VOL. 75, NO. ~~34~~ N37

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PHOTO FRENZY
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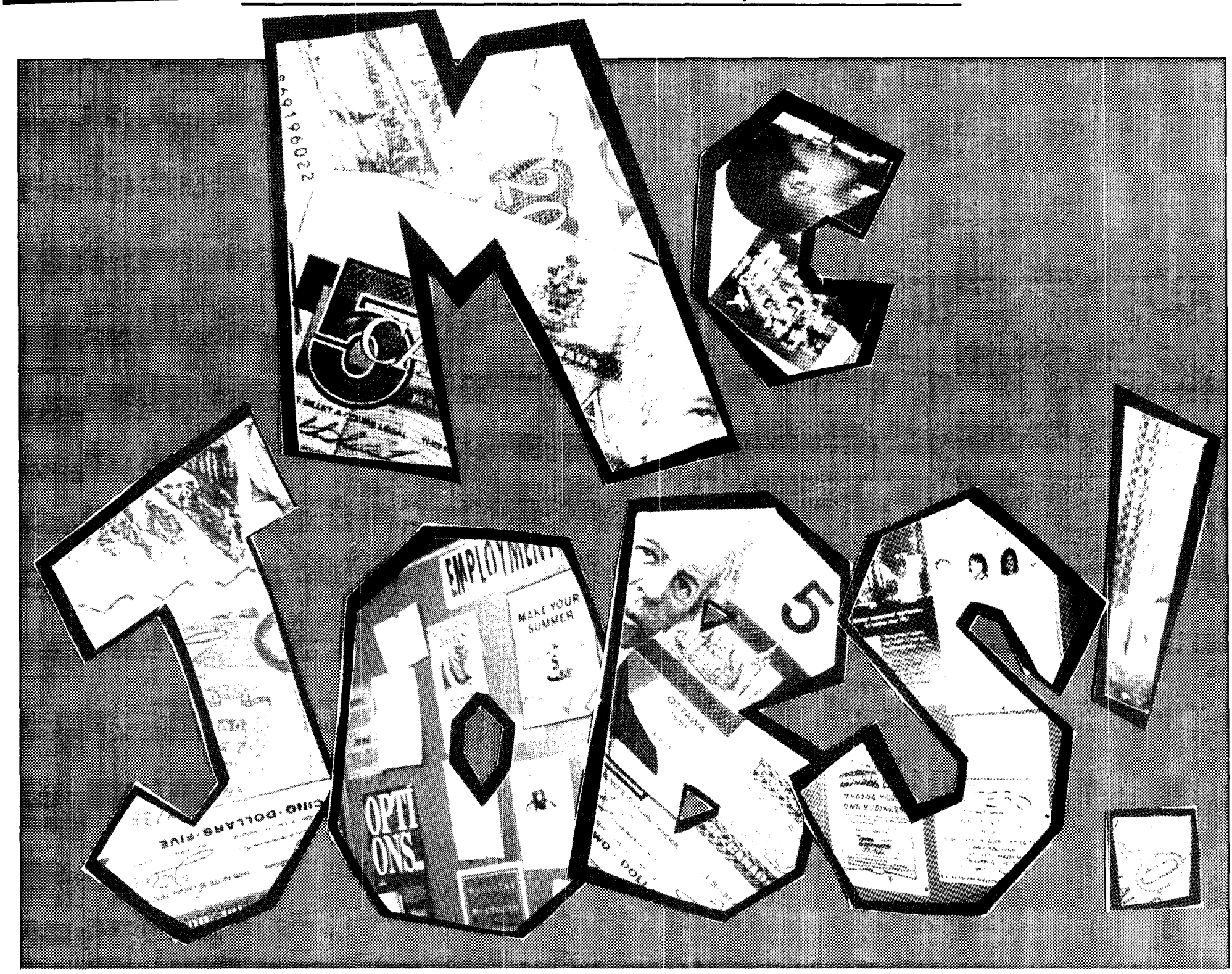
HAVE NEWSPAPER WILL TRAVEL

POW

Vancouver, British Columbia, February 23, 1993

UBYSSEY SPECIAL

QUOTE
"There are no brass rings on the merry-go-round."
page 5



SPECIAL REPORT

Students start job hunt earlier this year

BY EFFIE POW, HAO LI AND CHUNG WONG

THE job hunt has raged on with middle-class workers elbowing each other for minimum wage jobs.

Several are long-time university graduates who fell through the recession cracks. Every weekend they peer through the city classifieds and queue up.

They have several dozen competitors in the first hours of the next business day. The positions are usually snatched up immediately with shrewd employers controlling the market.

After a hard search, one UBC student last summer settled for the oddest of jobs. First he was a pillow stuffer. Then a telephone stacker and finally, like several thousand university students, a tree planter. His experience failed to develop his computer science career.

He resorted to a temporary agency, an employment pimp who takes a cut for hooking him up with one of their clients.

Only minimum-wage McJobs, enough for room-and-board, remain plentiful for university students and more than often, they are only part-time.

A McJob may earn a student $3,600 but an independent student would need at least $11,000 to devote a year of full-time school. UBC's financial services may lend a maximum of about $7200 to an independent. But ironically, they define an independent as someone who has graduated from high school for four years, a time period when most students have finished university. Those who are n ot deemed independent, even though they live away from home, receive far less.

The lucky students are those who have already worked a job for a long duration.

Christina Pao, 21, a UBC 4th year international relations student spent the last three summers tracing lost mail for a local courier. She earned $10 an hour, a wage considered high for a university student.

"It was the worst department in the world," Pao said. "Once a funeral service called about missing ashes."

Pao's father helped pay for her tuition. For seven hours a week Pao teaches piano lessons to a dozen students to help pay for her $280 a month rent at Gage Towers.

When she graduates, the Master of Business Administration hopeful is considering leaving the country like many of her peers. She believes her career fortune may lie in Hong Kong.

"My friends tell me if I've got a degree and I have Canadian citizenship, I've got good chances."

In Vancouver, even university prodigies are finding it tough to secure full-time employment.

Fourth-year UBC arts straight-A trilingual scholarship student Athena Chan, 21, supports herself by teaching piano every Saturday charging $24 an hour. But the money she makes part-time cannot cover the Gage tower resident's expenses and she must borrow from both her parents. She cannot find a full-time job.

Said Chan: "Compared with other people I'm very lucky to be able to teach piano," said Chan who frequently volunteers for community services.

Many students are finding that career-oriented jobs equate to low or no wages. But they still must think of their careers.

Soon to study Mandarin at UBC, Devina Balhadoorsingh 3rd year UBC social work student has signed two one-year contracts to volunteer, one for the RCMP's victim support services and one for Richmond crisis line. Her two supervisors each offer 60 hours of free training whereas some others require a volunteer to pay for training.

See dream jobs page 5

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NEWS

Exhibit India co-organizer Navneet Rangi, 21, of The University Bhangara Club didn't expect an overload of almost 200 fans last week at SUB auditorium.

The Surrey-India Arts Club Junior Bhangara Dancers. They dance to the dholok drum to celebrate. The several century old Punjabi dance has been revived in night clubs at the United Kingdom.

