

POWER STUDY! York's Ron Bar-Yoseph piles up books for librarians to re-shelve, as he crams for exams in Scott Library.

JASON SCHWARTZ

Student health plan proposed

By NANCY PHILLIPS

York students may have a comprehensive health insurance plan by next September.

The CYSF is presently considering two Blue Cross plans which would include the cost of prescriptions, said President Tammy Hasselfeldt. Both plans would completely cover all drugs except preventative drugs, such as vaccines.

"A health plan is especially important now because the costs of drugs are getting incredibly high," said Hasselfeldt. She added that the CYSF

has been trying to get a student health plan for the past 10 years and she is pleased that this year it may finally happen.

Under either plan, Blue Cross would automatically pay for drugs when a student presents a subscriber's identification card. "This is a major advantage over other plans," said Hasselfeldt. Most health plans, she explained, require proof of payment before drug expenses are reimbursed.

Both plans also include partial coverage for naturopaths, psychologists, and chiropractors.

Hasselfeldt said that the only difference between the two plans is that one covers the cost of oral contraceptives. The cost of the plans would be about \$47 per student with the coverage of oral contraceptives, or \$33 without it.

The CYSF will decide between the options at a Council meeting December 6. Further details of the chosen plan will be released at that time.

Students will determine the fate of the plans at a referendum in March, to coincide with the annual CYSF elections.

Food services may face finance troubles

By JAMES HOGGETT

York's Food Services is headed toward some extremely difficult financial times.

Director of Housing and Food Service Norm Crandles explained that the 1988-89 operating budget figures indicate that for the first time in several years the Department will be unable to produce any surplus with which to continue its goal of reducing the cumulative Food Services deficit.

Instead, said Crandles, Food Services will experience a small overall deficit of \$20,000.

The current cumulative Food Services deficit stands at \$800,000 and, according to Crandles, has been reduced over the past 15 years from \$1.6 million.

Crandles explained the major cause for this year's deficit is the drastically reduced Return to University (RTU) funds under the contract with Marriott Corporation. RTU refers to the amount of money that the catering firm gives to the university, usually a certain percentage of the profits. Crandles explained that part of the problem originated when Beaver Foods' failed to perform profitably last year and was forced to withdraw from its contract. Subsequently, the terms of the one-year trial contract with Marriott Corporation has resulted in a

net reduction in RTU between \$125,000 and \$150,000.

"This loss of discretionary funds will seriously hurt us," Crandles said. "This money was going to be used for fixing up the dining halls which are in badly need of work as they are 20 years old, replacing the furniture and upgrading the kitchen facilities — including the purchasing of two new dishwashers which cost \$50,000 apiece."

"The long term factor is that sooner or later these things are going to have to be done," he explained. "The question is where is the money going to come from for this upgrading. Another source has to be found for these funds. But at this point in time I have no idea where."

The situation will only get worse, Crandles said. He explained that when the Student Centre opens in 1990, Central Square Cafeteria — the major source of funds for Food Services — will likely experience a loss in sales due to competition with the Centre's food court. He added that this reduction in sales will result in further reductions in the university's RTU.

Crandles said these developments drastically alter Food Services Financial position. He added, "It poses an interesting challenge for the future that will be pursued through the UFBS and other channels."

Divestment update

By ELAN KATTSIR

The York University Pension Fund (YUPF) has substantially reduced its investment in companies with South African interests, said a senior YUPF official last week.

William Small, Secretary to YUPF's Board of Trustees, told the YUPF last Thursday afternoon that the Fund's holdings in companies with South African connections has been reduced from 6.84 per cent in 1986 to .92 per cent or \$2,621,216.

The total amount in the Pension Fund, as of September 30, is \$284,569,216.

Divestment has been an ongoing issue since January 1986, when the York Divestment Committee (YDC) proposed that York Pension Funds

be pulled out of those companies which have holding in South Africa.

President Harry Arthurs and the York University Faculty and Staff Association were in favour of this motion. The proposal was also approved by the All University Pension Committee. But the issue had yet to be approved by the Board of Trustees, an eight-member committee of the Board of Governors.

In February 1986, the Trustees' concern over the legal implications of divestment was expressed by Small. He was concerned that if, as a result of the divesting funds, a loss of revenue occurs, beneficiaries against

cont'd to p. 7

INSIDE

BEYOND THE GREAT WALL: The experiences of a York grad who participated in the Bethune College Chinese exchange programme. Pages 8-9

THE TAIT CLASSIC: The basketball Yeowomen finished fourth in the Tait McKenzie Basketball Classic held last week. Page 10

FLYING HIGH: A York Dance grad solos in her latest effort entitled *Aviatrix*. Page 12

Education's new programme

By ANTONIA SWANN

Last August marked the beginning of the Faculty of Education's new Consecutive Teacher Education Programme.

The one year programme, which runs from August to June, qualifies graduates to teach in primary and junior divisions (up to grade six).

Dean of Education Andrew Effrat said the new programme gives students who are not sure of their ultimate career goals when entering university, a second opportunity to become a teacher upon finishing their BA. Instead of doing a BA and BEd at the same time, as in the well-established Concurrent Programme, the Consecutive Programme allows candidates to finish a BA first, and then focus completely on a Bachelor of Education.

There are presently 200 students enrolled in the Consecutive Programme, and 300 in the Concurrent Teacher Education Programme.

Effrat said a major advantage of the Consecutive Programme is that it will help to cope with the "anticipated teacher shortage due to the growth of school boards and numerous retirements in the teaching profession."

The Consecutive Programme stresses "equality of opportunity" and thereby differentiates itself from



ILLUSTRATION: TIM DANG

other Consecutive Programmes in Ontario, said Effrat. He added that the Faculty of Education believes in a more "holistic approach" when screening potential candidates. Grade point averages are important, but attracting candidates with extensive experience, and those from more non-traditional backgrounds is just as significant.

This emphasis has been successful, explained the Dean, as many visible minorities are enrolled.

One of the concerns of the Faculty of Education is to increase the number of males teaching at the primary and junior levels. Only about 10 per cent of recently graduated primary and junior level teachers in Ontario are male, said Effrat. He is pleased that about 20 -

25 per cent of the students in York's Consecutive Programme are males.

York's Consecutive Programme also differs from others in its emphasis on length of practical experience. Over the course of the programme, "there are about 100 days of practice teaching, which is much more extensive than most similar programmes in the province," said Effrat.

"This year and next, the Consecutive Teacher Education Programme will focus on the primary and junior levels," said the Dean. However, he said, it is possible the programme will eventually move into certain Intermediate/Senior areas."

For further information on the Consecutive Teacher Education Programme, contact the Faculty of Education, at 736-5001.

Question ENGINE

Question Engineers:
Sari Haber
Babak Amifeiz

Question #1

Last week CYSF's vice president David Gillinsky resigned — your feelings???



Student 1: Ms. Unknown
(a blond)

Q.1: Wasn't aware . . . didn't even hear about it . . . didn't even read *Excalibur*.

Q.2: No problem.

Question #2

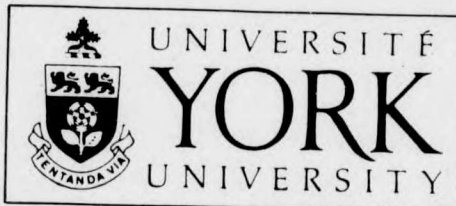
How do you feel about York Theatre students using a ten foot phallus to promote their latest production, UBU Unleashed???



Student 2: Mr. Unknown
(good looking guy with hat)

Q.1: CYSF has a weak government.

Q.2: Totally absurd!!!



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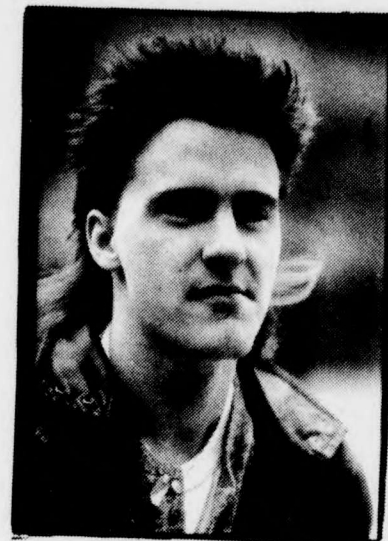
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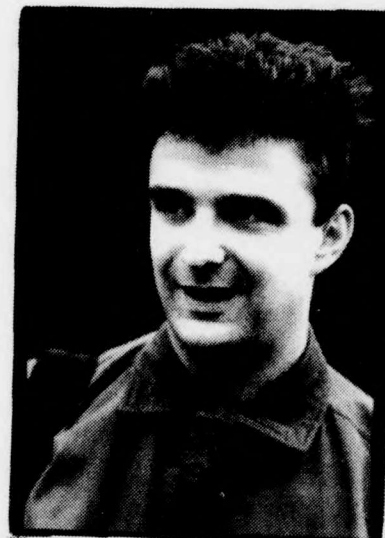
Office of Admissions
York University
West Office Building
4700 Keele Street
North York, Ontario M3J 1P3
(416) 736-5000



Student 3: David Huchvale
Political Science & Comm.
2nd year

Q.1: Fine job. Who reads the paper . . . everyone just reads the headlines . . . Who knows???

Q.2: No big fan of the arts students . . . as long as they don't get in my way!!!



Student 4: Harry Kandilas
Osgoode
5th Year

Q.1: Who is he?? I didn't even know he was the president!!

Q.2: Fine with me.

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Rationing student access

By NANCY PHILLIPS

In order to maintain the academic quality of their departments Mass Communications and Psychology are both considered mechanisms to ration access to their programmes.

The community was made aware of these proposed changes when the Faculty of Arts released its Academic Plan earlier this month. The plan was discussed in detail at a Faculty of Arts Council meeting last Monday.

In the plan, Dean Tom Traves stated that in order to meet faculty and student expectations for course selection, advising, and attention in the Mass Communication and Psychology departments, it would be necessary to ration access to their programmes.

"It is distressing to have to limit students' programme options in this fashion, but our commitment to

quality requires it for now," Traves states.

Mass Communications Coordinator Fred Fletcher said that enrolment in Mass Communications is expected to rise to 900 students in the next five years, unless controls

"students would be required to achieve a B average . . . in order to proceed to third year."

are implemented. He said financial considerations would make it impossible to hire enough full-time professors to meet this demand.

Mass Communications "has developed a scheme," said Fletcher, where "students would be required to achieve either a B in the core course, or a B average in the their

first two Mass Communications courses in order to proceed to third year." Currently a grade of C+ is required to continue in any Faculty of Arts honours programme.

Fletcher said that the new requirements will likely be in place by next September, but they "would not apply to anyone already in the programme."

Fletcher would also like to see more sections of the core Mass Communications course, or the establishment of a series of different core courses which, if created, would begin in two years.

Chair of Psychology Kathryn Koenig said her department has not formed a policy yet, but one will be set before the end of the academic year. She explained that the increasing enrolment in Psychology must be controlled as the department can't keep hiring professors.

Referenda guidelines drafted by committee initiated by White Paper

By GARRY MARR

A new committee has been established to formulate guidelines for University-wide referenda.

The committee — composed of CYSF President Tammy Hassfeldt, Glendon College Student Union President Jennifer Barratt, Graduate Students Association President Lee Wiggins, and Provost Tom Meininger — was formed to address President Arthurs' White Paper concern regarding the standards for the conduct of referenda on campus.

After meeting earlier this month, Hassfeldt, Barratt, and Wiggins met with Meininger last Thursday and presented him with a draft set of guidelines.

"The meeting went very well," said Meininger. "We have reached agreement on a substantial number of points. We should be completed

after two or three more sessions."

Both Hassfeldt and Barratt were pleased with the committee's inception and progress. "I am happy that a committee of this sort has been formed," Barrett said. "Referenda guidelines are needed. We never would have had the problems with *Excalibur* if referenda guidelines were in place."

Glendon students heavily protested against the manner in which *Excalibur* conducted its October 20 referendum, and eventually had all their ballots disqualified.

