies constantly play off one area against another, and the government has its favourite individuals and puppet organizations whom it "consults" on policy matters.

The MFU had its founding meeting in February of 1977 with a signed-up membership of nearly 900 boat owners and crew in New Brunswick. They are locked in a hard struggle to get legislative changes so that they can legally demand collective bargaining with the companies. But the union is also devoting a lot of its energies to organizing in Nova Scotia and P.E.I. They have established two new regional locals, and are having meetings with fishermen in all the major fishing areas this winter.

Everywhere the union encounters barriers to organization very similar to those I have described in the one community in eastern Nova Scotia. Organizing the "unorganizable" is not just a card-signing process: the fishermen must develop through struggle a clear knowledge of their actual productivity, of their non-marginality. They must be convinced in very concrete terms that unity and militant action can affect the overall underdevelopment of the industry (and thereby of the region). And they must be given a very tangible vision of what a developed industry would be like.

This is the work of the Maritime Fishermen's Union that is going on and which has met with significant successes at this early stage. The interest, the organizational base and the militant leadership are clearly there to be mobilized.



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# GALWAY PERFORMS WITH A.S.O

The Atlantic Symphony celebrates the New Year with two performances at the Rebecca Cohn Auditorium, Monday and Tuesday, January 8 and 9, 8:30 p.m., featuring one of the most magnetic personalities on the concert stage today.

Victor Yampolsky leads the ASO and "The King of the solid-gold flute" James Galway, in presentations of Mozart's showcase work for flute, the **G major Concerto for Flute and Orchestra**. Also featured are the ASO premier performances of Robert Turner's contemporary Canadian piece, **Symphony for Strings** and the highly popular **Symphony No. 2 in D major** by Sibelius.

For tickets contact the ASO Box Office, Dalhousie Arts Centre, weekdays 10:00-6:00, 424-3895.

James Galway is a rarity in the world of musicians. Flute players—or more elegantly, flautists—usually spend their careers in the woodwind sections of orchestras.

Jean-Pierre Rampal, the French virtuoso, is an exception; Herbie Mann, who plays jazz flute, is another. But neither could be described as a show business phenomenon, and that is what 38-year-old James Galway has become less than three years after abandoning the security of his first chair in the Berlin Philhar-

monic.

He has played to nothing but packed houses since embarking on a solo career, performing up to 120 concerts a season on four continents.

He has recorded eight albums, his first selling more than 75,000 copies in Britain alone—where 5,000 is considered a good sale for classical recordings. He is a regular guest on TV talk shows and has single-handedly doubled the sales of flutes in the U.K. while earning the ultimate pop-culture accolade: James Galway T-shirts were a big item in London last summer.

Given his remarkable energy and undeniable charisma, it is

no wonder that the London Times noted, "He is blessed with a seemingly inexhaustible capacity for bringing a smile to the lips or warming the heart of his audience in whatever music he plays."

Galway comes by his talent honestly—his father played the flute and his mother the piano—and he has achieved a great deal in a short period of time. In 1975 he left the Berlin Philharmonic Orchestra where he had been first solo flute for six years; he is currently Professor of Flute at the Eastman School of Music in Rochester, New York. Prior to the Berlin Philharmonic, he was principal flute with the

London Symphony and then the Royal Philharmonic Orchestra. He is also giving master classes in Great Britain which have drawn pupils from as far away as Japan. A full round of concert engagements takes Galway regularly to the important music centres in Europe, North America, Japan, Australia and South Africa. In Great Britain, he has formed the Galway Chamber Ensemble.