PHOTOS BY CHUNG WONG

NIGHT BEAT

The new Bhangara thirst

BY CHUNG WONG

Dal of Vancouver's Dil-Vog flared opened Exhibit India

YOUNGSTERS twirled and plied while other leaped and leveed. This ain't no ballet.

This ain't no disco.

It takes a twist, a jump, a hip and hop and even moves that resemble a flying judo kick.

Break-out with grandparents who used to break dance way before Flashdance.

A school of camera folk barricaded themselves at the SUB auditorium stagefront last week to snapshoot what may be the greatest influence on dance music this decade.

Somehow a dance several centuries old made its way out of Punjab, India, into night clubs of the United Kingdom. And now the electrifying current of Bhangara-mania has crossed the Atlantic and invaded local radio waves. Bhangara fever has arrived in Vancouver.

Last week a charged audience of 500 packed the SUB auditorium to witness a Bhangara charity concert billed as Exhibit India.

Outside about 200 fans turned away scrummed by a doorway to glimpse a gala that charged $8 a seat. Even babies and seniors with reservations were turned away.

"We never expected such a response," said co-organizer Navneet Rangi, 21, of the newly-formed University Bhangara Club.

Originally a celebratory spring harvest dance, Bhangara has recently been revived in Great Britain with an electric beat attracting scores of youths.

Indian music groups in the U.K. like Apache Indian added electric bass and fused styles of funk and reggae. But it is the pure Bhangara sound that attracts dancers.

This March 6 the UK video sensation Apache Indian will play at B.C. Enterprise Hall by 86th Street and tickets are selling at $35 a piece, a price usually reserved for a pop idol.

At the SUB performance, one dancer looked as if he was about to kick off another dancer's head in a flying kick. His legs caught onto a head and he was spun around like a figure skater.

"You have to have stamina," said Rangi, 21.

The UBC 3rd-year psychology student takes free lessons at UBC's International House in a gruelling three-hour work-out every Wednesday night with Bhangara master Kamaljit Johal of the Surrey Indian Arts Club.

The Bhangara, a barefoot group dance, revolves around the beat of the dholak, a kettle-like drum. Movement gradually increases speed as barefoot dancers jump hop and wave their arms. The dance was originally for men only but in the past decades has incorporated women. The dance is never performed solo and is always done barefoot.

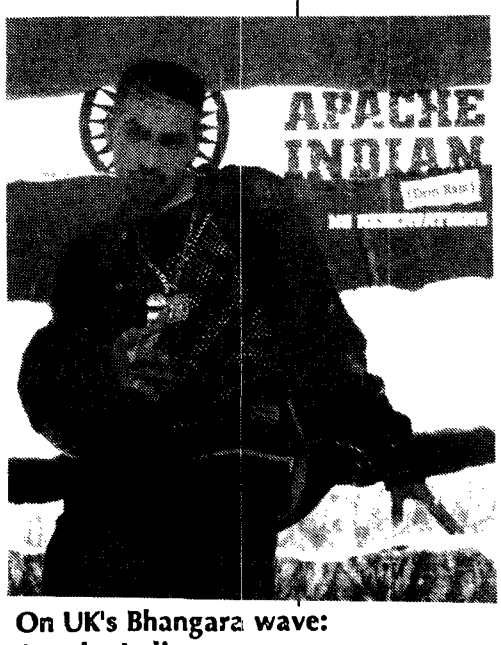
"It's a full-value workout, you have to watch your movements from your fingers to your foot," said UBC's University Bhangara Club founder Perminder Brar, 20.

Different finger movements accompany different lyrics.

"You could be on the ground in squats you could be leaping in the air," the third-year UBC english-history student said.

"The music before was not as danceable...it was kind of slow. It seems like a lot of young people are now discovering something that's been around for years."

Despite poor a poor sound system, local Bhangara sensation Dil-Vog flared opened Exhibit India and included their version of U2's Pride (In the Name of Love).



On UK's Bhangara wave: Apache Indian

Summer Jobs with the Alma Mater Society!

PUBLICATIONS COORDINATOR

At the beginning of each academic year, the AMS distributes a number of publications, including the Inside UBC, to first year and returning students. These publications are intended to provide informational material on the AMS and UBC.

For each publication, the successful applicant will:

- report to and take direction from the President;
- request, edit and write material;
- determine their length and format;
- prepare and monitor a budget;
- obtain quotes from printers; and
- organize their timely distribution.

We are looking for applicants who have:

- knowledge of both the AMS and UBC;
- proven editing and writing abilities;
- constructive criticism of previous publications; and
- proposals for this year's publications.

Applicants must be available on a part time basis from Monday, March 22. The wage is $9.73 per hour based on a 37.5 hour work week for a total of 18 weeks. Preference will be given to those applicants that are returning for the 1993/94 academic year.

Further information may be obtained from Bill Dobie, President, in SUB 256 at 822-3972.

Applications and resumes will be accepted until 4:30 p.m. on **Monday, March 15, 1993.** Please deliver them to Terri Folsom, Administrative Assistant, in SUB 238.

•

INFORMATION CENTRE COORDINATOR

During the summer, the AMS operates a desk on the SUB concourse that offers information to students, tourists, etc.

We are looking for applicants who are:

- extraordinarily friendly and helpful;
- very knowledgable about both the AMS and UBC;
- knowledgable about the Lower Mainland;
- creative in obtaining information; and
- able to answer the same questions over and over again with a smile on their face.

Applicants must be available from Monday, April 26 to Friday, September 3. The wage is $9.73 per hour based on a 37.5 hour work week. Preference will be given to those applicants that are returning for the 1993/94 academic year.

Further information may be obtained from Janice Boyle, Vice President, in SUB 248 at 822-3092.

Resumes will be accepted until 4:30 p.m. on **Monday, March 8, 1993.** Please deliver your resume to Terri Folsom, Administrative Assistant, in SUB 238.

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GOT A PROPOSAL THAT WILL BENEFIT STUDENTS? WANT TO GET PAID TO IMPLEMENT IT?

Please include the following in your proposal: a description; an explanation as to how it will benefit students; a budget; and a completion date.

The equivalent* of two full time positions are available for the summer. The wage is $9.73 per hour based on a 37.5 hour work week. Preference will be given to those applicants that are returning for the 1993/94 academic year.

Further information may be obtained from Janice Boyle, Vice President, in SUB 248 at 822-3092.

Proposals will be accepted until 4:30 p.m. on **Monday, March 15, 1993.** Please deliver your proposal to Terri Folsom, Administrative Assistant, in SUB 238.

*That is, we may hire two people for the entire summer or four for two months each or some combination thereof.

•

HIGH SCHOOL ORIENTATION DELEGATES

From late April to mid-June, the AMS sends out delegates to high schools throughout the province that provide information on the AMS and university life to potential UBC students.

We are looking for applicants who are:

- knowledgable about both the AMS and UBC;
- outgoing, friendly and helpful;
- experienced in public speaking;
- willing to travel; and
- finished final exams early.

Applicants must be available from Monday, April 19 or earlier to Wednesday, June 9. Preference will be given to those applicants that are returning for the 1993/94 academic year.