Hassfeldt said that a major point the committee discussed was the possibility of having a standing referenda committee — a student-run body that would be in charge of hiring a Chief Returning Officer and ensuring that referenda guidelines

were followed.

Other guidelines proposed included: The organization of open forums on upcoming referenda on both campuses by the question initiator, all recognized student governments must be informed about a referendum at least 21 days in advance, campaigning for referenda must start at least 14 days prior to voting, and insurance that advertising, ballots, and polling clerks be bilingual.

The committee will present its proposals to the Student Relations Committee early January.

Cliche of the Week

No Flies on Me — I'm alert; I'm functioning vigorously; I'm taking advantage of my opportunities. It is a farmer's image, drawing from the fact that flies settle more on a standing horse or cow than one that is moving briskly. The Detroit Free Press offered a definition in 1888: "There ain't no flies on him, signifies, that he is not quiet long enough for moss to grow on his heels, that he is wide awake." Even earlier there was the expression, "don't let flies stick on your heels," which appeared in an 1836 British publication.

Glendon comes to terms with CYSF

By GARRY MARR

The Glendon College Student Union (GCSU) and the Council of York Student Federation (CYSF) have agreed to a new working relationship.

After meeting early last week, CYSF President Tammy Hassfeldt and (CYSF) President Barratt finalized the terms of Glendon's new associate membership with the CYSF.

The agreement was initiated by President Harry Arthurs' Student Government reforms. Earlier this year, Arthurs' Student Government reforms eliminated the Trust Funds which existed between the CYSF and four colleges — Bethune, Osgoode, Calumet, and Glendon — and ordered each of these colleges to establish a formal relationship with the CYSF.

The major points of the agreement include: The CYSF will formally represent Glendon on issues common to all undergraduates; the President of the GCSU will sit on the CYSF

Constituency Committee — a body which addresses University-wide issues; Glendon will pay the CYSF \$1200 or 2 per cent of the total amount created when Glendon Full-Time Equivalent (FTE) students pay \$13.50 for Central Student services; and Glendon now reserves the right to have representation on a number of University committees, such as the Food Committee or the Smoking Policy Committee.

"I am very happy that Glendon is now an associate member of the CYSF," said Hassfeldt. "I hope the arrangement will facilitate greater co-operation and communication between the two councils."

"We finally have a clear definition of the relationship between the CYSF and the GCSU," said Barratt. "We now formally recognize what the CYSF can and must do for us, but most significantly, we have remained essentially independent."

The new agreement will take effect as soon as it is passed by both councils.

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EDITORIAL

Flying in the face of York's principles

It's a scene all too familiar to Psychology majors. You walk into a packed classroom at the beginning of term with not a step — let alone a seat — to be found. For a course slated with a limit of 150, there's easily 200 students. The professor then informs the class that all unenrolled students in the course might as well leave. No one moves. And for the first three weeks students are scrambling to find a comfortable place to sit in order to properly hear the lecture.

And then the lecture ends. Students immediately crowd the departing professor with the faint hope of getting the course director's signature, which guarantees course enrolment. Some are successful, too many are not. By mid-October though, the class is back at its original maximum capacity, a number which in many cases is far too high.

The current philosophy behind the liberal arts education is based on accessibility: offer the students a number of diverse course, and give them the freedom to determine their course of study. It was no coincidence that this philosophy was borne out of the '60s, a time when post secondary institutions had a seemingly never-ending supply of government funds.

In the '80s, the story of university underfunding is all too well-known. The government policy of allowing any student with a 60 per cent average an opportunity to get a university education is now a pipe dream. Accessibility is itself slowly becoming a myth. And the entire accessibility philosophy upon which York was founded is ironically one of the major causes for the deteriorating quality of education in this university.

Earlier this month, the Faculty of Arts released its academic plan which among other things announced that the Faculty intends to ration access to the Mass Communications and Psychology Departments. In essence, it's a step which flies in the face of York's founding principles. Unfortunately, the Faculty has no choice.

Unrestrained access to the Mass communications and Psychology Departments have punished these programmes. As the faculty of Arts Dean Tom Traves stated, the programme's current resources do not "enable them to meet all of their faculty's and students' expectations for course selection, advising and attention." Essentially, the Faculty of Arts faces two options: maintain the status quo, or curb the number of people entering these programmes.

The Psychology Department has yet to formulate their policy. But Mass Communications Co-ordinator Fred Fletcher said that his Department has devised a scheme where students will require a B average in their core courses, or a B average in their first two Mass Communications courses in order to proceed into first year.

If this policy was implemented, a substantial number of Mass Communication students would be ineligible to proceed in the programme. But what about those students who have a genuine interest in the subject matter and not in gaining admissions to a professional programme? And what about those students that don't blossom until their third year?

While reality dictates the needs of such a move, the Faculty must still be sensitive to such circumstances. Hopefully, when the policy is implemented it will benefit the majority of students in these programmes.



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LETTERS

Prof's letter: unbecoming

Dear Sir,
I am writing in response to Professor Newman's letter to the Editor, "Misusing the American Flag."
Dear Professor:

I do not wish to discuss the Liberty Coalition but I wish to tell you that I thought your remarks were rather nasty and unbecoming of an Associate Professor of Political Science.

I will agree with you that the US flag is a symbol of the United States. That is about all I will agree with you on. The first major point I wish to disagree with is when you say, "free to choose, we might opt for some alternative economic system." Why do you say this? Why would the US opt for a different system? The one they have now is working very well indeed!

In your second point you stated that capitalism is so entrenched in the United States that we really have no choice but to accept it. Here you make your first big mistake. You forget that it is also a Democratic society, and in such a system the government reflects the peoples wishes. The US is capitalist because the people (voters) want it to be. A capitalist (read democratic) country can vote to "change its economic system" but non-capitalist countries cannot vote to change themselves into capitalist ones.

Your second mistake is in saying there are "problems concerning the nature of our freedom under conditions of inequality engendered by capitalism." This is simply not true! It sounds catchy and "progressive" but please spare me from rhetoric.

Finally, I do not see the Liberty Coalition abusing the American flag. They are not burning it, they are not pissing on it, and they are not tearing it apart. They are using it as a symbol. A symbol promoting the only viable socio-economic system in which we are free, have rights (also the right to change the system), and the pursuit of happiness.

Jerry Jorritsma

Who's that CHRY guy?

Dear Editor,
On the front page of the November 7 edition of *Excalibur* there is a picture of me, David Ackerman. I am flattered that you chose me for the cover of your paper, sharing space with Simon Reisman. No doubt it must have been your most popular issue to date.

The headline read "Doyle dispute sees light." Then below the photo the outline read "CHRY and John Doyle may settle their month-old dispute through a proposed mediation process." Nowhere is there a mention of my name. The conclusion one draws from this photo is that it is one of

John Doyle. I normally would not be bothered by this, except only yesterday I was mistaken for Doyle.

In future, please be more careful, you could offend someone.

I am, sir, your obedient servant,

David Ackerman

Pave a path to Stedman

To the Editor:
Why has the physical plant not paved the well-trod path between Stedman and Founders and the path between Petrie and the Gym?

John Buttrick
Economics

What about that money?

Dear Editor,
With all the recent attention given to the firing of CHRY's News Director, there has been no news about Radio York's well-publicized fund-raising drive.

As a member of the York community, I am anxious to know exactly how much money was pledged, how much as actually been collected and how that money is going to be spent. Does anybody know?

Yours,
Nancy Sperling-Rosen

e x c a l i b u r

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The civic-minded rhetoric surrounding reform

By RANDALL TERADA

The White Paper is here and the student populace of York University should take note: Student Unity and Spirit are on the agenda today, or so it seems; but once we brush aside all the civic-minded rhetoric of this agenda it soon reveals the structural support of a whoopee cushion. If enough pressure is applied it may emit some very embarrassing noises and the first embarrassing noise has been emitted from the office of Harry Arthurs and his geisha girl, Jim Lane, who giggles with anticipation in his November 24 article, "Government 'Perestroika' and Osgoode." Not surprisingly, Lane makes some interesting and protracted points — and necessarily so since what succeeds flatulence comes about only with much more rigorous effort.

The characteristic imprint of Lane's article is that of an eager law student impatient to adopt the legalese to understand and fix any situation that he finds wanting.

Lane applauds the principal thrust of the President's reform as a "simple, more rational structure of student government." To this end he notes that the centralization of political power in the CYSF is a positive step toward ending the "intercine rivalries among student governments."

But is this really a fundamental change? Are the students' interests now to be better represented under President Arthurs' reforms? CYSF student administrators in the past have tended to be a faceless, nameless crew. Perhaps not ineffective — that would be too hasty a judgement considering that bureaucratic functions have to be overseen in any institution, but they definitely have been in large part disassociated from the general student body.

By this I don't mean that student politicians have been a snooty, stuck up bunch in general, but exactly the opposite — the student populous doesn't really seem to care that they

exist. But can students be blamed?

What is the necessary link between a university student's objective interests and his or her political representation on campus? Neither Arthurs, nor Lane, nor any of the usual laudatory remarks on the reforms have asked this question. In the present juncture, what is the student relationship to the university

"Not surprisingly, Lane makes some interesting and protracted points — and necessarily so since what succeeds flatulence comes about only with much more rigorous effort."

and what has become of the university's role in society? These larger questions must be asked and considered before deeming to speak on behalf of the student population, let alone structuring a "student" government that is responsive to their needs.

In his article Lane does not seek to examine the foundations, but merely rearranges the table setting, and confirms that the appearance of President Arthurs' reforms are acceptable, which is exactly what the White Paper deals with — appearances, an impressionistic feeling of what would better work, of what would better suit the students' needs. To this extent, what is the crux of Lane's argument? And what does he consider crucial in transforming York University from what he calls "the parking lot motif" to a more vibrant setting?

Lane states, "students and their elected representatives must be prepared to create a new attitude to accompany the realigned system." A new attitude! in the general course of debate a "new attitude" is not a forehead-slapping, original proposition.

The general student apathy concerning Arthurs' reforms and student elections in general will not be reversed by describing the necessity of a "new attitude." A new attitude is not as simple as the Coors beer commercial that espouses it. Ideas don't float around in the air, suddenly grasped because Lane considers it necessary. In Romper Room when the teacher wants them to think differently she gets them to put on their "thinking caps." Unfortunately life just isn't so easy.

But nobody has told Lane who holds that, by nature of their curriculum, those best positioned to hand out the thinking caps — like so much free cotton candy at a country fair — are the students at Osgoode Law School! They can teach by example, he implies.

Like the couple watching *Wheel of Fortune* and the husband suddenly pointing to Vanna White and saying, "Geez, why can't you be like that?" Lane posits Ogoode as the model, the perfect state of mind that can be exported for self-improvement.

"But consider for a moment the case of my faculty, Osgoode." He states, "Osgoode's successful experience with student involvement likely cannot be replicated by the other York colleges. We are unique among undergraduate faculties at York..." Yes, the law faculty is unique in a certain sense but not how Lane sees it. This uniqueness stems from the socio-economic tangent that law students ride immediately upon graduation, something which the majority of York students do not share.

Thus the uniqueness of the law faculty at Osgoode does not stem from any internal relationship they have inside York University, though Lane insists that it is precisely the homogeneity of having a shared experience of "surviving immersion in a vigorous academic programme" as if other students at York do not share a similar academic workload.

In the narrow sense Lane is right — nobody can deny that law students are a fairly homogenous group. But why they are unique among faculties at York has nothing to do with their academic workload but instead lies in their relationship outside the York University community.

Law students directly benefit from their strong empirical ties and practical experience in the working community, particularly in student-run legal aid clinics and articling. Their relationship to society and future employment opportunities is less opaque and more direct than many other students who graduate in the Arts and Social Sciences. Lane seems to overlook this factor which leads to many problematic assumptions when he perceives the attitude problem at York.

York is predominantly a social science university. Considering the current economic and political juncture we find ourselves in, the employment opportunities that exist for the number of anthropology,

"President Arthurs' reform package is inconsequential because of its inability to address the larger issues that really affect student life"

sociology, political science, psychology, communications, English, and philosophy students who graduate every year are extraordinarily thin.