## PROGRAMME

The Atlantic Symphony  
VICTOR YAMPOLSKY,

Conductor

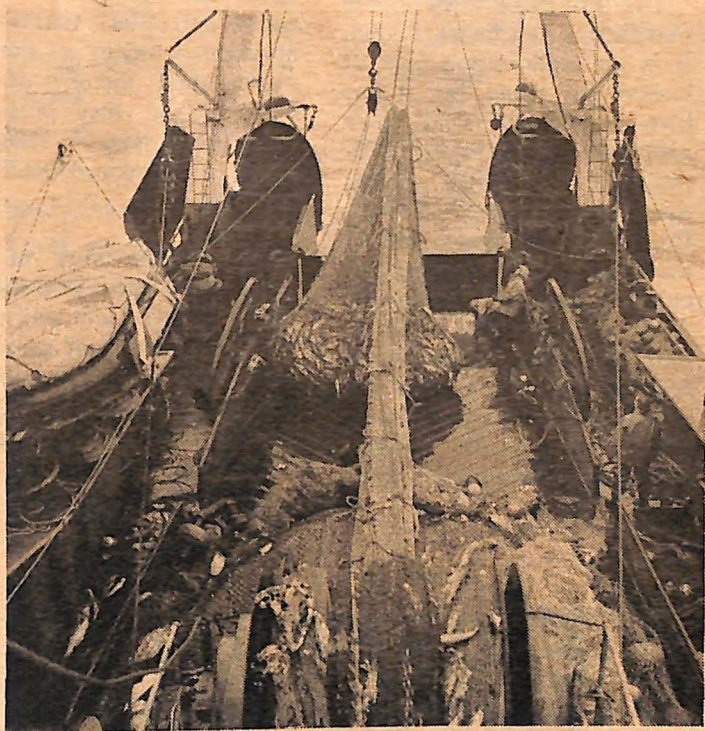
JAMES GALWAY, Flutist  
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Robert TURNER: Symphony  
for Strings

W.A. MOZART: Concerto for  
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Major

J. SIBELIUS: Symphony No. 2  
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## From Canada's oldest industry... a major new export opportunity



Canada has the opportunity to become the world's largest fish exporter. The federal government estimates that by 1985, the export value of Canadian fish products could amount to \$1.6 billion per year — almost double the current annual export value of iron ore.

Reaching this number will involve a number of challenges. For instance, it will mean exporting 90 per cent of the catch compared to about 75 per cent today. It will mean changes in catching and processing techniques to take advantage of new opportunities in overseas markets.

The trend to date is encouraging.

Between 1972 and 1977, the export value of Canadian fish products more than doubled from \$350.4 million to \$815.7 million per year.

A major factor in this growth has been successful international marketing by the Canadian fishery industry. However, the federal government has said that it is considering intervening in the marketing effort. Such statements are causing uncertainty when what we need are co-operation, coordination and consultation.

Federal government policies should be developed to encourage continued expansion of the private sector international marketing effort.

Government can enhance Canada's international marketing position by taking a skillful and exacting approach when negotiating access to foreign markets in return for foreign fishing rights in our 200-mile zone. Meaningful consultation by Canadian negotiators with representatives of the private sector before such negotiations are undertaken is a necessity.

For its part, the industry must take an even more innovative and professional marketing approach in such areas as new product development, packaging and quality control. It must consolidate the strengths of Canadian export brands by working more closely together and also with federal and provincial governments.

Unless we remove the uncertainty from marketing and other areas of the fishing industry — unless we have increased coordination, co-operation and consultation — many of the benefits of the 200-mile fisheries management zone will not be available to us.

As interested and concerned organizations involved in fishing, H.B. Nickerson & Sons Limited and National Sea Products Limited, would like Canadians to know more about our industry and the important economic opportunity it offers.

For additional information, please write to:

Ocean Resources  
P.O. Box 1700  
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H.B. Nickerson & Sons Limited/National Sea Products Limited



## COURSES ,CONT.

### FROM PAGE ONE

take Let's Write with Mrs. Mary Keane and Sr. Therese Moore at Saint Thomas More parish in Dartmouth beginning Tuesday, February 6, 9:30 to 11:30 a.m.

Books I through V of The Bible will be offered at the parish of Saint John Vianney in Lower Sackville starting Thursday, January 11. The program will be conducted by Prof. J. Barry Wheaton and will examine the earliest traditions of Israel in the Book of Genesis.

