

Bata will not seek new term on York Board

By JOHN HARRAS

Two student groups at York University are claiming victory following the recent announcement that Sonja Bata will not seek re-election to the University's Board of Governors (BOG).

David Himbara, president of the York Student Movement Against Apartheid, and Alex Riha, spokesperson for the York Student Front (YSF), says their "on-going" efforts were responsible for Bata's decision.

Part of those efforts included a petition with the names of over 1,000 York University students and staff members, calling for Bata's immediate resignation from her position on the BOG. The petition was presented to York president Harry Arthurs on May 7.

At issue is the Bata Shoe Company's involvement in South Africa. A report submitted to the House of Commons in February indicated the shoe manufacturer, of which Bata is a director, was violating specific Canadian government codes of conduct with respect to investment in South Africa.

In the April issue of its *Spark Newsletter*, the YSF reported the Bata Shoe Company fired many of its 700 black employees who attempted to form a union. The workers were seeking better wages. Their current wage of \$20.00 Canadian per week is well below the poverty line established by the South African government.

In its newsletter, the YSF demanded that "Sonja Bata be asked to resign from the York University Board of Governors immediately; that York University refrain henceforth from any investment in apartheid South Africa; that York University issue a statement categorically condemning the apartheid system in South Africa."

On May 10, York University responded to the May 7 petition by announcing Bata's decision not to seek re-election to the BOG. The press release indicated Bata had formally made that decision in a letter to the Board dated February 25, and that prior to the letter she met with Board chairman Bruce Bryden in January and informed him that she would be stepping down.

In an interview, Bryden said Bata's term on the Board expired June 30, and it is customary that he meet with the Board member in January to discuss their status.



Sonja Bata

Bryden said Bata requested that she "not stand for a further term on the Board because she had been there for nine years and felt that it was time that new ideas or a new person join the Board." Bata also told Bryden that her other involvements had increased dramatically and she doesn't have the time to do the kind of job on the Board she would like.

Bryden said Bata did not indicate in any way that she felt pressured to withdraw from the Board. Bata's February 25 letter was not a

cont'd on p. 2



"CAN'T WE DO SOMETHING ABOUT THESE WIDE LAPELS?" York's new president, Harry Arthurs (second from left), dons new presidential robe at May 9 installation. Looking on (from left), Vic Murray, Tuzo Wilson, and Bruce Bryden.

Forum debates control of hate literature

By HARRY MARGEL

"The law is a dubious weapon at best," proclaimed Alan Borovoy, a lawyer and general counsel at the Canadian Civil Liberties Union, speaking at a May 16 forum at York entitled "Hate Literature: To Control or Not to Control."

"The law can injure the very people it was designed to protect," he said. "The Zundel trial caused an obscene debate on whether Auschwitz was a Jewish country club rather than a Nazi death camp."

It soon became apparent that what the panel of four distinguished speakers had on their minds was not a debate on whether or not to control hate literature, but the method by which it should be controlled. In addition to Borovoy, three others—Kirk Makin, a court and legal reporter for the *Globe & Mail*, Irwin Cotler, a professor at McGill Law School and a human rights activist, and Arnold Herschorn, a local lawyer—presented their arguments to the crowd.

"Is hate propaganda within the boundaries of legitimate political debate? I say no," Herschorn told the audience.

In agreement with Herschorn's assertion that hate literature and free speech are two separate things, Cotler said that "hate literature does not belong to the marketplace of ideas," referring to the First Amendment of the US Constitution, and said that it belongs, rather, to "the marketplace of hate."

Cotler, however, had different ideas of how to deal with hate propaganda. "The jurisdiction of human rights commissions should be expanded as opposed to using criminal remedies," he said. Referring again to the issue of creating a platform for Zundel, Cotler said, "It is a non-punitive process which would limit the risk of giving a platform."

In contrast, Herschorn had said that he believed the law can be an effective control if enforced by the courts to fight hate literature.

While Borovoy found it difficult at times to control his interjections, he was able to point out his differences. "There are the somebodies, and there are the nobodies," he said. "The nobodies, like Zundel, who have no influence, deserve an indirect response—they should be ignored. Then there are the somebodies, like Keegstra, in Western Canada, who was a town mayor and taught children in the local high school, and had some influence... he deserves

a direct response." While Borovoy's "direct response" means pointing a finger, for example by using the media to uncover corruption, he said that prosecution is not an effective method. "It would be like using a net which would catch not only the person you're looking to catch, but other innocents along with him," Borovoy said.

Because the media is so heavily involved in the issue of hate literature, as well as its possible solutions, the *Globe & Mail's* Kirk Makin participated in the forum by giving his thoughts on why a trial such as Zundel's received such extensive coverage.

"By ignoring bigots, the media would not provide them with a platform from which to spread their views," Makin explained. "But there are reasons why reporters and editors cannot ignore them." He said he felt that the law can be used like a double-edged sword. "Look what the courts did to the Indians, to

the Japanese," he cited.

Makin allowed that the novelty or unusual nature of a trial also attracts the media. "If people in general were ignoring the prosecution, the media would too," he said. Later in the evening, Makin agreed with a woman who charged that newspapers distort reality by using headlines out of context with the true base of a story.

Herschorn, while as concerned as the other speakers about the platform issue, said that it was important not to ignore "the hate monger." "Because of the fact that others may internalize the propaganda of the hate monger, even though he may be a lunatic he is involved in a criminal activity and should be stopped." He went on to say that "we should not wait around just to see the views of these people unfold just because they may be cranks. We know it can happen, as it already has."