Today the prevalent socio-economic factors are bound to provoke a certain anxiety in the student and these factors are also changing the role the university plays in society; this is why you don't see the Anthropology Students Association rolling around in the mud playing touch football in the middle of the afternoon. Lane thinks that by

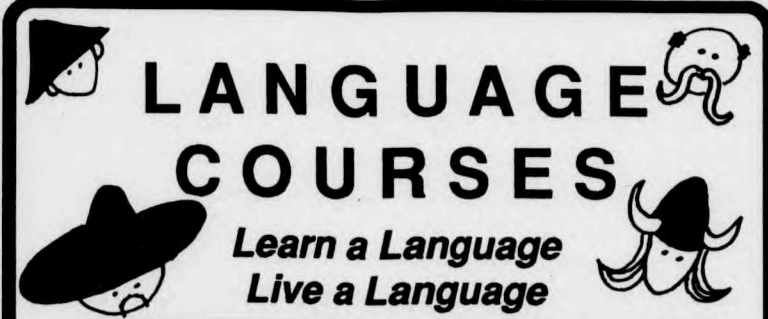
changing the structure of government, attitudes must follow suit. The majority of York students do not share his Richie Cunningham optimism.

York University does not exist in a vacuum. Students are bound to feel the effects of social dynamics which constrain their freedom of "attitude" and choice of occupation. In this regard Lane points out that a beneficial effect of the integration of Osgoode into the York community is the proposal of a Professional Students Association — for students studying "professional occupations," no doubt. His elitist paternalism as a cure for student alienation is clear, as he later states, "The new attitude we need must begin at the top." Attitude as trickle-down effect — no less a poignant example of Lane's supply-side egometrics.

Further on he states, "To achieve this, CYSF should ensure that meetings are conducted in a much more businesslike manner. Purely social interaction should take place elsewhere, perhaps through get-togethers at the end of meetings." This is silly. Lane sees the problem so transparently, figuring the mess York students find themselves in is purely of their own making, but nothing that a little anal-retentive camp counselling couldn't cure. "C'mon, guys, let's pull together — Malcolm, fix your tie!"

The rational kernel lodged within Lane is one of civic-minded simplicity, and if allowed to grow (when he graduates from Osgoode), we get one more lawyer and more legalese. His article is besmirched with a litany of empty, limp concepts like "greater interaction," "common goals," "shared experience," "common objectives," "sense of community," "quality of life," and, of course, "new attitude." Concepts not only found in Lane's article, but also in Royal Commission reports,

cont'd to p. 7



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DIRECTIONS

Published by the Office of Student Affairs, 124 Central Square, York University



YORK UNIVERSITY STUDENT MURALS AND SITE SPECIFIC INSTALLATIONS

1986-1988 Guide for a Walking Tour of the Campus

1. Michael Caines. 1988, a three panel construction, north entrance of Atkinson College. Title: "Themes from Big Cities"
2. Greg Patterson. 1988, a painted panel at the North entrance of Atkinson College. Title: "Wednesday March 8, 1962"
3. Damien McShane. 1987, two painted constructions, Southeast entrance to the Ross Building. Title: "Parallax"
4. Carl Tacon. 1986, two painted panels next to the Faculty Club, Ross Building. Title: "Memory of a Child"
5. Diane Gagne. 1986, painted panel, 8' x 8' opposite Southeast elevator Ross Building. Title: "Clearance"
6. Dariuz Krzeminski. 1988, gold-leaf installation at the South elevator, third floor Ross Building, near the Arts Office of Student Programs. Title: "Under Construction"
7. Daniella Wood. 1987, five panels with photoprints, hallway of Ross Building, beside the Copy Centre. Title: "Simius Re-produced."
8. Henry Mink. 1988, a photo-electric work for the Ross Building, Central Square Post Office. Title: "Electronic Library."
9. Irene Alatzaskis. 1988, metal relief mural, for the Ross Building hallway, next to the Language Lab. Title: "Deluge."
10. Irene Anita. 1988, two painted abstract panels, main corridor Ross Building, next to the Post Office area. Title: "Chance/Knowledge."

11. Wayne Emery. 1987, painted panel, Ross Building, northeast entrance. Title: "Worn Down and Re-Woven."
12. Barbara Joyette. 1986, three painted panels, Curtis Lecture Hall Southeast stairs, opposite the Credit Union. Title: "Waterfall."
13. Lyla Rye. 1988, drawing on panels, Curtis Lecture Hall, Southwest stairs, opposite the Credit Union. Titled: "Illusion Lost".
14. Wayne Emery. 1986, three panel painting, in the lobby of the Steacie Science Building. Title: "Messier Deep Sky Objects."
15. Janet Morton. 1988, scrap metal collage in the stairway outside Environmental Studies Lumbers Building. Title: "Patchworking."
16. Yutaka Kobayashi. 1988, a granite and steel sculpture, at the North entrance of McLaughlin College. Titled: "Unity".
17. Michael Longford. 1988, bronze and steel sculpture for the lobby of Bethune College. Title: "Ritual of Surgery."
18. Gu Xiong. 1988, a drawing on panels, sponsored by the Provost Title: "Clouds and River".
19. Scott Farndon. 1986, three painted panels for the Founders College Common Room. Title: "Exile and The Kingdom."
20. Janet Morton. 1987, three painted panels for the Founders/Vanier Cafeteria ramp. Title: "Rock, Paper, Scissors."
21. Stephen Harland. 1987, painted steel wall construction on the ramp to Winters/McLaughlin Cafeteria. Title: "Tentanda Via."
22. Peter Fyfe. 1986, painted installation in the West stairwell of Vanier College. Title: "Culture Boxes."

For further information please contact Professor Bruce Parsons, Visual Arts, 736-5187, Ext. 7429.

Student Art Competition for Mural and Site Specific Installations at York University

Prizes: \$5,000 for a commission for the new Student Centre Building and three awards of \$1,000 for locations in the Ross Building and in the Colleges. \$1,000 Provost's prize for outstanding proposal. This competition is open to all York undergraduate and graduate level students working in Painting, Sculpture, Photography, Mixed Media and Design.

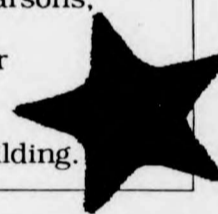
Deadline for submissions: Tuesday, February 21, 1989, 3 - 5 p.m. (after reading week) at the Fine Arts Faculty Common Room, 2nd floor.

Application forms are available at the CYSF Office, the Office of Student Affairs (124 Central Square) and the Visual Arts Office in the Fine Arts Building. A list of the sites of the previous winners is also available.

Information/slide lectures: "Problems of Mural Design and Other Site Specific Art Work" with Professor Bruce Parsons, York Visual Arts:

Wednesday, December 6, 1988, or Thursday, January 10, 1989.

Both lectures will be held at 4 p.m. in room 312, Fine Arts Building.



Equity and Access: A Forum for Black, Asian and Native Women at York

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Registration forms are available at the Community Relations Office, Suite A, West Office Building, and the Office of Student Affairs, 124 Central Square. For more information please call 736-5010.

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FEELING "DOWN" CAN HAPPEN TO ANYONE

Mood changes are quite normal and can stem from coping with the daily problems and worries of life. When mood changes become so extreme that they can't be shaken off, then what otherwise could be a simple case of the blues can become a problem. A common sign of depression is a change in everyday normal spirits and approach to life. Look for these changes:

- inability to make decisions
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- anxiety
- physical upsets
- extreme preoccupation with the past
- gloomy, pessimistic mood
- sadness and crying spells

There is no question that the lifestyle and habits we acquire have an impact on our mental health. Try to face problems and deal with them. Pushing them to one side can build up an emotional burden that can become very difficult to bear. Also recognize that, in certain circumstances, feeling depressed is normal and has to be worked through. People who set a heavy pace in their lives need to learn to relax. Our systems can't keep up with steady pressure indefinitely without problems.

For more information, contact the Counselling and Development Centre. B.S.B. room 145, 736-5297.

This information was compiled from a pamphlet of the Ontario Ministry of Health.

SPRING 1989 CONVOCATION ANNOUNCEMENT

A reminder to students who expect to graduate in the Spring of 1989 that you must complete a request to graduate form in your Office of Student Programmes.

Below is a list of deadline dates of the Faculties to apply to graduate next Spring:

The Faculty of Admin. Studies ..	March 10, 1989
The Faculty of Arts	December 22, 1988
Atkinson College	January 28, 1989
Glendon College	January 31, 1989
The Faculty of Science	January 27, 1989

The Faculties of Education, Fine Arts, Graduate Studies and the Osgoode Hall Law School do not require a written request to graduate.

We've Moved!

As of December 12, 1988, the Convocation Office will be located on the second floor of the Curtis Lecture Halls, rooms 205 and 219. Diplomas and other convocation information may be obtained in the new location. The telephone number is 736-5138.

PLEASE NOTE:

Due to the relocation of the Career & Placement Centre Resource Library and the establishment of a new information area for student placement, library resources will not be available from December 2, 1988, until January 2, 1989. Access to Employer Binders and Job Boards will be maintained.



This being the last "Directions" page of 1988, the staff at the Office of Student Affairs want to wish all of you the best on your upcoming exams and...

**A VERY MERRY
HOLIDAY SEASON**



Divestment

cont'd from p. 1

the move could legally sue the Board of Trustees. After obtaining legal advice in May 1986, the trustees decided not to divest holdings in South Africa.

Since then, however, the percentage YPF funds invested in South Africa has significantly declined.

"It wasn't necessarily a financial judgement call on our part," Small said. "The bulk of the change has taken place because companies with

interests in South Africa have discontinued their operations there. Its part of a wider general business community trend."

Stevenson, ex-chair of the YDC was pleased with YUPF's progress, but added, "although the Pension Fund is in effect divested, we hoped that the Trustees would have moved in advance (of business community trend toward divestment)."

He added that he is still concerned that some Pension Funds are still invested in companies with South African interests.

Small said that the Trustees are "doing the best they can" to com-

plete the divestment process. He explained that a total withdrawal of these funds is contingent on two factors. Either companies that the YUPF has invested in remove their South African interests, or the provincial government passes proposed legislation (Bill 9) which would enable the trustees to dispose of their investments in companies with South African investments, while being protected from any potential lawsuits.

The Bill has had one reading and the Board of Trustees is awaiting the government's decision before proceeding any further.

Reform questions still unanswered

cont'd from p. 5

political speeches, and other flacid texts that communicate nothing.

In reducing everything to the evanescent idea of an attitude problem, Lané does not provide us with any critical insight but only generates the predictable laudatory comments expected of a favourite son.

It's definitely not an attitude problem. University students across Canada must act and react to larger social and economic forces that place them, especially those in the social sciences and Fine Arts, in tenuous positions for securing employment in their select fields. This in turn reflects upon their personal stance toward university life.

Compare the attitudes of students in the mid-'60s to attitudes in the recession-plagued '80s. Is the university the sole container for student interests both long- and short-term? Or do these outside social pressures emphasize over and over again the conservative tendency that university life is merely a *transitional stage* in a student's career and that the larger battle to be waged is "out there."

Here I am only extending Lane's pragmatic instrumental reasoning to its logical conclusion. If student government is to be structured upon a more rational, pragmatic premise, what are necessarily the constraints that make it only an affair between students and their individual attitudes toward their representatives?

There are no such constraints. The university no longer acts as a unifying structure, the sole container of a student's perceptive and practical orientation. It has become subsumed under a larger social sphere and this is precisely the tension that today's university student feels most acutely.

Unlike students whose structural niche is to interpret law statutes, a fairly positivist state function, other social science graduates face a future less *necessary and structured*. Rarely do you find senior and junior partners in a sociology firm. The

same goes for many other social sciences where society beckons them only indirectly and faintly, and thus a constant battle with uncertainty and anxiety must be waged.

The dominant neo-conservative mood realizes itself in "practical" institutions that pertain to the here-and-how concreteness of everyday experience. University education is then seen strictly as a meal ticket, and its relation to society turns instrumental and technocratic. A review of research grants to York University confirms this.