The wage is $9.73 per hour based on a 37.5 hour work week. A per diem living allowance is available.

Further information may be obtained from Carole Forsythe, Coordinator of External Affairs, in SUB 250 at 822-2050.

Applications will be accepted until 4:30 p.m. on **Monday, March 8, 1993.** Please deliver your application to Terri Folsom, Administrative Assistant, in SUB 238.

•

AMS

NEWS

Summer projects: AMS sets up dream job fair

24, 1993

FROM COVER

"I had to make a hard choice between making some money or doing something that would help me later on," Balhadoorsingh said.

Last summer she went to a packed Canada Student Employement Office which was "flooded with students."

She was lucky to find a $5.50 an hour job after only a three week search, she said.

"It was a total fluke, the job had just been posted up and I got it."

Ironically she worked for a government-funded agency to help seniors find jobs.

Her title was coucillor assistant which she said was a fancy term for "receptionist-secretary-Girl Friday."

Feeling sorry for her poor wages, her bosses gave her extra career training as compensation.

This year students have started the search far earlier and the AMS JobLink Office has set up shop in the Canada Student Placement Services months earlier.

Last year they screened for 1060 job vacancies with an average pay of $9 an hour. Labour, casual and full-time, provided 42 per cent of the positions and hospitality provided 10 per cent. Another 500 or so jobs under $6.50 an hour were simply posted. Each job had roughly a dozen applicants.

"An artist was asking for models and he interviewed 50 plus people," said James Pflanz, the recently hired Joblink coordinator.

Joblink was flooded with 1651 UBC students last year who mostly started their job search too late or came up empty. A third were arts students and a fifth were science students. More than 100 engineers applied for 12 available engineering positions.

The number show that finding a job is like entering a lottery. But Pflanz said he knows how to land a job.

"I made up 50 resumes and promised myself I would not rest until I handed out every one of them in one day. I got several interviews...I got offered a job at each interview."

Pflanz said he read books on job hunting skills and practises interviews by himself. It is crucial to know the company, he said.

He warns students about lying on a resume.

"You will not prosper in the long-run. Once caught an employer can let you go and they tend to tell other employers."

He advises students to follow up on their applications even if they think they're possibly rejected.

"The follow up keeps you in their mind and with a positive relationship they may tell you about other jobs," he said. "Eighty per cent of the jobs never get into the paper. They all stay in personal circles. If you can tap into the grapevine..."

The students with perhaps the best-paid career-oriented jobs are UBC's student politicians who each will earn $8,800 in the summer a be awarded a $2,200 honorarium during school.

Originally from Vernon, B.C., Roger Watts, 21, a third-year biochemistry student, spent two summers earning $7,000 tree planting before he became director of administration. He lives in Gage Towers where he pays $2200 for an 8-month stay. His parents pay for expenses he cannot manage to cover.

"A good job I've heard of is working for Canada Customs, but you have to apply really early. It may be too late now," he said.

"To get a research job on campus you marks have to be top notch. There is also the quality of who you know. That's by no means a guarantee but it can't hurt."

His peers have so far not indicated any notable success in the job hunt.

"There's no brass rings in the merry-go-round."

The Alma Mater Society plans to offer at least seven full-time summer positions and for ones already posted, they were bombarded with applicants.

AMS president Bill Dobie, 20, said 83 students applied for JobLink coordinator with Pflanz emerging successful.

Dobie, originally from White Rock, believes the student employment forecast is better than last year.

"Last year was a dismal year for students and not for lack of trying."

But he said "90 per cent of the jobs have nothing to do with careers."

Dobie, before becoming AMS director of finance last year, had previously worked two summers at Safeway where he was paid $13 an hour. He will make $13.75 an hour this summer as AMS president.

The Alma Mater Society will offer some of the best possible dream jobs. A student can propose a project for the benefit of UBC students and get paid. And so far a budget ceiling has yet to be set.

"We shouldn't shut out quality projects," he said.

AMS external affairs coordinator Carole Forsythe, 28, who worked before she could study at university, believes nowadays students can only get hired by proposing to fill a need.

Forsythe, a history major, has worked for Bernie's Fried Chicken, Hometown Hardware, Revenue Canada, the Bank of Canada and the Faculty of Commerce before entering student politics last year.

"Certainly looking in the newspaper isn't going to help you," she said. "You have to create your own work. There are needs out there that employers recognize. If someone comes up with a plan then maybe they'll take it."

"You can't depend on your family or friends," she said. "Even full-time minimum wage jobs are difficult."

She feels student politicians should not pity students over unemployed families.

"My father's been unemployed for a year now," she said. "Who's to say students need jobs more than another person."

And she advises students to think up innovative methods to grab an employer's attention.

"A good resume will not do. There's hundreds of them out there."

But some students do luck out.

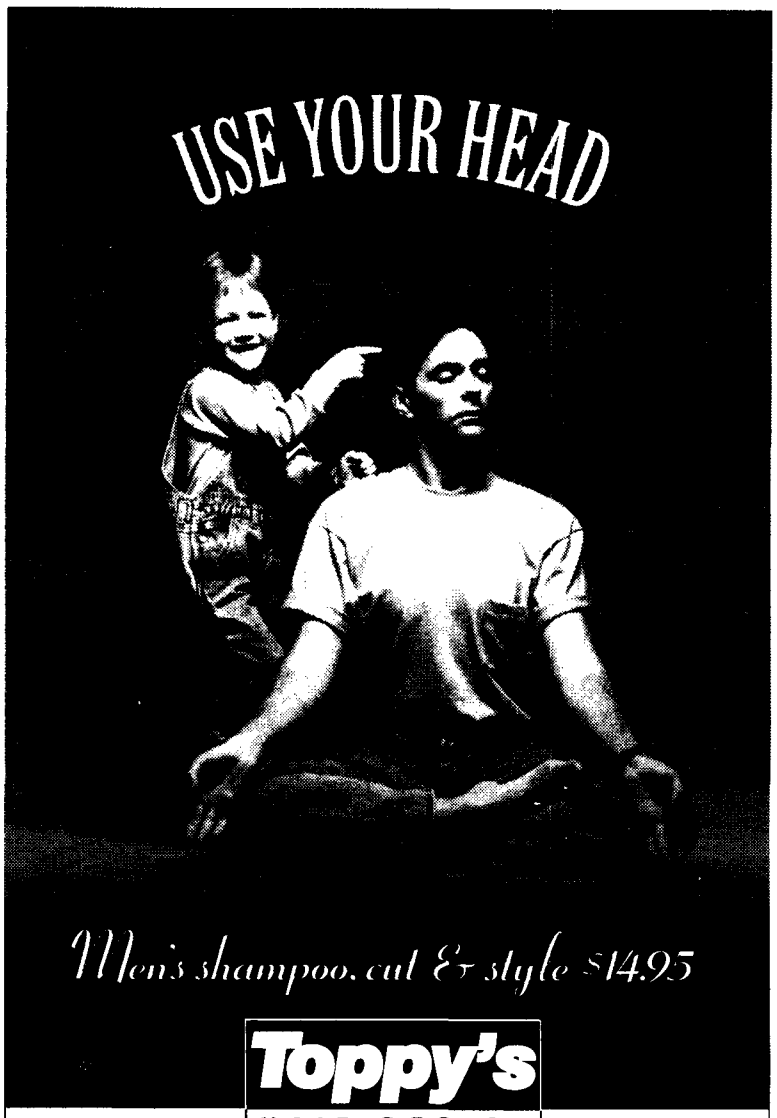
Janice Boyle, 18, was the only independent candidate to win the recent AMS elections.