On campus, the Italian Circle, instruction in that language, continues for the fourth year with Lucian Bianchini. Lifestyles and Laws begins January 15 with Simon Guam. Sessions will examine the rights and responsibilities of adults and children in marriage, separation, divorce, common-law relationships, illegitimacy and adoption.

In February a special five-week program designed to help people assess their potential for university study and further career possibilities will be presented starting Wednesday, February 7. Entitled Something for me . . . university?, the program will be given by a team of faculty members from several departments.

Eighteen introductory or entry level half-credit courses also begin on campus in January. Some of these are Legal Aspects of Business; Literature and Writing; Man, Society and Politics and the Psychology of Sex Differences. Courses are offered in late afternoon and evening as well as daytime slots. For more information call the Registrar at Mount Saint Vincent University before December 22 or on January 2.



# KOFFMAN AT S.A.C. - JAN. 13



The Koffman Quintet are professionals who can improvise on any tune, no matter the style or mode. Together they fuse into the interlocking parts of a combo, which seems to function with a sort of sympathetic sixth sense. In one word, the band is "un-beatable".

Innovative: That is the only word which describes the work of multi-reedman Moe Koffman, Canada's best known jazz musician. Throughout his career and to this day Koffman has kept open musical ears, and when he plays today, you'll hear a tincture of pop, a drollop of the classics and a suggestion of rock mixed in with his sound. But still, no matter what the influences are, what comes out is unmistakable jazz, Koffman style.

Born in Toronto, Koffman was a teenage saxophone prodigy who later went off to the United States to work in big bands lead by the likes of Jimmy Dorsey and Charles Barnet. He studied flute in New York City and when he returned to Canada in the mid-fifties quickly gained a reputation as a peerless studio

musician who could play anything. Then in 1958 he wrote and recorded a simple riff which became a world wide best-seller: "Swinging Sheperd Blues".

Although "Sheperd" was an unprecedented success, and still remains Koffman's theme song, he was never one to rest on his laurels, and was soon involved in other things and other sounds. Koffman was one of the first to experiment with electronic woodwinds and to play two sax's at once, playing a type of R&B influenced jazz/rock; and in the early seventies he signed a recording agreement with GRT of Canada and made a series of recordings with a symphonic type orchestra which combined the compositions of classical composers such as Bach, Vivaldi, and Mozart with a jazz concetion and beat. Other discs have been built around the writings of the world's best jazz composers, including member-

of the Koffman Quintet.

Koffman has been a featured soloist with the Toronto Symphony Orchestra, and with the bands of Benny Goodman, Quincy Jones and Woody Herman at the Canadian National Exhibition. A veteran radio and TV performer, he has also played all over Canada. In the United States, Koffman has appeared on many TV shows including an appearance on the Johnny Carson Show.

In Toronto, the Koffman Quintet plays one week every month at the city's jazz mecca, George's Spaghetti House, where Koffman functions as music director. On record, or in person, Koffman, surrounded by the rest of his group, always turns out his version of gutsy, fluid jazz that is both satisfying and inimitable.

Moe Koffman will be performing at Mount Saint Vincent University on Saturday, January 13, at 8 p.m. Tickets are \$5.50 for Mount students, \$6.50 for the general public, and \$7.50 at the door.

## AT THE GALLERY

An exhibition of works on paper by seven young, western Canadian artists entitled **Paper Tigers** goes on display at Mount Saint Vincent University Art Gallery on Thursday, January 11 and **Contemporary Micmac Fibre Hangings** continues in the upstairs gallery, both until January 21.

**Paper Tigers** features the work of Beverly Biram, Tommie Gallie, Judith Lodge, Walter May, Lorraine Stephenson, David Thauberger and Nick Wade. The show is on view courtesy of the Dunlop Gallery, Regina.

The work consists of ink, watercolours and acrylics on paper, collages and hard-bound books with a fold-out page. The artists are from Alberta, Saskatchewan, British Columbia and Ontario and range in age from 24 to 32.