Lané's mindset sees a potential homogeneity everywhere. His "new attitude" will spring from a more conscientious bureaucratic elite who can possibly reach out and touch students safely in a centred subjectivity, contained within the university which becomes a second home.

Lané seeks to tap into the idyllic 1950s and copy their sense of fraternity: of school letters, powder blue crew neck sweaters, and toga parties. But Frank Sinatra's voice has since turned to sand and Doris Day got pregnant. Yes, we make our own history, Mr. Lané, but not necessarily under conditions of our own choosing. The conditions today reflect a logic that sees the university function more and more as a sophisticated technical training centre, purging the arts and social sciences of any "mystical deviations."

Lané unreflectively hitches a ride with the Cunning of Reason that purges and reallocates just as much in its silent dispatches as in its instrumental thrusts. It is these lacunae that escape the attention of Lané. In large part, President Arthurs' reform package is inconsequential because of its inability to address the larger issues that really affect student life.

Rearranging the structures of bureaucracy, as he proposes, is likely to win kudos from close buddies and policy administrators. But had President Arthurs used his narrow and parochial framework more crea-

tively he could have just as well produced a White Paper promoting an on-campus dating service, which at least would have aroused more attention.

Student apathy toward the White Paper is less an indifference to York and how it is to operate, than a genuine concern about how the future is to unfold "out there." This is where a student's future is necessarily impelled, where one's objective interests lie. The necessary link between these interests and his or her campus political representation has not been dealt with, due to a fetish for more efficient structures of centralized paper-pushing. This is a shame.

York University still has the capacity to be a vibrant institution, due in large part to its relative youth — meaning that generations and traditions of the dead do not impress upon us a totalizing straightjacket conformity which have rendered many other universities — particularly that "other" university — so staid and predictable.

If the same fate is not to befall York then not only must answers be sought, but questions too must be sought for the so-called immediately-presentable-answers. It is a two-way process. This is what makes for progress, for a cutting edge that students can relate and react to. These answers and questions have not been addressed, thus rendering the President's White Paper a nullity, a non-event.

Excalibur encourages all readers to express their views on issues relevant to the York community. Opinion pieces do not necessarily reflect editorial positions. Submissions will be accepted at the discretion of the editor. Contact Adam in 111 Central Square or phone 736-5239 for more information.

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The Experiences beyond The great wall

By HEATHER SANGSTER

York graduate and musician Brian Morgan spent the last 10 months teaching at the Sichuan Foreign Language Institute in Chongqing, China, as part of a Bethune College exchange programme with Toronto's sister city. Morgan taught English composition and speech to a select group who would travel abroad for a year of study.

Morgan saw what few tourists would. He observed the differences between Chinese and Canadian educational and political systems. He was occasionally victimized by the powerful bureaucracy. And since Morgan performed his music regularly, he had frequent contact with reporters and the arts community.

He observed the influence that the West has on the Chinese — dubbed Shirley Temple movies were all the rage when he was there. Morgan also saw the power of the Chinese authorities to manipulate Western influence for their own prosperity.

Excalibur's Heather Sangster recently talked with Morgan about his experiences in China.

Excalibur: What was it like to teach in China?

Brian Morgan: Well, most of the initial training that I had in Canada wasn't too helpful in China. The students are very much used to a great "teacher-focus" kind of teaching environment. The whole idea of the Canadian system — where you go to university, you discuss, argue, and learn the development of an argument and critical skills — is really frowned upon. Those are the skills that they don't really have.

The problem that I often had was trying to reach a middle ground of what I was used to and what my students were used to. Because my students were going abroad, I had to prepare them for that kind of learning experience and build on their expectations of the Western classroom. I had to sit down everyday and create lessons to teach them to argue, to abstract new material and bring it together, to develop deductive and inductive kinds of reasoning processes.

Excal: What are students' living standards like compared to Canada?

BM: They were pathetic. They were restricted to one hot shower per week and living five or six to one dorm with no air conditioning in the summer, no heating in the winter. But, at the same time, they had two satellite dishes. I mean, all you had to do was run a cable from the dish to the other buildings but, no, they had two buildings side by side with two dishes. This kind of incredible waste on expensive, technical goods goes on all the time while your basic student needs are not met.

Excal: Is there a lot of "visible money"?

BM: It is well hidden. It's still kept under the table because people are very careful. That's part of their political tradition. They have a saying: "Fame portends a man like fattening to the pig." People with money are acutely aware that today's sanction of prosperity may be tomorrow's heresy. It is quite possible that those people who are quite ostentatious about their money may be the first people that are going to catch it.

Excal: What are the actual school conditions like for students?

BM: Well, there are a lot of pedagogical differences. My students have a fixed curriculum. It's not like they can say, "Well, I'm going to take this course and this course." Everyone takes all the same courses. There's no catering to individual need in education. They also have a lot of class time, they work hard, and they are very determined. They are really nice, eager students. But they have so many things working against them, it's atrocious.

Excal: What does their curriculum contain?

BM: They've got something called Intensive Reading where they read excerpts from books and, essentially,

York's Brian Morgan talks about education in China

they just deal with syntax. They look at things like, "What does this word mean? And what is the grammar structure being used? Rarely did they ever sit down and discuss what they read.

They looked at "cloze exercises" where you've got a bunch of words and then a blank and you've got to fill in the blanks with the four options that they give you. It's never reading to stimulate thoughts or ideas.

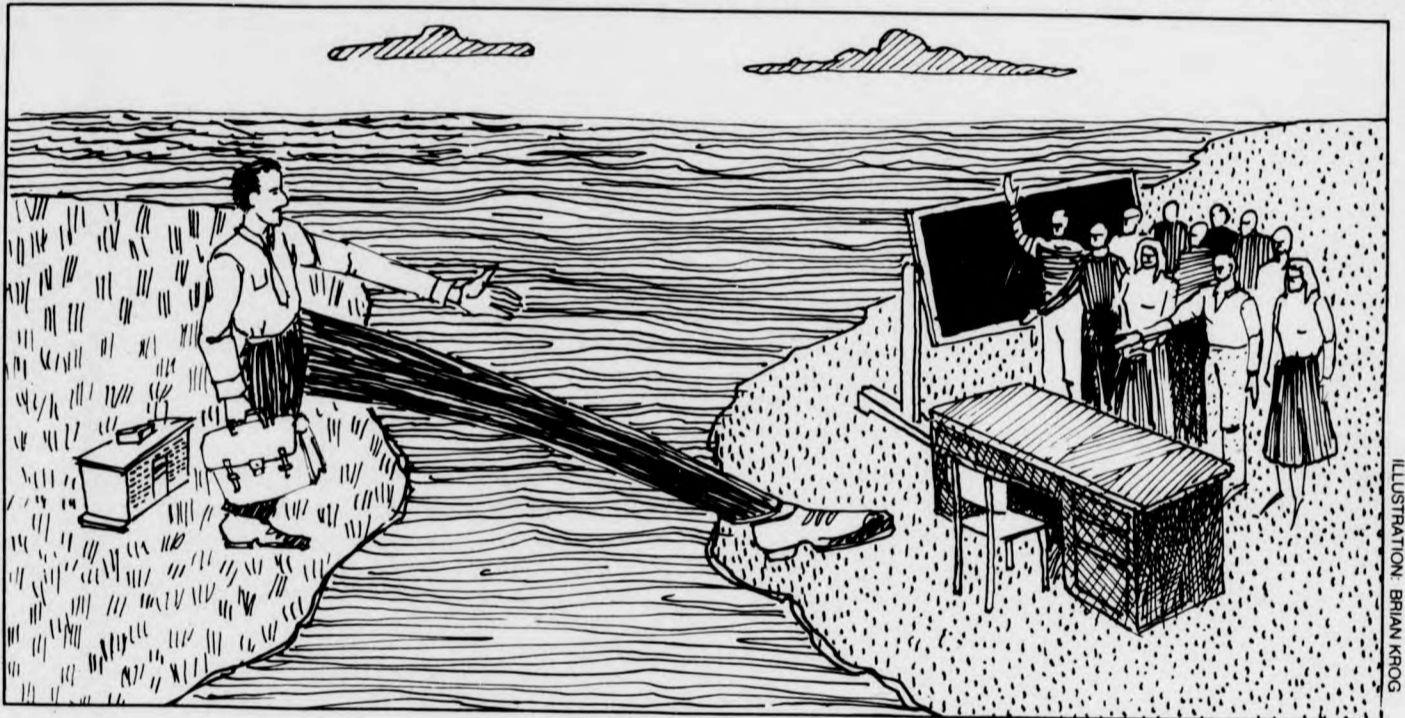
Listening is the same thing. It's not listening to stimulate or to abstract ideas and apply them to that situation, it's listening to check comprehension and vocabulary.

more important activities of your life is to maintain and enhance this public persona vis-à-vis other people. It's extremely complex. This whole notion of deception and lying, the evil lie, is not the same in that society as it is in Canada because often people are just following their code.

We put a lot of value on this notion of truthfulness, but that's just not the way it works in China. I got an essay from one of my students that was titled "When Chinese People Say No They Don't Mean It." The essay talked about the fact that Chinese people will say something that they don't mean and, in contrast, the student believed that foreigners do mean what they say. Other students have told me that they just want to be the gracious host and will say what you want to hear, even if they can't deliver. It's not much different here. This is one city where merit has little to do with status in this city.

Excal: Besides school, what else did you do?

BM: The Chinese are very interested in sports, so we put together a basketball team and we played the Chinese



Excal: How were you treated as a foreign teacher?

BM: We had a complex relationship with the Chinese teachers. The decision to hire us was met begrudgingly, and some people saw us as a waste of money. We were paid a lot of money compared to them and there was some animosity. Because our whole approach is different, some of the teachers were not confident in our ability to teach. I remember having a couple of incidents where foreign teachers often put us into tricky situations where we were made to look like donkeys. I remember, in particular, when a student came and told me they had raised the tuition in my class. What had happened was that the head of the department gave a speech to the students and said that the reason they had to raise tuition was because they had to pay foreign teachers — which is bullshit. Foreign experts, the highest teacher category in China, were all paid by the national government. So what that did was make us all scapegoats. An interesting incident happened to another teacher, and involves the fact that at that school, one couldn't fail. If you fail, you rewrite the exam until you pass. A teacher came to the head of the department and

and they loved it. We had huge crowds. We played soccer and volleyball too. We went downtown and to restaurants quite a bit, too, although there's not that much to do there. Very little is open to you. My song, "Lonely Room," describes what it's like to be a foreigner there. You have to be someone who can entertain yourself and be alone for a long time. We lost a lot of people. It's hard, especially if you are single. Your chance of a romantic liaison with a member of the community was very difficult. It is not encouraged at all. And there are various language and cultural differences that deter you. You lose that kind of intimacy and it's lonely.

In the last month that I was there they had just opened up a small café on campus. But, up until then, there was nowhere to go. If we were kind of lonely our Chinese friends would invite us over, but everytime we got together it was uncomfortable. I only had two friends that I could sit with and be comfortable. They could tell me what was on their mind and relax. Contact between the community and the foreign community was quite formal. I just think that it takes time.

I think that the Chinese are not like us, the way we try to force our relationships in terms of resolution between the sexes or friends — Are you my boy/girlfriend, friend, or what? The Chinese tend to start friendships slowly, and they endure a long time. For example, people go away to school for four years and then come back to their hometown and marry.

Excal: Are students influenced by Western culture?

BM: There are a lot of influences. Some from films. The movie *Break Dance* came to town and all of a sudden breakdancing was the latest craze. When something with a Western influence is in China, it's just embraced with a real fury. It's so unusual that, suddenly, they take it as their own. When they took a Shirley Temple movie and dubbed it in Chinese . . . Wow, it was a big hit. When they bring in Walt Disney once a week for a half hour, it becomes an icon of contemporary society. Donald Duck amplifiers and Mickey Mouse buttons everywhere.