The Edmonton native, a second-year honours Physics student and former Bonanza restaurant waitress, even beat out her classmates who had better grades for a NSERC summer grant job at UBC for the Sudbury Neutrino Observatory. It paid $10 an hour.

"I stuck out in class, I did a lot of class announcements," said the scholarship student, who maintained an 80 per cent average.

"Students now are pretty much going for anything out of desperation," said Boyle who also tutors math and physics 100 hours per term charging $15 an hour

On March 9 Joblink will hold a noon-hour job search seminar at SUB auditorium.



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ARTS

HK trend toward super women

STAFF REPORTER

ONE carries a gun and rides a Harley: The Thief Catcher. Another wears a green mask: Wonder Woman. The third lives with a possessed scientist and steals his invisible coat: The invisible baby-snatcher.

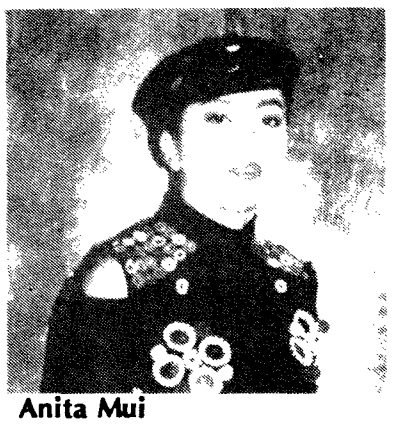
It's very rare for a film to be focused on three powerful women but with Maggie Cheung (The Thief Snatcher) and Anita Mui (Wonder Woman) in the line up rare becomes real.

The film recently finished at Aberdeen Centre's Golden Princess Theatre and shocks the senses.

Picture children eating chopped up human entrails and body parts or a corpse walking without skin. Picture a man named Dog who eats his own fingers upon command and carries a flying human head trap. He throws this deadly gadget onto hostages' heads and plucks their craniums off.

An evil underground master who lives in a methane-filled abode beneath sewers commands a colony of possessed beings. But he needs babies whose birth dates are aligned with Imperial destinies. Yes, he wants China to have an emperor.

Maggie Cheung



Anita Mui

Cheung and Mui counterpart each other like Terminator and Batman in colourful gear. But in this film, the men get rescued and beg the heroines to save them.

Though weak in script, the appearance of female powers provides a new undaunted angle to film.

Today most cartoons in North America remain male-oriented despite a presence of female executives at the very top. The executives have argued that boys form 90 per cent of their Saturday morning viewers and consequently cancelled several female oriented shows. Hence, most of our "super people"—Batman, Robin, Superman etc. and supervillains—are male.

Perhaps the low supply of women in cartoons can account for the low demand of female viewers. But clearly, with movies like Thelma and Louise and the women Linda Hamilton drew for Terminator 2 provide supporting arguments.

In Hong Kong, there is a clear a reverse trend toward women in film. Producers have finally realized Bruce Lee is dead.

Basic Instinct parodied

BY THOMAS KU

MOST university students prefer to cross Hastings Street to avoid walking before a sometimes violent Balmoral Hotel. Nearby the Sun Sing Theatre, one of four first-run Chinese cinemas in Vancouver, stands almost out of place.

Its interior is almost a complete polarization of the street outside. The theatre retains remnants of its past grandeur, beautifully decorated with red velvet curtains, peach coloured walls and gold trimmed balconies.

A $6 adult admission fetches a double feature which starts at 7:30 pm and 9:30 pm nightly. Early birds can catch daytime shows during the weekend.

The recent local rise in popularity of Hong Kong films reached its nadir last fall commanding much of the Vancouver International Film Festival. Festival films are usually of a higher quality, but the theatres do carry the occasional gem which may end up in the festival circuit.

Fight Back To School III, a 1993 Hong Kong production, follows the trend in Hollywood of erotic thrillers. The opening scene has a man tied to a bed being stabbed by ice pick wielding lover.

Sounds familiar? Well don't fret, there are more clues. Police interrogate the murder victim's wife and guess what? She's not wearing underwear and we soon find out she is bisexual. This parody of the Hollywood hit even screens its predecessor, is there no shame? Basic Instinct has travelled a long way from Hollywood to Hong Kong but hasn't evolved much though it has a few twists of script imagination.

The undercover cop assigned to impersonate the murdered millionaire in the opening scene must fool the wife into thinking he is her husband and has amnesia.

And in usual Hong Kong styles there is a fusion of other parodies.

The officer, Chow Sing Sing, is a cross between Inspector Couseau and his "Naked Gun" counterpart

SEE PAGE 10

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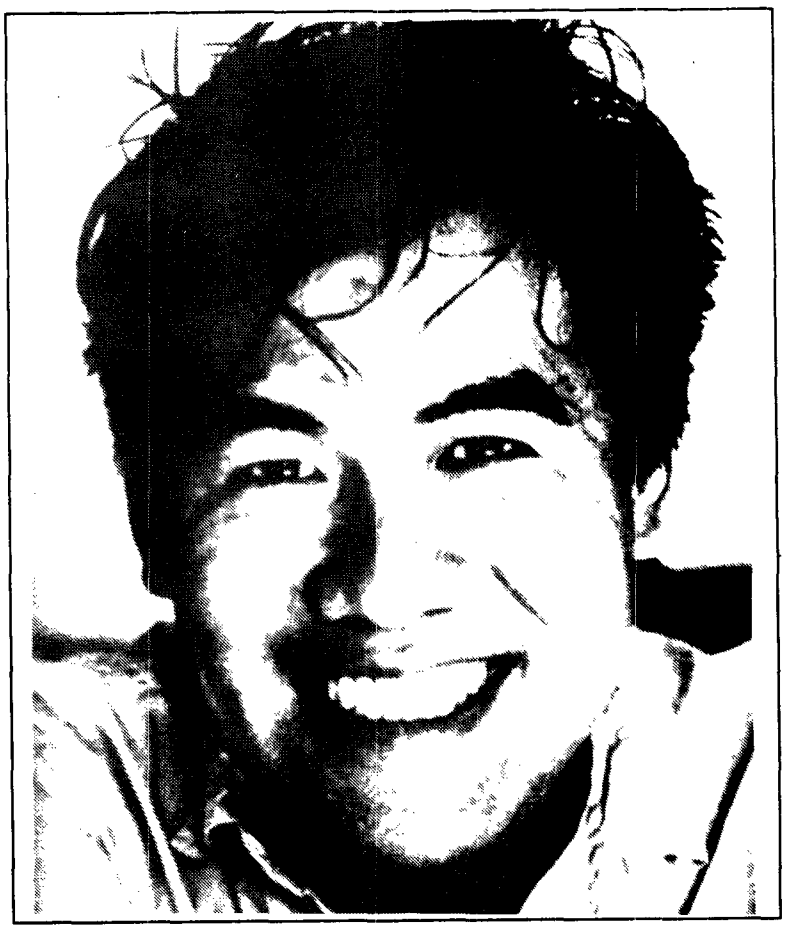
ARTS

Hwang gets break during university

BY BIANCA ZEE



M.Butterfly playwright David Hwang

WHEN 21-year-old playwright David Hwang showed his first script to John L'Heureux, his Stanford University writing coach, it was dismissed as trash.