The **Contemporary Micmac Fibre Hangings** in the upstairs gallery are the work of four women from the Eskasoni Reserve in Cape Breton: Margaret Johnson, Patsy Dennis, Frances Paul and Phyllis Denny. Halifax textile artist Suzanne Swannie worked with the group to translate traditional designs into modern textiles for interiors.

The show consists of six pieces; four are silk hangings, lined with cotton. They use applique technique and bead quillwork found on the border of Micmac women's skirts as their basic design. The other two are basket panels: literally, basket weaving motif transferred to a plane surface.

All the pieces are large, about six feet by four feet and were created to decorate the school on the Eskasoni Reserve.

The Mount gallery is open seven days a week: Monday through Friday, 9 a.m. to 5 p.m.; Tuesday until 9 p.m. and weekends and holidays, noon to 5 p.m.



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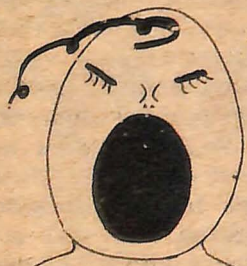


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# "His time has come"

The epic story of a young man who struggles against his destiny as "King of the Gypsies," the new Dino De Laurentiis presentation is a saga of three generations in a particularly violent and lawless gypsy family.

Filmed entirely on New York and New Jersey locations, the seven million dollar picture is produced by Frederico De Laurentiis and directed and written by Frank Pierson. "King of the Gypsies" is the third best-selling book by Peter Maas to be brought to the screen by Dino De Laurentiis, following "The Valachi Papers" and "Serpico."

Rooted in the 2,000-year-old traditions of a mysterious people, "King of the Gypsies" deals in questions of inexorable fate that suggest the Greek tragedies. Shakespeare dealt with a similar theme in "Henry the Fourth, Part 2," when he wrote: "Why doth the crown lie there upon his pillow / Being so troublesome a bedfellow?"

Fleshing out the characters is a large starring cast meticulously assembled over a period of months, listed alphabetically: Sterling Hayden, Judd Hirsch, Annette O'Toole, Annie Potts, Eric Roberts, Susan Sarandon, Brooke Shields and Shelley Winters.

Two of the actors worked

simultaneously on the Broadway stage while filming "King of the Gypsies"—Judd Hirsch in "Chapter Two" and Shelley Winters in "The Effect of Gamma Rays on Man-in-the-Moon Marigolds." Susan Sarandon and Brooke Shields previously played mother-and-daughter in Louis Malle's "Pretty Baby," also photographed by Sven Nykvist.

With some scenes like the gypsy encampment taking place 26 years ago, elaborate period research was needed, with particular attention to finding suitable automobiles including the fish-tail Cadillacs much favored by the Romany community.

To insure authenticity, retired New York Police Detective Eddie Coyne, who assisted Peter Maas with background for his book, served as the film's technical adviser. For 12 years, he served on the Bunco Squad as the force's expert on gypsy affairs. Coyne arranged many fruitful introductions with the gypsies for the main cast and crew preparing the project.

Another useful device proved to be a video cassette machine which was used for showings of screen tests and a collection of films on gypsy subjects.

Casting for "King of the Gypsies" was an exceptionally



difficult process due to the fact that most of the principal cast played members of the same family and physical resemblance was important for plausibility. For early scenes, it was necessary to find children and young performers to portray the leading players.

Annie Potts, playing a young gypsy woman, presents Eric Roberts with the medallion left him by his grandfather, in an attempt to convince him to accept his gypsy destiny in Paramount Pictures' "King of the Gypsies."

An exceptional group of collaborators was assembled by producer De Laurentiis for the key creative posts.

Two-time Oscar winner Gene Callahan was production designer and Anna Hill Johnstone the costume designer. Beginning in a more romantic mood, the film moves into gritty, realistic style as it comes down to the present time. "Ingmar Bergman's cameraman," Sven Nykvist, was cinematographer and an Oscar winner in his own right. Something of a celebration of Academy Award winners, director Frank Pierson has an Oscar and two nominations, while Shelley Winters holds two Oscars and two nominations, and film editor Paul Hirsch is a 1977 winner.