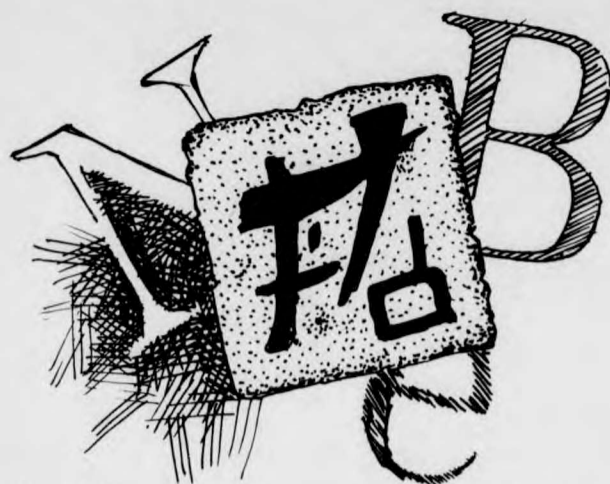
So we were all ready to go on this Sunday afternoon. I brought a translator and a percussionist with me and we

"The whole idea of the
Canadian system . . . is
really frowned upon."

said "This girl never came to class and failed the test miserably. I'm failing her. If you want to pass her, that is your decision, but I want to fail her. It's up to you."

The head of the department said, "But you can't fail her. Give her another test."

This kind of catch-22 situation is what the Chinese call "face." "Face" is one of the most important psychological and social constituents of relationships between the Chinese. There is a public persona and a private one, and so much of that is a currency, a personal currency. The perception others have of you is your value. So one of the



waited and waited, and no one ever came to pick us up. The person who organized this went there to find out what happened, and she said that no one would tell her anything. She said, "I think that someone didn't want you to play, and so — to save face — they didn't send a car to pick you up."

I guess the student council that sent the invitation didn't have enough money or the right connections to pull it off. Or someone higher up decided that they didn't need me there at that time.

But generally, the media was very good for me. After that newspaper article, I had people come up to me in the street and say, "Hi, you're Morgan. I love your music." I was famous in that city.

Excal: Did you meet other Chinese musicians?

BM: Yes. I met a flute player and a pianist. I really got a feel for what it's like to be a musician there. It's funny, but in many ways it's better to be an artist in China than in Toronto. The notion of an artist doing valuable work in the community, as a job, exists in China.

If you are accepted into the Academy of Arts and you have talent, you'll be given a job and a salary and respect. You are legitimate. You have to produce work and teach — that's your job. You're given a place to live, and the irony is that it is no different from anyone else's. You get the same apartment as the banker or the stockbroker next door.

The musicians I met were making their money from teaching. However, the nightclub scene is slowly starting up in China. There are dance bands in the big hotels in the big cities.

Excal: Has this travelling affected your music?

BM: Almost everything I've written recently has had to do with China. I plan to make it all into an album. I'm making a demo in two weeks and I have plans for a video — with footage I shot in China — to be made withing six months.

Excal: Do you plan to travel again soon?

BM: We'll see. When I travel, it helps me get a sense of Canada. I get a chance to appreciate what is Canadian. Right now I'm going to stay in Toronto. I'm confident that — given the chance — it'll work. I want to do something that no one else in Toronto is doing and I think that I have a body of material that will help me do that. It'll be sink or swim. Somebody has got to like it. My long term goals are modest. I'd like to be able to do the stuff that I write in a public forum. I'd like to be able to release, in some kind of permanent form, the material I'm doing and have the chance to perform publicly on a regular basis. I'm notoriously impatient, though. I want success now, or I'm leaving!

Excal: Do many students want to leave China?

BM: There are two groups who are really interested in leaving. First, the academy. It is really difficult to be an academic in China. Being an academic is a real privilege, yet academics are frowned upon. You can see why they would want to leave once you are in the university system. There is so little of your own input into what you teach. They are really restricted as to what they teach. If they do get to go abroad, they rarely get to contribute that knowledge of going abroad into the school system.

The second group that wants to get out, I would say, are women. They are in a very difficult situation. It's interesting that the highest percentage of mixed marriages in China are between foreign men and Chinese women and, almost certainly, these relationships are liasons that began in academic situations. That is the only way that would happen.

If you are a woman and an academic, you are less appealing to marry. To have a university degree marks a Chinese woman. It is rare for a Chinese man to marry a woman who not only makes more money than him, but who is smarter than him. She's not a desirable mate. Academic women have to narrow their field down to professors, often foreign professors. In fact, women are worse off now than they were before reforms. Because now, the economy is liberalized and the managers have more freedom to hire and fire.

Women are still viewed as people whose commitments to their jobs are secondary to their family and, therefore, will not be hired immediately. So, at least during the days of heightened egalitarianism, women were protected because that ideology took more of a precedent of equality that what's now become a more pragmatic approach to economy.

In the past, gender politics were never treated as an issue, because women's liberation was sort of subsumed into the emancipation of the workers. And now that the new pragmatism is coming out, the gender attitudes have

not changed. The changes that are occurring are archaic.

The new Chinese perception of women is that they need to learn better grooming. They need to learn more about fashion. And that's what's happening. As a composition teacher, I took certain liberties and I had my students write down what they couldn't say. What I discovered is that the biggest problem between men and women is their attitudes. One topic was "Do Women Have Difficulty Finding Good Positions in the Work Force?" Most of my answers were No, they just don't want to work, and I got that from a lot of women, too. You don't aspire to a whole lot because there's no chance of getting there. It's a big reinforcement. And, for those that do get somewhere, there's a lot of pressure against them.

A lot of discrimination exists there, too. In my class, 25 men and two women were selected to go abroad. Going abroad is the highest prestige and it was 10 to one, men to women. They younger women couldn't help but see this, and those who had aspirations were disappointed.

Excal: What resources are available to the students?

BM: York University has donated all sorts of books. Ironically, students aren't allowed to take out those books. They have so many restrictions on books that it is unbelievable. There is a Canadian Studies Library full of York books and none of the students can take them out.

The catch is that there is this symbiotic relationship between Western and Chinese universities. Western institutions like to think that they are contributing to a modern, liberalized society, so you've got people at York running programmes and they get caught up in the excitement of dealing with another culture. They like to feel that they are bridging the gap. People are full of idealism and refuse to deal with what is actually happening.

For example, books are just sitting in China collecting dust. *Maclean's* magazines are there, and students can't get to them. Why? Because, we get to maintain the façade that we are doing a lot of good things and are a Westernizing influence when, in reality, Chinese authorities are extremely intelligent and shrewd and manipulative, and they are making sure that none of our contributions threaten their status quo. They only want the goods that increase the material standard of living, not books with ideas.

Excal: Is this another example of "face"?

BM: Definitely. The Chinese don't want to publicly say, "We don't want to read your books" even though, in reality, the students aren't reading them. The other reality, of course, is that the people on this end refuse to see it. Things like funding and prestige get in the way. The prestige of having Chinese scholars and you together on campus in a photo, and tours of the city, is great. They get to present the façade of having expertise in diplomacy. It just feeds on itself. You can bring a lot of pressure on these people. It's just not happening, in Canada, anyway.

I met an American woman who had a super system. The American law schools hired an organization to send representatives to monitor what they give to Chinese law schools. I met the lady, and, boy, did she give the Chinese hell. They had given the school four computers that just sat in boxes. She went to the law school and threatened to cut off every last penny. Now that's guts. But you know what? The school listened to her. You'll talk to some people who say, "Oh, the inscrutable Chinese, we cannot deal with them," but that's not true. Here this woman was "monitoring."



She walked into the law school again and found out that they wanted a new photocopier. She discovered that they already had three or four that had broken down. Rather than have them fixed, they wanted to get a new one.

It's just like the satellite dishes. The problem is that a lot of people in charge of the exchange programmes aren't clear as to what is going on. The leaders have tremendous prestige yet, generally, they are people who have never actually worked in that environment, never have been to China, never worked there, never lived there. There were four or five exchange programmes at my school, and basically, we all had the same problem. None of our leaders had been there. When we called back to complain about situations, they were deaf to it. And we were also threatening to their position.

Excal: Did you have difficulty getting people's attention and finding places to play your music?

BM: Much to my surprise, it was really easy. It happened almost in my first week there. People found out that I was a singer and a musician-songwriter. And the kind of thing that I did was the kind of thing that they liked, so it snowballed quickly. Originally, the school approached me. They have a foreigners contest every year that is like the Gong Show.

They'd also have things like talent night and I'd go and play three or four songs. Before I knew it, enough people asked me to play an entire evening. It just took off. I was shocked — what a difference from Toronto. I put up one poster the night before a gig and there'd be 1,200-1,400 people that night. It was packed solid, absolutely attentive, dead silence. Here, you could put up 10,000 posters, and maybe 30 people show up and are completely indifferent unless someone has told them, "Hey, this guy is really good. You better go see him."

"They only want the goods that increase the material standard of living, not books with ideas."

Excal: What were your perceptions of the media in China?

BM: Again, some of the media treated me exceptionally well, and some were indifferent. It's just like here. Some people have the time, some don't. At the Chongqing radio station I was treated royally. I really had the run of the place. I was able to use a 24-track recording studio and my tapes were played at a couple of other stations. I really had a good friendship with a couple of the engineers there. I did a couple of interviews that went very well.

Excal: Did you experience any distortion within the Chinese media?

BM: Yes. The time gap between my interview with the newspaper and the actual publication of the article was four months. That's interesting that it took so long to be published in a daily paper. But the time span, I'm sure, had a lot to do with the content.

Another experience that I had was with an interviewer who was taping our conversation. He asked me about popular music in North America and I explained my views to him that it was mostly determined by record companies. An important aspect of our popular music is distribution — distribution controlled by companies who are out to make a profit.

Then I asked him about the situation in China with popular music and traditional music. He shut off the tape recorder and leaned over to me and explained that there is a real concern in China that pop music is being embraced by young people and that the authorities want to promote more traditional Chinese music. Their media doesn't conform to market pressures in the same way that ours does, but to other pressures — vague, political pressures.

There was a time when traditional music was seen as feudalistic. During the cultural revolution, you weren't allowed to play traditional opera — you had to play one of the operas that Mao's wife wrote. It's funny how things change. So, in a sense, the authorities are quite conservative. They're kind of nervous about things that they don't control, like tastes in popular culture.

On TV they have lip syncing contests and it's really popular. The winners are almost always the traditional opera singers — not the pop singers. You kind of wonder about the judges. However, the university has a talent night where there is *nothing* traditional represented on stage. You've got modern, impressionist dance, guys lip syncing to rock and roll, leather jackets, plays, and standup comedy, but nothing traditional. So if that's any indication, it doesn't gel with the lip syncing contest where the opera singer wins all the prizes.

The authorities are nervous about the consumerism that's taken hold and the loss of idealism. The party really feels that there is a lack of legitimacy in their social dominance. There've been so many reverberations in the system — campaigns, anti-campaigns, revolutions, anti-revolutions. The political leaders are here and then they're gone. The wise bureaucrat does nothing to get any attention. You do nothing because "a fat pig gets nervous."

Excal: Did the media restrain you in any way?

BM: Again, the concept of "face" surfaces. For example, my concerts at the law school. They could've put it on any night of the week but they insisted I play on a Friday night — the night that there was not only a dance, but a movie on campus. They didn't advertise me very well. I was a last-minute attraction. I still had a good crowd, but it wasn't full.

My other concert was packed and this one wasn't. You almost had the impression that "Gee, maybe they didn't really want a packed concert. They were just letting me play to be polite." The students wanted it but the authorities wanted to let me know that it wasn't that great an idea to play.

Another incident that I also found fascinating was when I received a written invitation from the teacher's college in Bei-Bei to perform at Arts Week at their final concert. That's like getting to play the final set at Mariposa. It was really an incredible honour. They sent a formal, gold-leaf invitation that said come perform and give a lecture on popular guitar. They promised to send a car to pick me up.

SPORTS

Basketball Yeowomen fourth at Tait Classic Tournament

By JACOB KATSMAN

It was university women's basketball at its best as the York Yeowomen hosted the ninth annual Tait McKenzie Basketball Classic.