L'Heureux told the budding writer to read some Sam Shepard and educate himself. Hwang followed the advice, rewrote FOB (Fresh Off the Boat) and had students perform it in his dormitory.

He sent the script to the National Playwrights' Conference for the Eugene O'Neill Theatre Center in Connecticut, reknown for its new plays. The next year, 1979, Hwang got his break. The theatre group loved FOB and Hwang was catapulted into literary stardom.

The media immediately pegged an unprepared Hwang as a literary spokesperson for Asian-Americans, even though he was still ambivalent about his own ethnicity. His role models were primarily Caucasian.

FOB starred John Lone, who broke onto the film industry in Bernardo Bertolucci's The Last Emperor. It opened at New York's Public Threatre in 1980 and won Hwang and Lone Obie awards.

The play examines the assimilation barriers that immigrants contend with in an unfamiliar society. FOB is about a young, rich newcomer from Hong Kong who clashes culturally with his Chinese-American cousins.

Hwang's interests focused on understanding the Chinese identity. He once viewed being Chinese as a "minor detail, like having red hair." He told the New York Times: "I never got a lot in school to contradict that." According to Hwang, his parents did not inspire him to learn about his cultural roots. His father was a Shanghai-born banker who valued "American ways." His Chinese mother was a Protestant Fundamentalist pianist from the Philippines. He lived an upper-middle class life in San Gabriel, California, relatively sheltered from racial tensions.

It was not until he entered a Sam Shepard theatre workshop in 1978 that he explored his supressed Chinese identity and finished FOB. The play itself received mixed reactions from the Asian-American community and Hwang told the New York Times: "This is a community that is generally not represented well at all on the stage, in the media, et cetera. So on those few occasions when something comes along everybody feels obligated to make sure that it represents his own point of view—and of course no artist can do that..."

He followed FOB with lackluster plays such as The Dance and the Railroad (1981), and Family Devotions and Rich Relations.

It was not until M. Butterfly's 1988 Broadway production that he emerged as a leading playwright in the US. The production broke conventions in commercial theatre with the use of Chinese opera and a fusion of Lucia Hwang's musical score and Puccini's Madama Butterfly.

The play is based on a bizarre tale that was told in the New York Times in 1986 about Bernard Boursicot, an ex-French diplomat who had an affair with Beijing opera star Shi Peipu, a Chinese spy. Unbeknownst to

See Page 10

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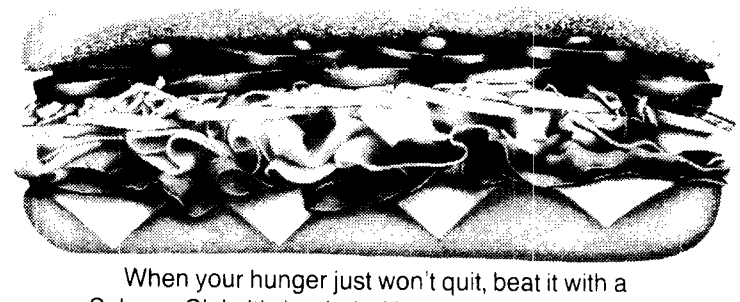

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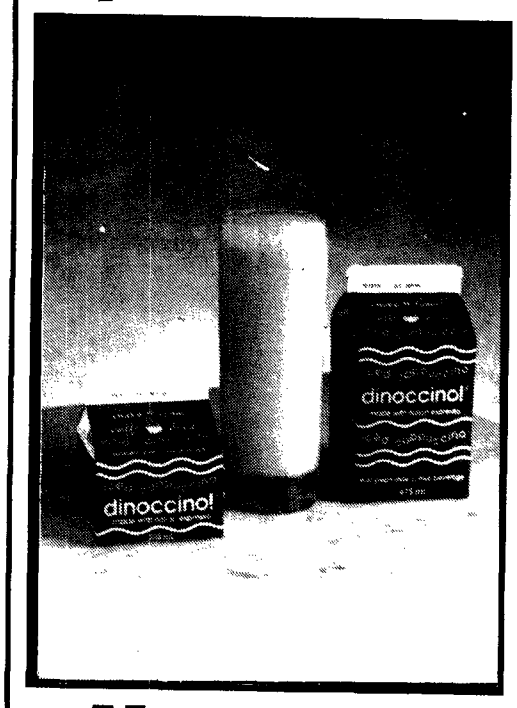

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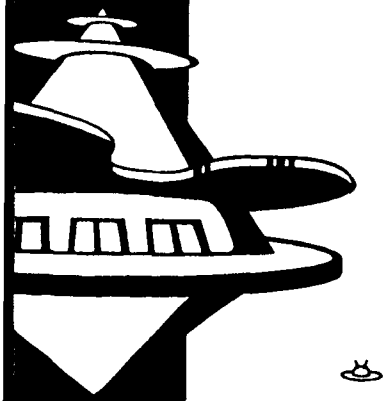

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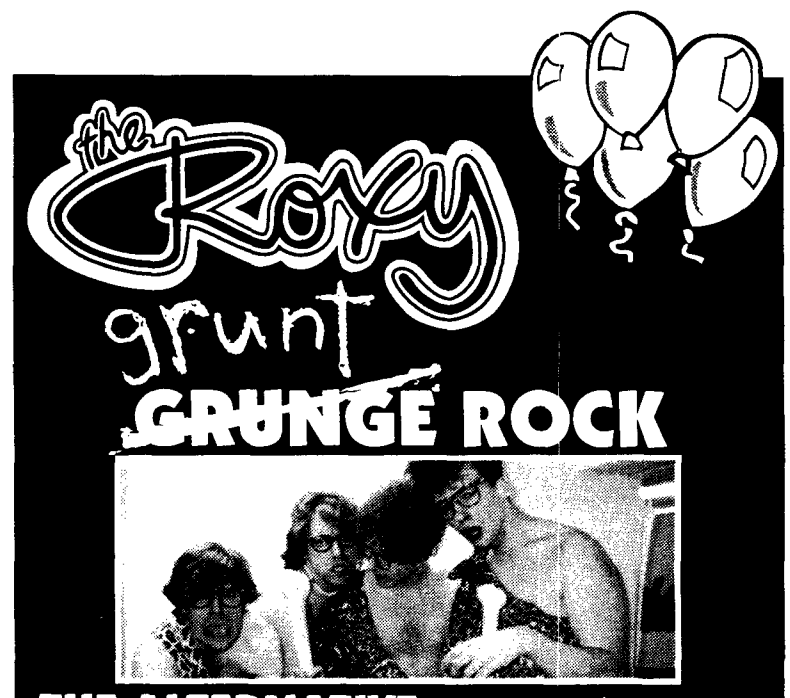
For further information, please contact Caireen Hanert, Director of Administration, in SUB 254 at 822-3961.