Choreographer of the original production of "Hair," Julie Arenal staged the dance movements. An original score was written by California guitarist David Grisman and arranged by John Carlini.

The author of the best-selling book, "King of the Gypsies," Peter Maas has previously written two successes which were turned into important films by Dino De Laurentiis, "Serpico" starring Al Pacino and "The Valachi Papers" with Charles Bronson.

"King of the Gypsies" is the first film to deal realistically with these mysterious people. Author Maas says that "with all the governmental and corporate prying into everybody's personal lives these days, I became fascinated at the thought of so many gypsies

living essentially as they had for hundreds of years, blithely escaping the massive surveillance and computerization that has been increasingly bugging the rest of us."

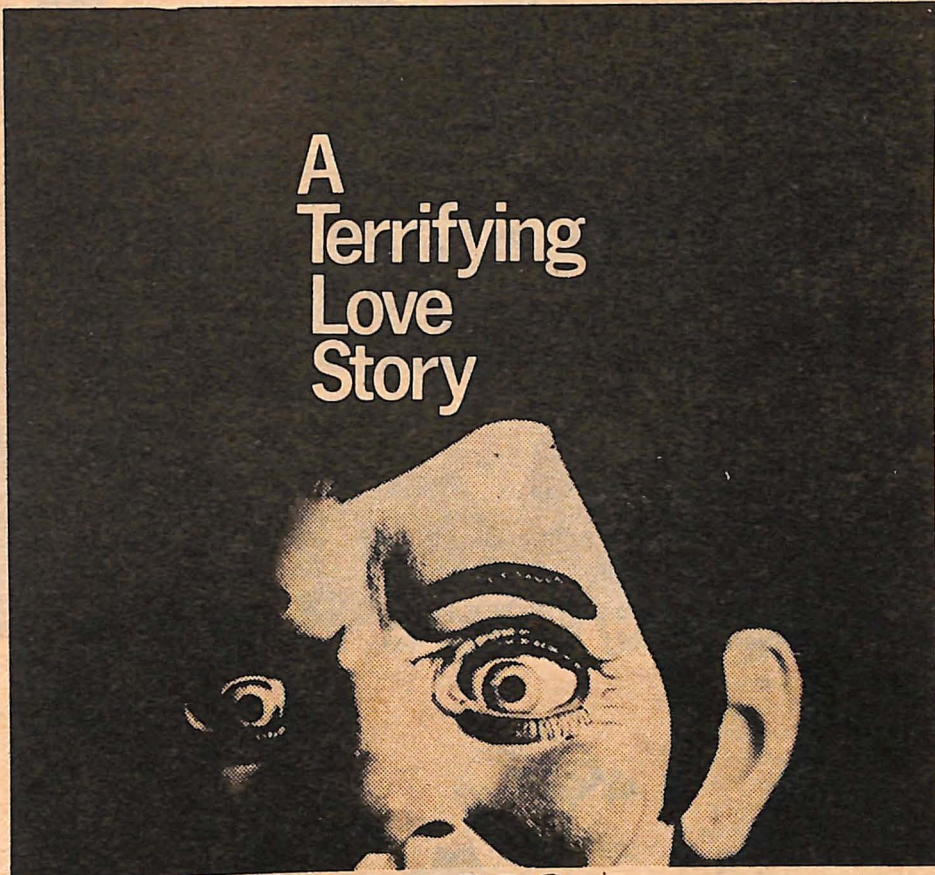
Avoiding the pressures of the 20th century, they struggle to retain their ancient lifestyle in a modern world. Their solutions to today's problems are often unexpected. Society finds it difficult understanding or anticipating them, falling back on stereotypes which ignore the fact that gypsies are good and bad like everybody else.

