

ARTS

CHRY launches major fund raising drive.

By BASHIR PATEL
and HEATHER SANGSTER

Last October, after 16 years and plenty of headaches, CHRY (105.5 FM) received an FM licence. Now, a year later, North York's only community radio station will celebrate its first anniversary with what will be an annual, on-air fund raising drive. Fund Raising '88 begins at noon on Wednesday, September 21 and runs until midnight on Sunday October 2.

On October 13, 1987, CHRY was officially on the FM dial. For a year, it has covered both York University and North York community news, offered a diversified number of non-commercial and educational programmes, and maintained a low percentage of on-air advertising.

To continue providing the same quality format of the past year and to experiment with alternative programmes, CHRY needs additional funding.

The target for the drive is set at \$21,000, not a large amount considering that CHRY's annual budget for 1988-1989 is approximately \$140,000 (the amount that major Toronto radio stations spend on bumper stickers.) The money will go towards upkeep of the station while the publicity from the event will raise the profile of the station and increase its listening audience.

Additional phone lines have been installed at the station and will be tended for 19 hours a day. During their shows, announcers will promote the fund raising and explain the nature of community radio. Staff members have applied their vocal and instrumental talents to the task of promoting the station. Listeners will be serenaded by the flat dulcet tones of Music Director Ed Skira singing, "We want your mon-n-ey."

The staff is optimistic about the drive. According to Skira, hundreds of volunteers, local celebrities and others — "depending on who's in town that week" — will help out, along with some independent record labels who are donating records as giveaways for the pledges.

The response from the North York community has been overwhelming, and with the help of three full-time staff and more than 100

volunteers from the campus and North York, Programme Director Kaan Yigit feels that "The station is maintaining a tight ship."

It has not always been smooth sailing for CHRY. The station's first home was in the basement of Vanier College next to the laundry room. What the "station" lacked in resources, it made up for with its determined staff who successfully badgered York's administration for a suitable broadcasting space.

From the basement, Radio York moved to its present home at 258A Vanier College where it expanded to two studios and a newsroom. It remained a closed circuit station playing only to residences, common rooms, *Excalibur* offices, and dining halls, yet aspired to reach a larger audience. In order to get that audience, it was necessary to have a broadcasting license. In order to get that license, conditions at the station had to improve.

Using its resources to the fullest, Radio York acquired good, used equipment from a London radio station, held seminars led by professional broadcasters to help students develop their skills, updated their music library, and tightened the internal organization of station.

The improvements weren't good enough and further renovations meant more money. The '83-'84 Station Manager Jack Cales, initiated a student levy where a portion of students' fees financed the station. This levy helped considerably.

In 1985, Kaan Yigit and Station Manager, Mel Broitman, felt prepared to face the CRTC. It was possible to obtain a low powered FM license if they followed CRTC regulations. To guarantee approval, Radio York not only had to promise alternative programming but to serve the North York community.

In an effort to fulfill its commitments to both the local community, and the alternative music scene, CHRY is committed to playing not less than 30% Afro-Canadian, Afro-American, and Afro-Caribbean, and not less than 33% Canadian content. The broad range of music is reflected in programme names, including "Death Metal Up Your Kilt," "Cowgirl Radio," "Every Day I



ANDRE SOUJOURN

ONE OF THE VOICES OF JAM FACTOR: D.J. Extacy (shown) and his partner Mastermind are two of the many volunteers at CHRY.

Have the Blues," "Canadian Panorama," "Caribbean Crucible," and "Reggae in The Streets." The CRTC granted the license.

Pledges can be phoned in during the fund raising at 736-5656, or can be dropped off at the station.

Pledgers will be placed on CHRY's mailing list, and will receive a "pledge kit" and a programme guide every season. Pledgers contributing \$30 or more are entitled to a 100% cotton CHRY t-shirt. There will be lots of other prizes, including The

Shadowy Men Popcorn Record.

Volunteers are always needed at the station, especially during fund raising: interested individuals should attend the fund raising meeting in 109 Vanier on Thursday, September 15 at 6 pm or drop by the station.

Gargoyles in Winters Gallery

By TRACEY REID

What started as a dream has become a reality for Larry Streicher, a second year Master of Fine Arts student at York. Streicher claims that his work — which is being exhibited in the Winters Art Gallery until September 23 — is the result of a "very erotic, very bestial dream" he once had.

In the dream, someone told Streicher about a relationship he had with a dog, and how the puppies — born as a result — were divine. From the dream came "a burst of drawings" of gargoyle-like dogs.

The work entitled, "We Will Name This Place," features three gargoyle statues and a series of drawings. Streicher intended to mount the dogs on the outside of the building, but time grew short and problems

arose. The gargoyles were placed inside the gallery, jutting from the ceiling — "coming in for a landing," as Streicher put it. No effect was lost as the gargoyles themselves are beautiful.

While in Germany, Streicher saw vicious-looking gargoyles, acting as water spouts, on top of a church, though his are "kind of comical," "mutt-like" and "friendly, but trying to be vicious." Streicher explained that the church gargoyles struck him with the "powerful images of the heavens opening, rain pouring down, and dogs channelling water onto people below, away from the church." This image combined with the "mystical medium" from his dream, and Streicher knew that he had to build his own gargoyles.

The structure holding up the dogs is part of the overall installation. According to curator Robert Alton,

the ceiling has been taken apart so that "you can see the guts of the building, and it's pretty unappetizing up there." A wooden "X-frame" has been constructed and wedged between ceiling beams. Instead of drilling holes in the ceiling and diminishing the effect with nails and screws, the frame is free-standing. Because nothing seems to hold the gargoyles in place, it increases the threatening aspect of the installation.

Alton is still paranoid that they will fall, as one did during installation, taking the ceiling with them.

The gargoyles are, however, structurally sound. Although they seem to be made of stone, the dogs are actually made of paper pulp covered with wax, and weigh only 30 pounds. Each is hand-made, carved and

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