Please deliver your resume to Terri Folsom, Administrative Assistant, in SUB 238 by Monday, February 22, 1993.

AMS



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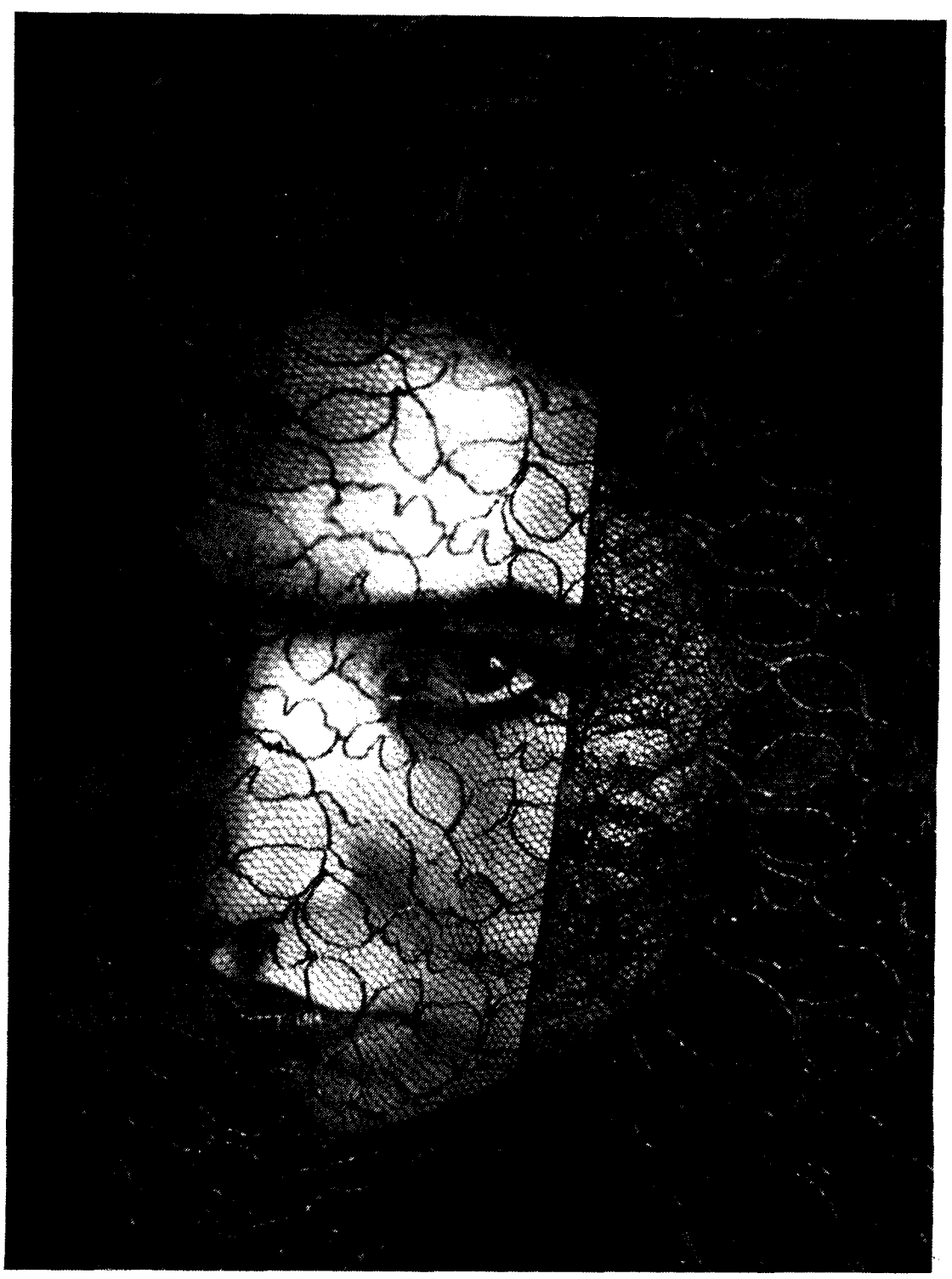


P O W PRESENTS

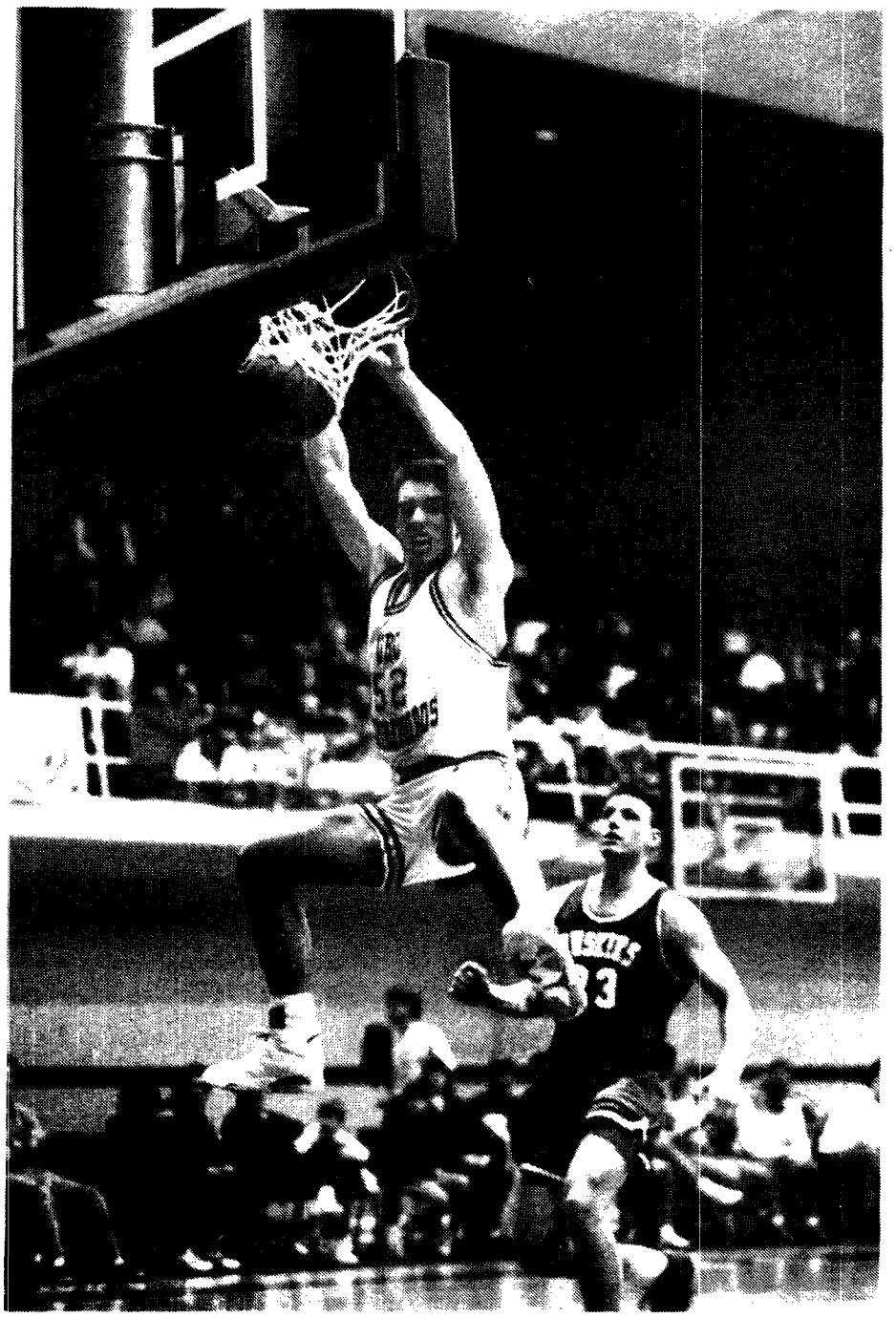
ROSA TSENG (PAGE 8)
The three women and veiled women was recently on exhibit at the AMS Art Gallery