York controlled their first game of the tournament against Windsor with strong defense and offensive rebounds. York led by 20 points at the half, but could not keep up the intensity throughout the game. Windsor came back in a losing effort as York prevailed 65-56.

In the second game York faced the fifth ranked Winnipeg Wesmen. A well-composed Wesmen team dominated the Yeowomen on the boards and from the perimeter. In the last ten minutes the Yeowomen lost their composure and allowed the Wesmen to run up a 23 point lead. The game ended in a 74-51 loss for York.

Head coach Bill Pangos attributed the loss of intensity to his team's youth. "Winnipeg is a tough team," said Pangos. "We still don't have enough experience in such 'cut throat' tournament play."

The loss to Winnipeg put York

into the bronze medal game against the Manitoba Bisons, last year's CIAU National Champions. The Bisons came off a disappointing 62-81 loss to the University of Toronto Blues to confront York for the bronze.

York's Tammy Naughton kept the Yeowomen close in the first half with strong drop-step moves inside to the basket. Michelle Sund swished a couple of outside shots to close a Manitoba ten point lead to 34-31 at half time.

In the second half it was all Manitoba. Bison Kim Bertholet became a one-woman demolition team. Bertholet, a member of the Canadian National team, was MVP at the '87-'88 National Championships. The Bisons exploited the Yeowomen defence and closed out York's bronze medal hopes with a 77-52 final.

"I couldn't believe our second half against Manitoba," said Pangos. "We had the opportunities to make it close, but the ball was rolling out of the Manitoba basket. But that's what happens; good teams make their own opportunities."

The York players had a simple explanation for their performance against Manitoba. "It was our rookies against their national team," said first year guard Tanya Philp.

"We didn't get the ball inside enough," added Tammy Naughton who led the Yeowomen with 22 points.

As a result the Yeowomen had to settle for a respectable fourth-place finish. Shining for the Yeowomen was Michelle Sund, selected to the tournament MVP team.

Considering that the Yeowomen team is comprised mainly of rookies, the coaching staff was satisfied with the team's performance. "I'm very proud of our girls," said assistant coach Al Scragg. "We're just learning."

Pangos said that it was a good experience to play nationally ranked teams at this time of year, and that a month's rest will put his team into the right frame of mind for regular season play.

The tournament wrapped up on Sunday with the U of T - Winnipeg final. The Blues went on to capture the gold medal with a 68-63 victory.



Jacob Katsman



Jacob Katsman

BISON SANDWICH: Yeowomen Heather Reid and Tammy Naughton put the squeeze on Manitoba's Kim Bertholet (above). At top, York's Cathy Amara hits the Bison hoop.

Gaels edge hockey Yeowomen

By CHRIS "HUNT" HURST

A 3-2 loss last weekend to the Queen's Golden Gaels has left the Hockey Yeowomen with a 1-3 record.

Queen's came out stronger and opened the scoring four minutes into the first period. Captain Elaine Whorley took a pass from Julie Stevens, and made no mistake in putting the puck behind York goalie Barb Moran.

Seconds later, the Yeowomen were given an opportunity to come back when a Golden Gaels player was charged with hooking. They were kept off the board thanks to some excellent Queen's penalty killing.

The Golden Gaels added another marker at the 14 minute mark of the first. Mel McNaull carried into York's end, and completed the effort

herself to put the Golden Gaels on top 2-0.

Queen's closed out the first with another goal, one minute later. Golden Gaels' forward Sara Moore set up Barb Relton, who one-timed it past Moran to make the score 3-0.

The Golden Gaels opened the second period with the same offensive intensity they had shown in the first. However, York goalie Barb Moran was able to slow down the Queen's offense long enough for Chris Clayton to score the Yeowomen's first goal.

The Yeowomen added another goal exactly two minutes later. Marni Barrow made an incredible end to end rush, and bulged the twine behind the Queen's goalie to add to York's comeback, making the score 3-2.

In the third period each team had numerous power play opportunities in the early going. The better chan-

ces, however, would be York's, and would come in the final two minutes.

With the Yeowomen trailing by one, the Golden Gaels' Sherry Gibson was penalized for tripping. York went to the power play knowing they would have all remaining time on the clock to get the tying goal.

With one minute left to play, York goal-tender Barb Moran was finally pulled allowing a six on four last attack for the Yeowomen. However, despite some excellent opportunities for Yeowomen, the Golden Gaels were able to hold the score at 3-2.

Yeowomen coach Deb Maybury was pleased with the team's intensity but recognized the problems the team showed in the first period.

"Defense," she said. "We allowed them to walk around a little too much in our end."

The Yeowomen will have a chance to better their 1-3 record, Wednesday, November 30, versus McMaster.

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Yeowomen tie Western to stay on top

By MICHAEL KRESTELL

Any time the Western Mustangs and the York Yeomen get together on the ice, you can expect excitement. Last Thursday night was no exception.

The two clubs tangled for the second time this season and the result was the same as their first encounter. After 60 minutes of regulation play and five more of overtime, the score ended in a three-all draw.

Brian Macdonald started the Yeomen off on the right foot with a goal at the 35 second mark and it appeared that the Mustangs were in for a long night.

Western's Dave Carreiro had other plans. Before the first period was over, Carreiro scored twice, once on a power play to put the Stangs ahead 2-1 after 20 minutes.

The Yeomen began the second period like the first. Leading scorer Luciano Fagioli bulged the twine behind Western goalie Steve Titus at the 1:35 mark. Although both teams traded scoring chances, the score remained tied at two going into the third.

For the third time, the Yeomen drew first blood as Kent Brimmer blasted a shot by Titus from just inside the blueline at 1:46 to give

York the lead and a chance to hand the Mustangs their first defeat of the season.

Western continued to press in the third until forward Mike Tomlak tied the game with just five minute remaining.

Both teams looked content to send the game into overtime as play became sloppy and sluggish through the remainder of regulation time.

During the overtime frame, both teams exchanged opportunities but neither could muster the offense to break the tie.

Shining for the Yeomen was rookie defenceman Guy Girouard, chosen as the York player of the game.

The tie keeps the Yeomen on top of the Central Division. However, Western is breathing down their necks with three games in hand.

ICE CHIPS: York played the Waterloo Warriors on Sunday in Waterloo and came up with another 'sister kiss' 2-2. York's next home game is tonight against the Guelph Gryphons at the extravagant Ice Palace. Glen Sonmor, Director of Player Personnel for the Minnesota North Stars attended the York-Western contest to do some scouting for the big team.



BABAK AMIRFEZ

'STANG PATROL: York and Western played to a 3-3 draw at the Ice Palais Royale.

Intramural stats by Bill Easton

Men's Torch Hockey Overall Standings

	W	L	T	Pts	Gf	Ga
Alumni	6	0	1	13	46	11
Founders	6	1	0	12	32	17
Osgoode	5	2	0	10	29	22
Bethune	4	2	1	9	26	17
Calumet	4	3	0	8	43	36
Stong	4	4	0	8	47	21
Glendon	3	3	1	7	22	22
Mac	1	5	1	3	18	31
Winters	1	6	0	2	14	50
Vanier	0	8	0	0	11	61

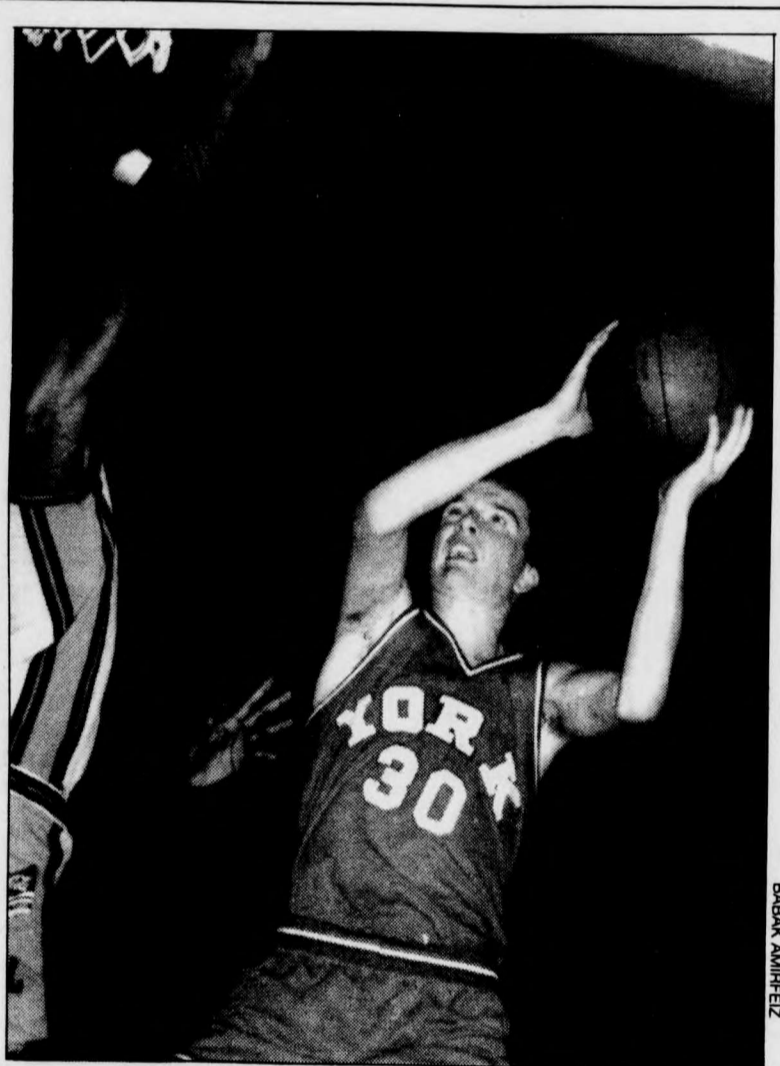
As of November 24/88

Men's Torch Basketball Standings

	W	L	T	Pts
McLaughlin	4	0	0	8
Winters	3	0	0	6
Bethune	3	1	0	6
Stong	3	1	0	6
Osgoode	2	1	0	4
M.B.A.	1	1	1	3
Grads	1	2	1	3
Alumni	1	2	0	2
Founders	1	2	0	2
Vanier	0	3	1	1
Glendon	0	3	1	1
Calumet	0	3	0	0

Women's Torch Basketball Standings

	W	L	T	Pts
Stong	3	0	0	6
McLaughlin	3	0	0	6
Vanier	2	0	0	4
Calumet	2	1	0	4
Bethune	2	1	0	4
Founders	1	2	0	2
Grads	1	2	0	2
Winters	1	2	0	2
Osgoode	0	3	0	0
Glendon	0	4	0	0



BABAK AMIRFEZ

GRACE UNDER PRESSURE? York's Dave Neziol goes up for two against Dalhousie. The Basketball Yeomen finished fifth in last weekend's U of T Invitational Tournament. In their first game of the tournament, the Yeomen were overpowered by the McMaster Marauders 74-58. However, the Yeomen bounced back in their second contest, downing Dalhousie 83-78. The Yeomen meet the Waterloo Warriors Friday night at 8:00 p.m. in the Tait Gym.