In "King of the Gypsies," we find people who settle their problems with a knife or a shotgun shell, where at the funeral of his grandfather, a young man kidnaps his 12-year-old sister soon before her marriage. There are gypsies here who sleep late in the morning, who don't send their children to school, whose women work while the men go to the racetrack and get drunk.

Many of these gypsies we admire and even envy. These are people busily celebrating their freedom, and who are sustained by their intense family ties. These are gypsies for whom "evasion is their tactic of survival . . . who treasure each moment as though it were gold. . . ."

We greet them with fear and fascination. Nobody knows who they are, yet there is some gypsy in all of us.

"Your time has come" to go and see "King of the Gypsies" playing now in Halifax.



## A Terrifying Love Story

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NOW PLAYING



# "Oliver's Story"

Motion picture audiences have responded to the cinematic search for love and romance since the early storefront days of the nickelodeons, through the fairytale ornateness of the great movie palaces, and right up to today's matter-of-fact duplex and triplex

be ended by death. And parents, who had for the most part lost the movie-going habit, returned to theatres to recapture some of the magic they had once felt in the movies of their youth and perhaps to vicariously experience the kind of love they had once dreamed

reawaken in him the zest for life he had once possessed. Then Oliver meets Marcie, whose humor and beauty succeed in breaking down the walls he has built around his feelings. The love he feels for Marcie leads him into taking emotional risks, and through

Far," "What's Up, Doc?" and "Barry Lyndon." On television, he starred in the popular nighttime serial, "Peyton Place."

In "Oliver's Story," Candice Bergen portrays Marcie. Ms. Bergen most recently starred in Lina Wertmuller's "The End of the World in Our Usual Bed in a Night Full of Rain." Her other film credits include "Carnal Knowledge," "The Wind

she won critical acclaim for her performance of the title role. She is also well remembered for her continuing role of Elizabeth Bellamy on the PBS limited series "Upstairs, Downstairs." On the London stage, Nicola Pagett starred in "Gaslight," "Butterflies Are Free," and "Yahoo" opposite Alec Guinness.

Ray Milland re-creates his original role of Mr. Barrett. Winner of the Academy Award, the New York Film Critics Award and the Cannes Film Festival Award for his performance as an alcoholic in "The Lost Weekend," Milland's many film credits include "The Jungle Princess," "The Major and the Minor," "Dial M for Murder," "Beau Geste," "The Uninvited," "The Thief" and "Love Story."

Edward Binns portrays Phil Cavalleri, Oliver's father-in-law. Binns has appeared on the screen in "Night Moves," "Lovin' Molly," "The Americanization of Emily," "Judgment at Nuremberg," "12 Angry Men" and "Patton." Meg Mundy is Mrs. Barrett. Seen on Broadway in "The Respectful Prostitute" and "Detective Story," she is familiar to television viewers as the bitchy mother-in-law on the daytime serial "The Doctors." Her most recent screen appearance was in "The Eyes of Laura Mars."

As Oliver's former college roommate, Charles Haid has his biggest film assignment to date. He was seen in "The Choirboys" and "Who'll Stop the Rain?" Swoosie Kurtz was seen in "First Love" and "Slap Shot." On the stage, she has earned critical acclaim for her performances in "Tartuffe" and "The History of the American Film."

For the romance lovers, "Oliver's Story" is a movie you must see. Playing now in Halifax. Take a package of kleenex along.



Ryan O'Neill grieves over the loss of his wife in Paramount Pictures' "Oliver's Story"

shopping center theatres. And no romantic film was so completely embraced by American audiences as was Paramount Pictures' "Love Story," which in 1970 touched a common nerve within a public then polarized by the war in Vietnam and disillusioned that the new sexual freedoms were no substitutes for deep commitment.

Students identified with the story of two young lovers whose idyllic relationship could only

of attaining in their own lives. "Oliver's Story," based on Erich Segal's best-selling novel, is the continuation of "Love Story." It begins with the funeral of Oliver Barrett's beloved wife, Jenny, and follows Oliver through the early days of his mourning when he cuts himself off from his emotions and buries himself in his law practice.