SIOBHAN ROANTREE (PAGE 9)
She has covered UBC men's hockey for almost two years

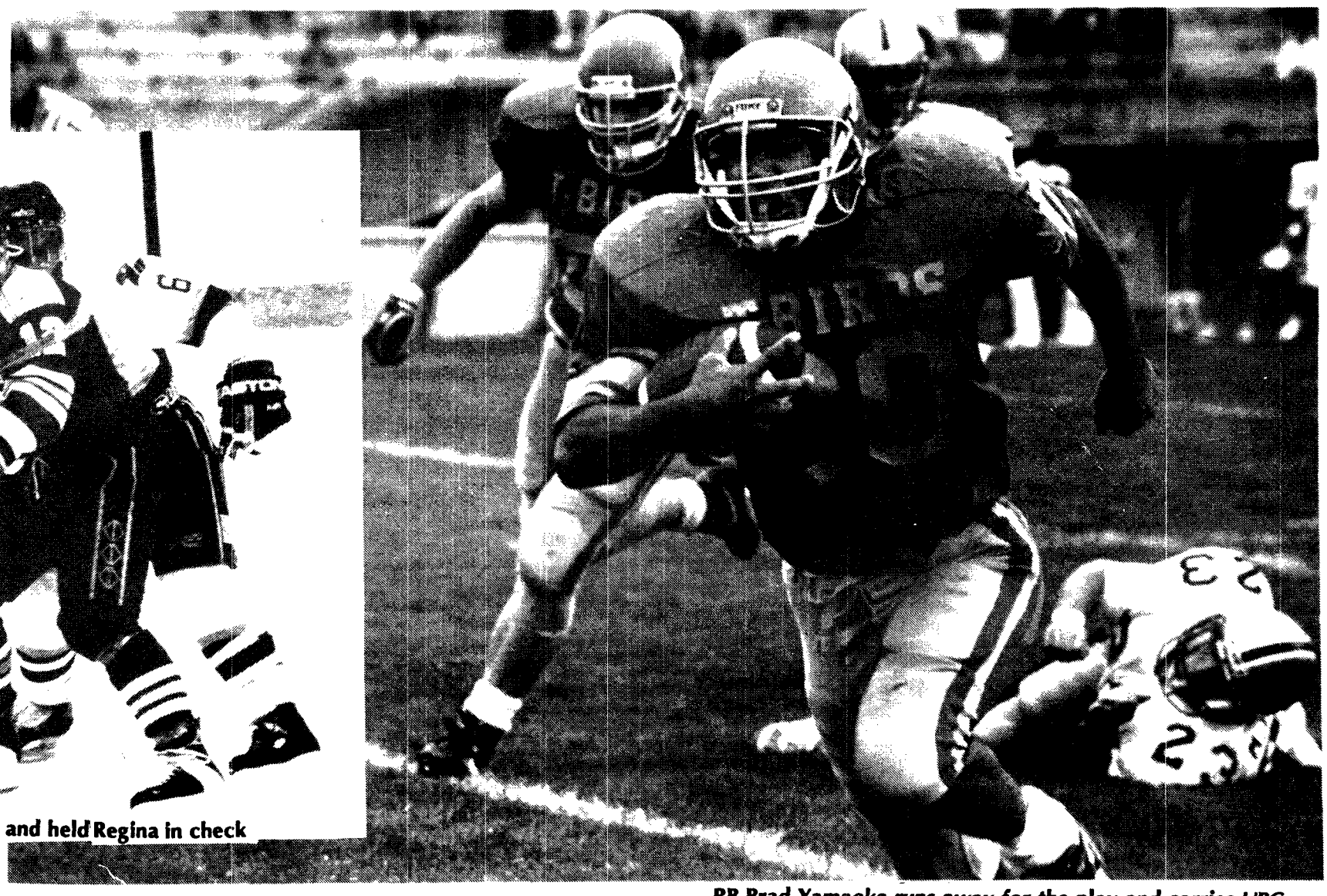
DON MAH (PAGE 9)
He has covered UBC men's basketball and football for two years

PHOTO

Mike Ikeda (10) celebrates third goal in a 4-2 UBC win Friday night against the Regina Cougars



Bob Heighton's dunks couldn't help the T-birds into the playoffs this year.



Derek Lampshire (6) and held Regina in check

RB Brad Yamaoka runs away for the play and carries UBC to the top of the Canada West standings

Advertising: Lyanne Evans, 822-3978
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Arts Editor: Yukie Kurahashi

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Tel: 822-2301 Fax: 822-9279

The new coming and the old lingering

BY WANDA CHOW

BEIJING—In a guided tour of China we were being fed images through rose-coloured glasses.

Army and police officers were everywhere guarding Tiananmen Square and even at intervals along isolated stretches of highway.

But soon our pink glasses were shattered when at our government-run hotel police swarmed our national guide. She had complained of filling out yet another stream of bureaucratic paper. The bureau didn't appreciate it. The hotel staff called the cops.

There seems to be also a separate set of rules for government officials.

At Xian our airplane tickets were refused owing to a government convention which needed extra tickets.

Though life has been easier in China, where a quarter of the world's people live, strict rules are still enforced. The infamous one-child per family policy, a government tool for population control, can cause a salary reduction if violated especially in the cities. In the rural areas, the rule is slightly more flexible for a male-oriented labour demand: If the first child is female, the family may have another in five years time. If it is boy, no more children are allowed.

Even more difficult, at marriage a couple is issued a card stating the year they may have a child. A "premature" birth is punishable with a $1250 fine. Keep in mind our national guide earns $40 a month, a good wage here.

The streets are tidied by human sweepers. Most people are still state-employed although by paying higher taxes, a citizen may acquire a business permit.

In America, the middle-class dream was once a house and two cars. In China, the dream is first a refrigerator, then a TV and hopefully, a car. Houses are unthinkable but, with higher salaries, many own flats. However, vacancy rates are so low that even when couples divorce, they continue to live together.

While imported goods like electronic equipment are increasingly available they remain prohibitively expensive. And Chinese-made handicrafts and cigarettes are so limited in production that their sales are reserved for tourists in "friendship stores." Locals haggle for foreign currency which enables them to legally by domestic products.