ATHLETIC CALENDAR

By PAUL CONROY

DECEMBER 1-7

HOCKEY: (Yeomen)
Guelph Thurs. Dec. 1 (7:30 p.m./ Ice Palace)

BASKETBALL: (Yeomen)

Waterloo Friday Dec. 2 (8 p.m./ Tait McKenzie Gym)

NOV. 21- NOV. 27

YEOWOMEN

NOVEMBER 22

Basketball: York 63 Guelph 45

NOVEMBER 24

Hockey: Guelph 3 York 1

NOVEMBER 25-27

Basketball: Tait McKenzie Classic

Friday: Toronto 69 McMaster 65

Manitoba 64 Laurier 53

Winnipeg 52 Laurentian 50

York 65 Windsor 56

Saturday: McMaster 75 Laurier 53

Laurentian 76 Windsor 53

Toronto 81 Manitoba 67

Winnipeg 74 York 51

Sunday: Laurier 70 Windsor 59

McMaster 69 Laurentian 59

Bronze Medal:

Manitoba 77 York 52

Gold Medal:

Toronto 68 Winnipeg 63

NOVEMBER 26

Hockey: Queen's 3 York 2

Synchro: OWIAA Ranking Meet

(at Queen's)

Novice: Janice Craig (5th)

Amy Micks (8th)

Sandy Sauve (10th)

Intermed: Shannon Matthews (3rd)

Alexandra Kehrer (4th)

Lisa Fillmore (10th)

Senior: Elizabeth Murtha (10th)

YEOMEN

NOVEMBER 22

Hockey: York 5 Guelph 2

NOVEMBER 24

Hockey: York 3 Western 3

NOVEMBER 24-26

Basketball: National Invitational

McMaster 74 York 58

York 83 Dalhousie 78

(Yeomen captured fifth place at the tournament)

NOVEMBER 25-26

Volleyball: Guelph Invitational

York 3 Brock 0 (15-2, 15-0, 15-9)

York 3 Indiana Purdue 1

(15-1, 20-18, 12-15, 15-7)

York 3 McMaster 1

(15-6, 15-11, 15-13)

Gold Medal: York 3 Ball State 0

(15-6, 15-11, 15-13)

(Yeoman Bill Knight was selected

tournament MVP. Knight had 51

kills, 27 digs, and 15 stuff blocks.

York's Dexter Abrams was selected

top outside hitter, with 42 kills, 25

digs, and 9 service aces.)

NOVEMBER 27

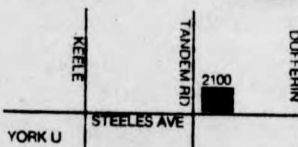
Hockey: York 2 Waterloo 2

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ARTS

York's Susan McKenzie: Flying high in *Aviatrix*

By LAUREN GILLEN

York University is well known for its Faculty of Fine Arts, but too often the brash antics of the Theatre Department are an overshadowing force. It should not be forgotten that the Fine Arts Faculty is composed of several areas of study, not the least of which is dance. In fact, the department has been in existence since 1970, and its graduates have gone on to become professional dancers and choreographers.

One such person is Susan McKenzie. At 15 years old, this native-born British Columbian came to York to study dance only a few years after the department's inception. While her childhood training has been in classical ballet, later influences like Anna Wyman led her to the world of Modern Dance.

While McKenzie admits that the variety of institutions was limited in those days, she doesn't regret coming to York.

"It was a good place to be. I was very lucky that I went to a place where I emerged from shelter and met ideas, lots of ideas, and I also got a lot of training," says McKenzie.

She received her BFA in 1977. McKenzie credits much of her initial work to good timing. Therefore, she is concerned about upcoming graduates entering the world of professional dance.

"I came into the professional world at a very interesting time in the dance world's history in Canada," says McKenzie. There was an explosion of dance going on. The previous graduating class created a company called Dancemakers, and the next graduating class created a company for itself, called TIDE.

"So all the time, there were tremendous things going on and there was lots to do. You worked for no money or you worked for money. The present period in the arts doesn't reflect the same stimulus that I and my cohorts had. It's so desperately necessary to get a job."

McKenzie stressed that young dancers trying to break into the professional world should not just take any opportunity to dance, but should make opportunity.

"You take this dance class and that, until you find one that is pertinent to you. You watch dances until you find a choreographer that you admire — you hang around," explains McKenzie.

"Meanwhile, you develop yourself by working with choreographers who are available, and you go out of your way to find them. Hopefully, you're making your own dances. That's how you learn."

McKenzie enjoyed her six years working with Dancemakers, saying that she loves collaboration, but as she "tends to be interested in the idea of project work," she decided to go solo.

"This means that rather than being in a functionally married company situation, you work according to your needs. But, working alone is not really working alone. It is a more specific way of working with people."

In fact, her solo repertoire includes works by Canadian choreographers Murray Darroch and Jennifer Mascall, as well as her own. McKenzie feels that freelancing has also enabled her to become more creative and allowed her to incorporate movement and dance into the realm

of theatre, working with groups like the Necessary Angel Theatre Company, Theatre Direct, and Theatre Columbus.

Her most recent work with Necessary Angel, opening in Toronto in the spring. It is an adaptation of a Michael Ondaatje novel and will be entitled "Coming Through Slaughter."

Despite McKenzie's interest in theatre, she is still involved in solo work. In 1987, she received a grant from the Canada Council and her new work, "Aviatrix," made its Toronto premiere last week in the Danceworks presentation, "Solo Flights."

"Aviatrix," the opening work, was a 15 minute solo piece dedicated to Beryl Markham who, in 1936, was the first person to fly across the Atlantic Ocean.

In the piece, McKenzie captured the solitude and physical risk of flight. By using sounds of crowds, reporters, plane propellers, and narrative excerpts from Markham's memoirs, she created fluctuating rhythms. Wearing a cardio-telemetric monitor that amplifies her heartbeat, McKenzie responded to the undercurrent of sound through her own bodily rhythms.

With this barrage of sound, McKenzie risked losing her message, but the strong focus on visual images created an impression of flight, risk, and solitude.

Currently, Susan McKenzie is working on a new piece and has been commissioned to work with both Theatre Direct and Theatre Columbus. Look for her at the Winchester Street Theatre early in the new year, presenting a repertoire of her solo works.



TAKING FLIGHT: York grad Susan McKenzie in *Aviatrix*.

Bro Stu sums up Sister Rosetta

By BRO. STU

Sister Rosetta Tharpe
Sincerely, Sister Rosetta Tharpe
Vol. 8, Foremothers Series
Rosetta Records

When one thinks of gospel soloists, the names that come immediately to mind are likely Mahalia Jackson and Aretha Franklin, and maybe Marion Williams and Inez Andrews.

But one of the most startling and innovative voices belonged to Sister Rosetta Tharpe. From her church beginnings in the early '20s until her death in 1973, Tharpe walked the precarious line between gospel and jazz and blues, playing havoc with a volatile religious audience. A church favourite in the '30s, she was lured, by the end of that decade, to places like Harlem's Cotton Club where she sang jazz and jazzified gospel with

the likes of Cab Calloway and Lucky Millinder. She gave up jazz and blues in 1944, but a brief blues flirtation around 1953 finally alienated her once-devoted religious following. In the end, Tharpe did embrace the gospel world, playing out her last 20 years to American and European blues and folk audiences, and to small-town congregations in the southern United States. Hers was a rich and varied career, and she could belt out "I Want A Tall Skinny Papa" with as much passion as she could any gospel standard like "Swing Low, Sweet Chariot."

Sincerely, Sister Rosetta Tharpe is an almost flawless package, a stunning showcase of Tharpe's incredible vocal range. The collection spans the years 1941 — when Tharpe recorded with Lucky Millinder's big band — to 1969, four years before her death at age 57. The record is a representa-

tive sampling of Tharpe's strangely neglected work in jazz, blues, and gospel. Beautifully packaged, with extensive and fascinating (if not scholarly) jacket notes by label owner Rosetta Reitz, *Sincerely* also offers up seven fine photos of Tharpe, most with trademark guitar and jubilant expression.

I have only two complaints. Firstly, the tracks are inexplicably scrambled chronologically, when ordered dates would have provided an extraordinary look at the changes Tharpe's voice underwent, paralleling in many ways that of Billie Holiday. Also, the jacket notes contain at least one glaring error: two of the Millinder cuts are dated 1946, two years after Tharpe had left secular music (a Jazz Heritage album dates them at 1941).

Tharpe's jazz and blues cuts are represented by a great "Trouble in

ERRATUM:

In last week's article, "Diamond unleashes Ubu on York campus," we erroneously named Elizabeth Wilson as one of the cast members. It was Elizabeth McGlaughlin who played the dual role of Remy de Gaurmont and Berthe de Courriere. We apologize for the error, and any confusion it may have caused.

Mind," her own "Rock Daniel," Millinder's rousing "Shout, Sister, Shout," and a beautifully phrased, gospel-inflected "What Have I Done?" (1953). These should convince listeners that Tharpe could have held her own with the best of the woman jazz vocalists. The record also includes three tracks from a heavily jazz-influenced 1956 gospel session with a five-piece band (Edgar Hayes on piano), with the mournful "Two Little Fishes" being the real standout from this date. Also, her jazz version of "Down By The Riverside" from a 1943 session with Millinder makes an intriguing comparison to the gospel version she would

cut just five years later with the Sammy Price Trio (see the classic *Gospel Train* album).

Tharpe showed great range in the diversity of genres she worked in, but even within gospel she covered amazing ground during her nearly 50-year career. Probably most familiar here would be her work with Price's trio, and her duets with Marie Knight, again backed by the trio. *Sincerely* contains her classic duet with Knight on "Up Above My Head," and a complex uptempo vocal arrangement in which Tharpe and her mother, gospel belter Katie

cont'd to p. 14

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Folkways: A modern tribute to classic folk music

By HOWARD KAMAN

Folkways: A Vision Shared
Various Artists
CBS Records

Compilation albums don't usually work. They often lack coherence and focus, and end up a jumble of mixed music and ideas.

Folkways succeeds because it is rooted in musical heritage — every artist on the album has derived his or her style from either Leadbelly or Woody Guthrie.

Between these two men lies the entire history of American popular music. Guthrie, whose songs have become folklore, was an acute observer of social strife in the Depression. Leadbelly's music, on the other hand, created a sharp comparison between southern blacks and northern whites. Both Guthrie and Leadbelly recorded for Folkways records, and it is in their albums that one can hear the origins of today's rock with a social conscience.

So it is a natural progression to have these songs recorded by stars such as Bruce Springsteen, John Mellencamp, and U2. The artists hope to

raise enough money for the Smithsonian Institute to purchase the Folkways Records label, in order to preserve the important contribution to America's culture that Guthrie and Leadbelly represent.

Recently heard playing gospel on their *Rattle and Hum* version of "I Still Haven't Found What I'm Looking For," Bono's band goes full-tilt in a rousing rendition of Woody

overrated *Born In The USA*, it is nice to hear him honour the origins of his social conscience. Played with only guitar and organ, this haunting ballad holds the listener as few songs can.

The remainder of the album's first side is a study in contrasts. From Bob Dylan's "Pretty Boy Floyd" and Arlo Guthrie's "East Texas Red," to an inspired duet featuring Little Richard and Fishbone on "Rock Island Line," side one of *Folkways* is a fantastic set.

Side two is weaker. It opens with standard country version of "Philadelphia Lawyer," and "Hobo's Lullaby," performed by Willie Nelson and Emmylou Harris respectively. Although these songs are soothing and pleasant, they don't have the bite or originality of those on side one.

This mood is broken, however, by one of the album's most riveting tracks. On "Bourgeois Blues," Taj Mahal does an interpretation that is the closest thing on the record to the original recording.

Also included is Brian Wilson's rendition of "Goodnight Irene" — played with harmonies reminiscent of many Beach Boys classics — and a second Springsteen track, Woody Guthrie's "Vigilante Man."

Rounding out the album is the song which has come to represent all

that Woody Guthrie and Leadbelly stood for: "This Land Is Your Land." Written as an angry response to Irving Berlin's "God Bless America," the anthem is sung in traditional style, with Pete Seeger, and over 30 children — The Little Red School House Chorus — picking up the now legendary refrain, "This land is made for you and me."

The song has been repopularized lately by Bruce Springsteen, who has

performed it on tour as a cry of anguish. Yet on *Folkways* it is the joyous rendition we are familiar with. Why this discrepancy, on an album supposedly interested in expressing the songwriter's realistic portrait of America? One possible reason may be the other side of what these artists are trying to show: a vision shared.

On this record they show that vision admirably.

Record Review

Guthrie's "Jesus Christ." Alternating between serene verses — accompanied by The Edge's distinctive guitar — and booming "Hallelujah!" choruses, the song is undoubtedly one of the album's highlights.