The young widower endures his friends' sympathy and good intentions as they try to

his relationship with her, he discovers not only his second chance for happiness, but also his third.

Ryan O'Neal re-creates his original role of Oliver Barrett IV in "Oliver's Story." For his portrayal of the young law student in "Love Story," O'Neal received an Academy Award nomination. He most recently has starred in "The Driver," and his starring roles have been in such films as "Paper Moon," "A Bridge Too

and the Lion," "Live for Life," "T.R. Baskin," "The Sand Pebbles" and "The Group."

Nicola Pagett plays Joanna, a furniture designer who is also involved with Oliver. Ms. Pagett is best known to American audiences for the PBS "Masterpiece Theatre" presentation of "Anna Karenina," in which

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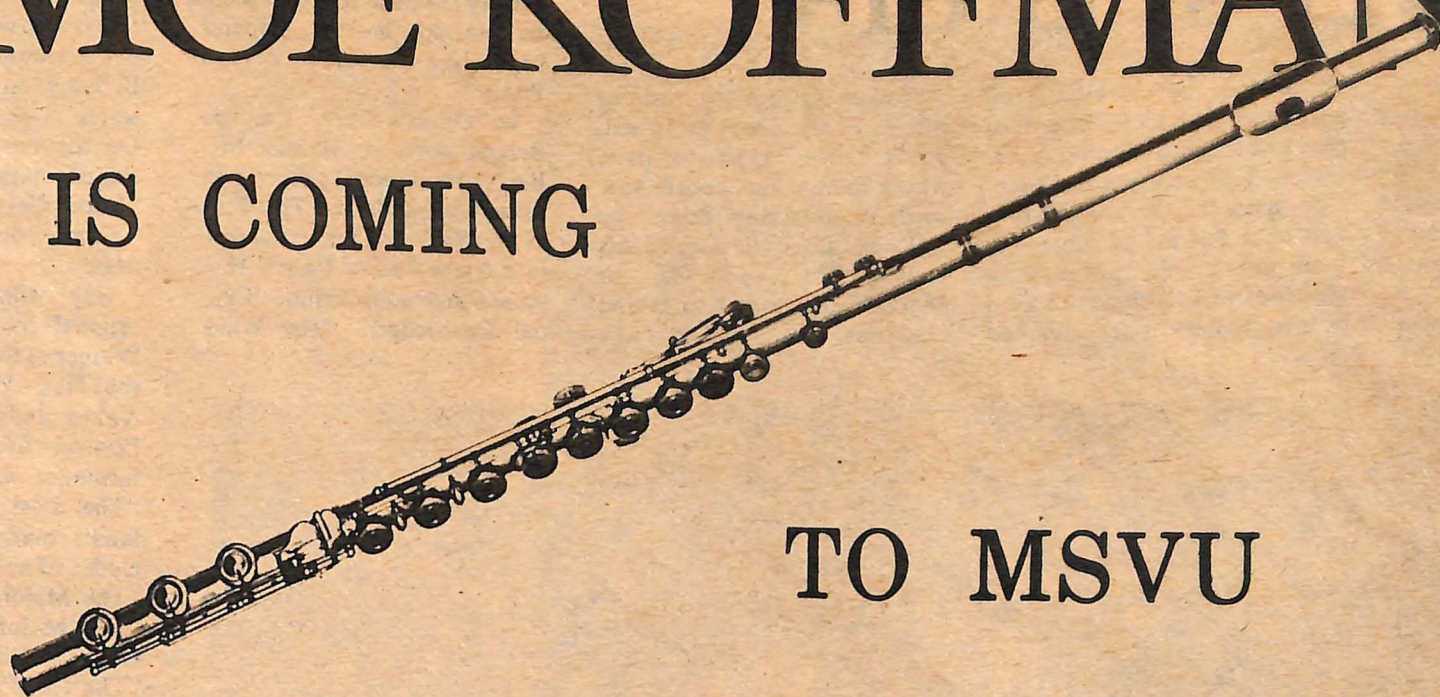
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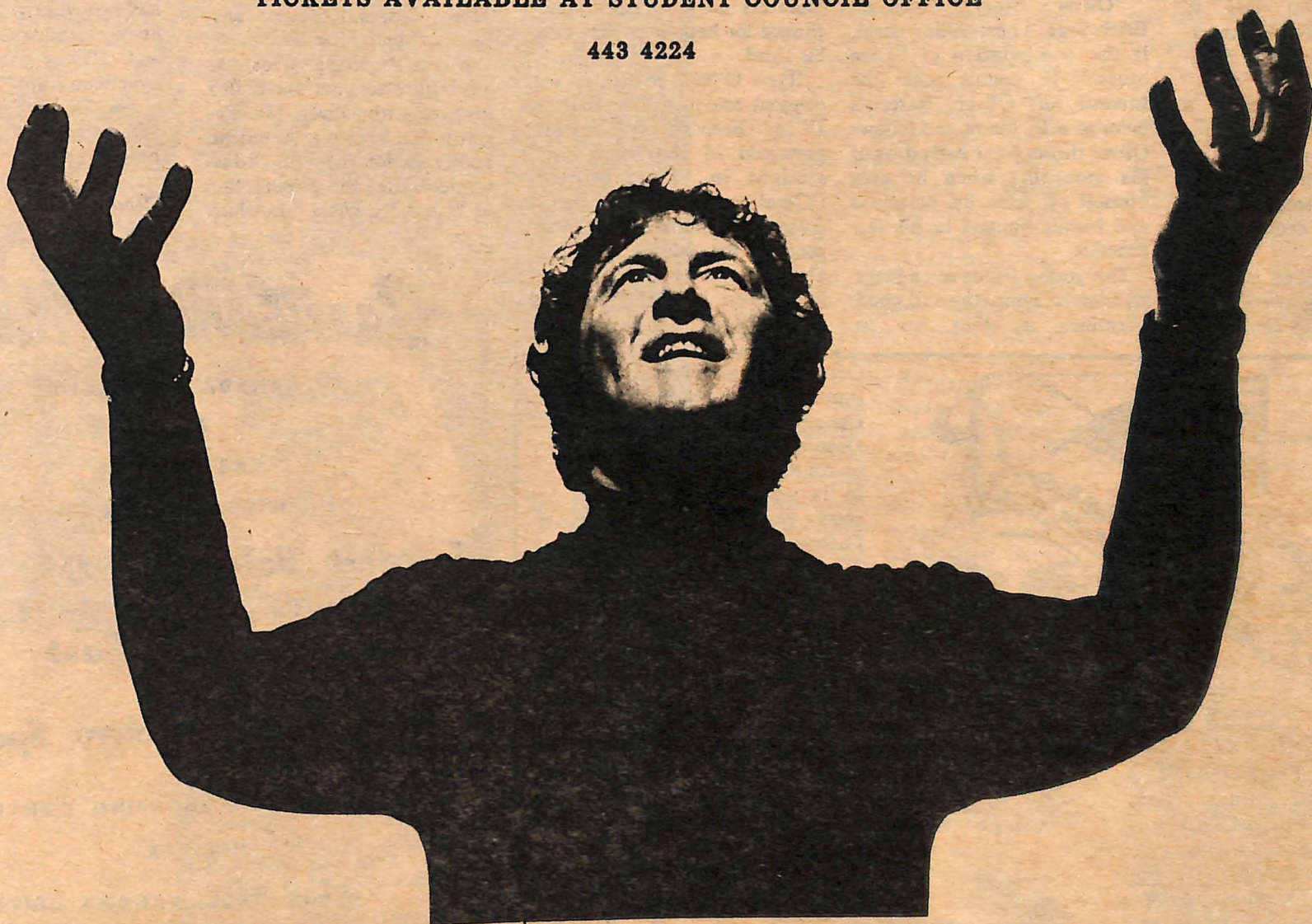
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