Life may be easier in China, but easier is a relative.

ISRAEL FILM FROM PAGE 11

Either way, the film provides misleading, pat answers to questions that are both socially and politically complex.

The fact that Mr. Goldfarbs' friend from Canada—who left Israel to seek his fortune in America—is depicted as a pathetic, untrustworthy con artist is also disturbing. His eventual betrayal of the Goldfarbs is quite obviously intended to be symbolic of his "betrayal" of Israel.

While Over the Ocean is interesting and somewhat provocative, it fails the crucial test. While it could have taken risks, it doesn't.

Over the Ocean was presented by Hillel House as part of Israel Week, which continues until Friday. Arab Awarenes Week and Israel week run concurrently through until Friday. Look out for scheduled events.

HWANG FROM PAGE 7

Boursicourt, Peipu was also a man.

Hwang depicts the diplomat as deluding himself into believing that the Asian singer was a 'butterfly'—a submissive Oriental woman. He uses the butterfly as a metaphor for the West's attitude toward Asia, whereby the former views itself as a masculine power and views the latter as submissive and feminine.

The notion of a weak East and a powerful West inspired Pierre Loti's 1888 novel Madame Chrysantheme and John Luther Long's 1898 short story Madame Butterfly (upon which Puccini's Opera is based). Both stories depict a beautiful geisha in love with a white visitor and dies for him out of devotion.

In a particularly moving scene from M. Butterfly, Song Liling (the Butterfly) challenges Gallimard (Hwang's diplomat): "What would you say if a blonde homecoming queen fell in love with a short Japanese businessman? He treats her cruelly, then goes home for three years, during which time she prays to his picture and turns down marriage from a young Kennedy. Then, when she learns he has remarried, she kills herself. Now, I believe you would consider this girl to be a deranged idiot, correct? But because it is an Oriental who kills herself for an American—ah!—you find it beautiful."

After winning a Tony award for M. Butterfly, Hwang re-entered public life by fronting opposition against Cameron Mackintosh's Broadway hit Miss Saigon. Mackintosh had imported a Caucasian actor, Jonathan Pryce, from Britain to play an Asian lead.

Miss Saigon also plays upon the the Madama Butterfly concept, depicting a romance between an American soldier and a Vietnamese bargirl during the fall of Saigon. Hwang's vocal opposition prompted the Actors' Equity union to prohibit Pryce from performing.

But when Miss Saigon's director threatened to close the US run, the decision was reversed. Hwang wrote that the rage expressed by Asian-American actors was the result of years of Asians being "caricatured or passed over on our stages and, later, screens, since European colonization of Asia." He argued that Asians only played stereotypes such as "the crafty Oriental" epitomized by Dr. Fu Manchu and exotic myths like in Coleridge's poem "Kubla Khan."

Asian men were, thus, depicted as lacking sexuality and power. Asian actors were restricted to either submissive servant or evil enemy roles. To this day, this archetype has molded perceptions about Asians in the West.

FROM PAGE 6

From there the film develops with cheap sight gags and innuendoes into a predictable climax and derivative ending. The film does supply laughs, usually by its parody of other films, such as Wong Ching's God Of Gamblers.

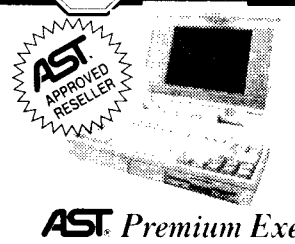
In Once Upon A Time A Hero In China, a typical Hong Kong Kung Fu comedy set at the turn of the century in China, the hero is not so perfect and the villain not so evil. Young master Wong Fei-hong, dressed in white for his morality and virginity, is naive and irresponsible. His three teachers are devoted to the upkeep his family's name, as promised at their master's and his father's deathbed. Kung Fu and medicine are their specialities. Wong, however, is a lazy undeserving student whose only skill is cooking. The villagers believe him to be the master and his mentors the disciples.

A black clad rival, Ken Shek, is your usual one-dimensional villain. The more the public hates him the more he despises Wong and seeks to prove his supremacy. Ken Shek later teams up with an even worse villain, Indiana Jones, who offers him money for selling retailing opium and firearms. Jones is a Chinese stereotype, a historical composite sketch of a Caucasian: round sunglasses wearing American with a bad attitude and a mind for deceit; an instigator of drugs, guns, and rape. Needless to say, this alliance backfires on Shek.

Undeniably, there are some comical scenes but many are at the expense of the two women who are suppressed subplot characters. The film lacks substance, the use of a formula plot leaves little for surprise. The ending revolves around the typically redundant hero story. The unwilling protagonist must duel, against all odds, the much more powerful villain.

Movies are changed every Thursday but call to confirm (688-3868). Don't bother if you can't understand Cantonese, it's a recording.

CAMPUS COMPUTERS



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ARTS

Film touches only surface of serious issues

BY LUCHO VAN ISSCHOT

WHERE is home?
Millions of immigrants the world over ask themselves this very difficult question every day.

This question may have been especially difficult to answer for the Jewish people who fled a hostile Europe to settle in Israel during the 1950s.

Over the Ocean, an Israeli-made comedy set in Israel in 1962, tries to examine this very serious issue through the eyes a young boy named Haimke Goldfarb.

Unfortunately, the film doesn't offer any particularly fresh insights.

Having survived the Holocaust, Haimke's parents moved from Poland to Israel to build a new 'home' for themselves.

In Israel, they pursued a kind of Israeli version of the American dream: the Golfarbs own a small business, a modest, clean home in the city and nice, clean clothes. The daughter listens to Elvis records, the mother cooks lousy meatloaf, and the father dreams of being a real estate contractor.

But all of these things and these dreams aren't quite enough to keep the family happy.

The father is especially restless. His new 'home' is far from perfect. His daughter is running around with a local hood, the tax collectors want to audit his store...

So, Mr. Goldfarb decides to move to Toronto to try again. After all, if you are going to live the American dream, shouldn't you do it in America?

Haimke is the one character that seems to dream of something more meaningful than cars, homes and money.

He has a wide-eyed, innocent love for Israel. He absolutely dreads leaving for Canada and, at one point, he even runs away in protest.

Haimke worships the memory of his dead uncle, a former paratrooper who died "defending" the state of Israel, and he looks up to his mother's brother, the "Social-Zionist" who works a small livestock farm somewhere in the countryside. He too want to be a paratrooper, to "defend" his country, and to claim his own plot of the Israeli frontier.

This is where the film falters. Haimke's innocent patriotism and desire to serve in his country's army goes virtually unexamined. Over the Ocean presents us with all of the romance and none of the horrors of how the state of Israel was established and settled.

Strangely, the war which claimed the life of Haimke's uncle seems to be a world away from the Goldfarbs' "petit-bourgeois" existence. It is only when the family vists the dead uncle's grave that they seem to be at all in touch with the reality that surrounds them.

In the end, the Goldfarbs decide to stay in Israel. This may be interpreted as an act of commitment to the Jewish state or, perhaps, a realization that they cannot run away from their problems.

See page 10

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