John Mellencamp, the glam star-turned-roots rocker, does a nice turn on "Do-Re-Mi," a Guthrie song commenting on those made homeless by the Depression and who moved to California. Lisa Germano's fiddle and John Casella's accordion, which figured prominently on *The Lonesome Jubilee*, make star appearances on this piece.

"I Ain't Got No Home" could easily have been the inspiration for Springsteen's own *Nebraska* album back in 1982, when he first began to listen to folk. Four years after his

Bach to the basics

By LEO MAC DONALD

Chester: A Prelude and Fugue
Directed by Greg Neale
Tarragon Theatre

Chester: A Prelude and Fugue is a play about a young man who loves his father. This sounds simple enough. The twist is that his father, who has been dead for over 230 years, is Johann Sebastian Bach.

Theatre Review

When we meet Chester Bach (Lorne Perlmutter), he is seated in a white hospital gown answering questions from an unseen psychiatrist, Aaron Ellis (Greg Neale).

Dr. Ellis, whose omnipresent voice booms over a PA system, tries to convince Chester that it is impossible for him to be Bach's son. Chester has become an accomplished organist by committing most of Bach's works to memory.

So you can see that Chester's world of imagination is at odds with Dr. Ellis' notion of "normalcy." This division is apparent in the stage set up. While one portion of the stage is Chester's hospital room, the other half is a play area for Chester's ruminations.

Chester is most happy in his play area. He leaps around the stage, unable to contain the love and respect he has for his father and his music.

Since there are no other actors in the play, Perlmutter also plays Chester's father and his sister Anna Magdalene. The banter between Chester and his different voices makes for funny and poignant moments. At one point, Chester cradles his dying sister who — as it turns out — is a Barbie doll.

This might sound weird to some, but nonetheless some valid questions are raised about the treatment of the "insane." Should they be exploited to work in factories for less than minimum wage? Who gets to decide and draw the boundary between the "sane" and the "insane"? Furthermore, how would the "sane" like it if the "insane" started to analyze them?

Lorne Perlmutter puts on an energetic and convincing performance. If this means that Perlmutter plays a good lunatic, then perhaps he has learned that "You don't have to be crazy to work, but it helps."

Chester is held over till December 4, at the Tarragon Theatre.

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the Gipsy Kings	Allegría	Philips/Polygram
C The Romaniacs	World On Fire	Ethnic Fringe
Big Daddy Kane	Long Live the Kane	Cold Chillin'/WEA
Sonic Youth	Daydream Nation	Enigma
Laibach	Let It Be	Mute/Restless
Nick Cave	Tender Prey	Mute/Restless

Compiled by Music Director Edward Skira from programmers' playlists over a two week period ending November 21st, 1988. Programmers choose their own material. C denotes Canadian material. CHRY 105.5 FM, 258A Vanier College. Request Line 736-5656.

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ARTS CALENDAR

By SUSAN VANSTONE

GALLERIES

The Gallery of York University continues *Desire For Life: Pictures From Berlin*, curated by **Dr. Wolfgang Max Faust**, until Dec 18. The gallery is open Tues-Fri 10-4:30, Wed 10-8, and Sun 12-5 in N145 Ross. Free admission.

Calumet College presents paintings and drawings by 4th-year Fine Arts student **Leslie-Ann Smith** until Dec 5 in the college's common room. Mon-Fri 9-5. Admission is free.

Glendon Gallery continues *Works on Paper* by **Uno Hoffman** until Dec 4. Hours are Mon-Fri 10-4, Thurs 6-9, Sun 1-4. Free admission.

IDA Gallery presents an exhibition of paintings by **Dariusz Krzeminski, Pat McDermott, and Lyla Rye**, from Dec 5-9.

Winters Gallery presents *Site Specific Installations II* until Dec 2. There will be a reception Dec 1 at 4 p.m. in the gallery, at 123 Winters College.

Samuel J. Zacks Gallery continues the exhibit of paintings by **Elton Yerex** until Dec 8 in 109 Stong College.

LECTURES/SEMINARS

There will be a symposium Tues Dec 6 at 10:15 am to 12 pm at the McAskill Centre, 4th floor of the Administrative Studies Building, entitled *Government and the Arts: Is the Arm in the Arms Link Principle Getting Shorter?* Admission is free.

Atkinson College presents a reading by **Marlene Nourbese Philip**, a Toronto poet, writer, and lawyer, as part of the series *Canadian Women Writers*. The reading will take place Dec 6 at 8:30 pm, in the Fellows' Lounge, 004A Atkinson College.

DANCE

The York Dance Department presents a series of new works by upper level composition and repertory class in Burton Auditorium on Dec 7 at 12 noon and 7 pm, and Dec 8 at 2 pm. Tickets are \$6 for adults and \$3 for students and seniors.

FILM

DIAR screens films on South Africa: *No Middle Road to Freedom*, and *The Struggle From Within*, in association with the **York Chapter of Amnesty International**. Dec. 1 at 5 pm.

WINE AND CHEESE PARTIES

Existere will hold a wine and cheese launching for its second issue on Dec 1 at 5 pm in the Vanier Senior Common Room.

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M.L. King: I Have A Dream

By LISA HENDERSON

The plight of Dr. Martin Luther King to remove all bonds of social injustice was revived soulfully, before an enthusiastic crowd at Massey Hall on November 26.

The York Catholic Community sponsored the National Black Touring Circuit Inc. to stage *I Have A Dream*, a tribute to the life and work of Dr. King.

The play, performed by a cast of seven — James Curt Bergwall, Lee Coward, Chequita Jackson, Herman Levern Jones, Bruce Strickland, Diane Weaver and Dwight Witherspoon — depicts the marches of blacks during the '50s and '60s toward the elimination of racial segregation and the acquisition of suffrage.

This self-sacrificing mission led by King was by no means accomplished without hardship and personal loss. The drama unfolds as a series of hardhitting events — the terrorization of family members, the bombing of his home and the murder of a friend to name a few — which give insight into the difficulty of his journey. The play makes it clear that determination and guts were the forces that scripted a new chapter in American history.

Co-directed by Woodie King Jr. and Lee Coward, *I Have A Dream*



combines speech and gospel music to relay emotion, atmosphere, and plot. The play is versatile in its approach, and brings into light the dual nature of King as both a political figure and a reverend. In addition, the gospel music illuminated the spiritual roots of King's beliefs.

Stark and simple, the set design enhanced the play's message. The design was comprised of three large screens, photographs from newspapers covering the Martin Luther King story, which complemented the action. Shots of street marches, segregated buses and a close-up portrait of King captured the spirit of the drama. The images also reinforced the reality of the phenomenon surrounding this martyr.

The title *I Have A Dream*, has been most appropriately selected. This famous speech contained the essence of this Civil Rights leader's ideals and moved many to sense the urgency and pertinence of his cause.

King's assassination in 1968 did not signal the end of the battle for universal equality. The symbolic gift of a red bouquet to his wife, in the play, not only foreshadows the brutality of his murder but, more importantly, evokes the eternal life of his Civil Rights movement.

His philosophy and ideology have bypassed the era in which they were born and serve today as model of greatness. *I Have A Dream* gives proof of this.

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Rosetta

cont'd from p. 12

Bell Nubin, exchange and interweave phrases on "Daniel In The Lion's Den." Tharpe's upbeat guitar-playing (often verging on rock'n'roll-before-its time) is in the forefront on most of the album, and it sounds especially good when accompanied by Sammy Price's lively barrelhouse piano style, as on her original "How Far From God."

Tharpe's 1951 gospel wedding to former Inkspots manager Russell Morrison attracted more than 20,000 paying guests, but her lonely death 22 years later resulted in a far more modest funeral, attended mainly by her most loyal friends and followers (Marie Knight and Marion Williams sang, and The Dixie Hummingbirds were pall-bearers). Debilitated by a stroke and subsequent leg amputation in 1970, Tharpe slowed down considerably in her last years. In 1973, gospel historian Anthony Heilbut had scheduled studio time for Tharpe, but on the morning of the session, she fell into what would be a fatal coma. *Sincerely, Sister Rosetta Tharpe* contains some of her final recordings: 1968's "Savior, Don't Pass Me By," with heavy organ accompaniment, and two solo (Tharpe's voice and guitar) cuts from a 1969 concert in Paris's Hot Club — "Sometimes I Feel Like a Motherless Child" and a breathtaking version of "Swing Low, Sweet Chariot." These three songs feature a gravelly-voiced Tharpe, still able to wrench emotion with every syllable, still able to sustain notes and twist them inside out.

Sincerely is a must-buy for any gospel or jazz vocals enthusiast. So many gospel albums from the '50s and '60s are frustratingly devoid of session dates and even personnel listings (it's extremely common to find quartet albums that don't list the group's members!); the Rosetta Records series is a well-annotated change-of-pace, with a packaging that greatly enhances the listening experience. And Tharpe, whose life and work are so fascinating, is the perfect artist to present in such a fashion.

A final note to those interested in following up on Tharpe: Anthony Heilbut's excellent *Gospel Sound* (reprinted by Limelight Editions in 1985) contains about a dozen pages on the life and career of this largely overlooked performer.

Bro. Stu hosts The Upper Room every Monday from 8-9 p.m. on CHRY 105.5 FM

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HEY, you sexy little Hungarian with horny toes! HAPPY BIRTHDAY, Suzi!! From K.N., G.K., S.B., A.D., R.R.

MARIE & JANE: Spending Saturday with you two ladies really made it special. You two turned what I thought was going to be a dull Saturday into a wonderful and very memorable day. Thank you very much, Brian. PS. Thanks for the invite out Saturday night, Marie, but we were both too tired to have fun. Can we have a raincheck?

R A D I O S T U F F

SINNERS! Join Brother Stu every Monday at 8 pm for 'The Upper Room', an hour of howling gospel music. CHRY 105.5 FM (Cable: Rogers 107.9, Graham 92.7, Classicomm 105.5)

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cont'd on page 16

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Thanx to Stong, McLaughlin, and Bethune Colleges for their generous donations

CYSF is still accepting applications for: **Vice-President, Finance**

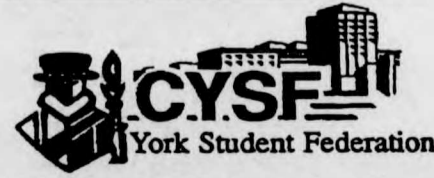
Please submit resumés to:
Tammy Hasselfeldt, 105 Central Square

Deadline for applications is 2 December 1988

...Finally

CYSF would like to take this opportunity to wish everyone good luck on their exams and best wishes for a safe and happy holiday!

See you in the New Year



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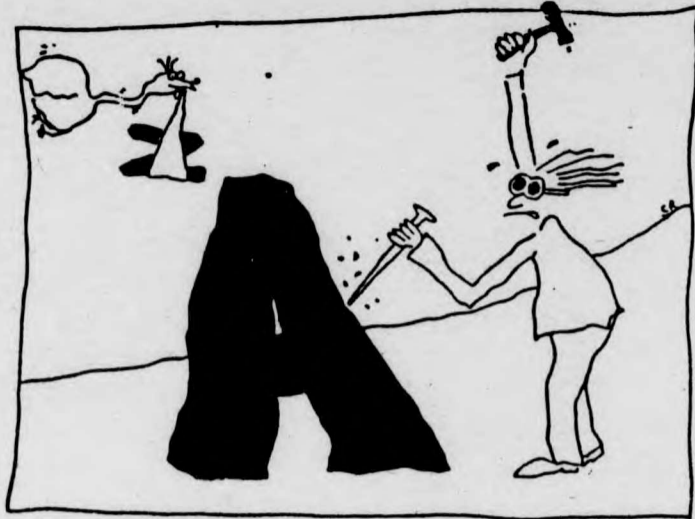
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C **LASSIFIED ADS**

cont'd from page 15

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V O L U N T E E R S

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WE CAN STOP CRIME—Operation Springboard believes we can stop, or at least reduce, crime in the community with the help of the community. Working with those caught up in the criminal justice system to help them become better citizens reduces the chances of their committing another crime. If you are concerned about crime in your community and could spare a few hours a week, please call Springboard's volunteer department at (416) 785-3666.

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PEACH

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