

The Backlash

A Column for the Politically Incorrect

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Jelliffe and the Squeakers

Nothing has proved the folk-wisdom of the proverb about the squeaky wheel getting the grease more in the last couple of decades than the women's movement. They have been squeaking relentlessly and greased regularly as a result. Here, however, the parallel ends. Wheels, when greased regularly, stop squeaking. Metal is reasonable. When it has no legitimate complaints, it no longer makes any noises. Unlike the women's movement.--George Jonas, Politically Incorrect

... the "politically correct" are trying (and succeeding) in turning the university from an institution devoted to the search for truth to a battleground where "truth" is a cynical power-grab for one's own self-interests. . . . The major danger with declaring one political view as "correct" is that in order to eliminate the possibility of other "incorrect" views, it can lead to dangerous extremes whereby what one originally intended to eradicate becomes the "correct" view itself: the promotion of tolerance becoming intolerance itself.--"The Backlash" (PC and the Cult of Intolerance, Jan. 16, 1992)

Friday, April 3 started off as what would be considered your typical day near the end of the semester: students were just finishing off their final classes and most were bogged down with "too much work and not enough time." Probably the last thing most students and professors would want at this stage of the semester would be to be dragged into campus politics. For many on this day that would be exactly what was to happen.

"Cannibal Women in the Avocado Jungle of Death" has become a fairly popular film within the Department of Sociology and Anthropology on campus. It has been shown at least twice in the last two years at Soc/Anth gatherings, and most who are active in Soc/Anth activities are aware of it, if not have seen it. For most it is regarded as a spoof, a spoof of male chauvinism, men, academics, anthropologists, Phil Donahue--and a spoof of women and feminism.

Apparently, for some, there are some things in society that just can't be spoofed. Fifth year sociology major Lisa Reiten found the film, upon her viewing, to be offensive. As such, it became the perfect group project for her Family Studies 452 course with Vaughn Jelliffe. Apparently, Professor Jelliffe came to agree with Lisa that the film was degrading to feminism and women.

It was this belief that led to alarm for Ms. Reiten when she heard that the movie was going to be shown that morning in Laurie LeClair's introductory anthropology class. She then called over one of the students and asked her when and where the movie was going to be shown. Armed with this information, Lisa Reiten sprung into action. She got a hold of Vaughn Jelliffe, philosophy professor Peter Trnka, and another woman whose identity is unknown. They then proceeded to the Robertson Library apparently intent on "correcting" some social injustice. Meanwhile, at room 110 of the Robertson Library, Laurie LeClair's class was in full swing, "Cannibal Women in the Avocado Jungle of Death" was being viewed. It was at 11:00 a.m. that a knock at the door was heard. At first Professor LeClair ignored the knocking, but after a student pointed it out to him he proceeded to answer the door.

He was greeted by Vaughn Jelliffe who introduced herself. She then went on to explain that she was concerned that this film was being shown because the film was degrading to women and feminists, etc. Professor LeClair then told her not to tell this to him, but to tell this to the class. What was to follow is probably the most embarrassing moment ever for the forces of political correctness at UPEI.

Laurie LeClair then walked into the room, turned off the VCR and the television and stood with his back to the wall. Professor Jelliffe and Lisa Reiten then came in while Peter Trnka and the other party involved remained outside the door.

Professor Jelliffe then stood at the front of the class, introduced herself, and then went into her spiel. "Many women [or people] in the university find this film offensive . . ." She then stated that she believed that many women in the class were no doubt offended by the film and would like to leave but felt pressured into staying.

At this stage professor LeClair then asked the class if they found the film offensive. The class said nothing.

Professor Jelliffe then continued but this time stu-