Flaws in Indian Act the focus of Glendon lecture series

By LIVIANNA TOSSUTTI

Some of the ideology behind Canada's Indian Act is outdated and racist, according to Leo Johnson, who gave the first lecture of his six-part series, "Racism and the Legal Basis of Indian Oppression," at Glendon last week.

Johnson said that the goal of the Indian Act today is consistent with that of the Indian Act of 1876—to place Indians in a position of dependency on the federal government.

Ted Morton, Director of Reserves and Trusts in Ontario for the Department of Indian Affairs, said in an interview that the situation Johnson described may soon change for the better. An amendment to the Indian Act of 1951, recently proposed by Minister of Indian Affairs David Crombie, will eliminate the discriminatory sections of the Act and may be passed by the federal government by mid-June.

The amendment would enable Indian women, who presently lose their status as Indians if they marry a non-Indian, to have their status restored. Also, the children of these women may apply for restoration of Indian status if the new bill, Bill C-31, is passed.

According to Morton, the new bill will remove the concept of enfranchisement, which

requires that Indians often must voluntarily renounce their status and band membership.

Morton said that when the Indian Act of 1951 was passed, an Indian was required to renounce his Indian status and band membership if he enlisted in the Canadian Forces. As a result their children also lost their Indian status.

22,000 people who lost their Indian status through sexual discrimination or enfranchisement and their 6,000 descendants will be eligible to apply for Indian status if the amendment is passed, Morton said.

Another aspect of the proposal to amend the Indian Act will allow Indian band members to establish the membership criteria for each of the 520 bands in Canada.

Brian Bennett, a senior intergovernmental advisor with Indian and Inuit Affairs, explained that a decision made by the United Nations Committee on Human Rights in 1981 cited that sections of the Indian Act are discriminatory against women, and has provided some of the impetus for the proposed changes to the Act.

Johnson's lecture series will continue weekly until June 25.

FEATURES

Deborah Hobson reads the scrolls

The globetrotting Master

By KIM ARMITAGE

To paraphrase something someone once said, "You, madame, are a scholar and a lady (make that 'modern lady'), Deborah Hobson."

The first year the Keele Street Campus opened—1967—Deborah Hobson came to the mud fields of York University as a full-time Assistant Professor of Classics and Humanities. She considers herself one of York's "Founding Mothers," and has been a Fellow of Vanier College since 1969. She is now in her third year of a five-year term as Master of Vanier College.

Life before York for Hobson includes: born and educated in New York, N.Y.; B.A. (Latin Major), Barnard College; M.A. (1962) and Ph.D. (Classics), 1965, Yale University; marriage to a member of the Yale faculty; and teaching classics at Smith College, North Hampton, Massachusetts for a year; in 1966 she and her husband moved to Toronto where she snagged a tenure position with the University of Toronto and taught classics part-time at Trinity College, and the next year became part-time instructor in Classics in York. The following year she moved to full-time faculty. By 1971 she had a child, and a year and a half later a divorce.

Since 1971, Hobson has been Associate Professor of Classics and Humanities, becoming a full professor this year. "My discipline within the classics is called papyrology," she explains, "which is the decipherment of documents from Greco-Roman Egypt that are written in Greek on papyrus. It's a weird branch of classics and there are, in the world, maybe 100 people doing this. It's an international discipline and puts one into a world-wide network of scholars. Basically I'm a social historian but instead of working from books I work from original manuscripts. And there are tons and tons of papyri in various locations still undeciphered. It's a field in which there's so much more material than people trained to work on it. It's exciting. Because it's such a kooky kind of discipline I've gotten to go to all sorts of exotic places. A couple of years ago I was working with a group in Cairo on some unpublished documents. We were in a workroom where the gold coffin of King Tut was being repaired and there we were, sort of shoving it aside so we could lay out our papyri. That sort of thing puts everything in a different perspective."

In the summer of 1975 Hobson was awarded a Canada Council grant to do papyrological research in Vienna, and she continues to attend the international papyrological congresses held every three years, with the next one in Athens in 1986. In 1978-79 she spent a year at the Institute for Advanced Study at Princeton University, and in 1984 she was speaker at a congress in Dublin, Ireland.

"I've been fortunate," she smiles. "My international circuit has expanded in recent years. One of the things that I've discovered is that being an active scholar has the most incredible number of side benefits in terms of getting to know people and places all over the world. There's a real sense of life and action."

Hobson talks about her administrative job as Master of Vanier College the same way she talks about everything else—some serious, often rapid-fire, frequently irreverent, always intense.

"My main mandate is to look out for the welfare of Vanier College students," says Hobson.

"Although, as Master, I am the person who is the last source of authority for everything in Vanier College, in actual fact, Vanier and its Masters have always operated in a very open and democratic way so the authority of the Master has never been an issue. Ultimately I am responsible for what goes on in the College Residence—programs, activities and so forth—though the Residence Tutor is in charge on a daily basis. My responsibilities do not extend to faculty members.

"I have a certain budget and a lot of flexibility in its use in terms of being able to decide what things

are going to happen," she continues. "Of course we always complain that we never have enough money, which is true. The colleges have received very poor treatment at the hands of the University over the years. Under our new Provost, Tom Meininger, that situation is reversing. He has given us tremendous support.

"One of the things I did last November that had never been done before, and we'll repeat it this fall, was to use part of our program budget to have a reception for outstanding students of the college," says Hobson. "The idea that anyone who wants to go to university is entitled to is one that I certainly subscribe to, but it doesn't mean that we don't want our students to excel academically. This is an academic institution. I really think it's important that students who are outstanding academically be honored, and that they should feel proud of, and enjoy, their accomplishments."

redress this situation. Universities have laid down and let governments just steam-roller them. Without the preservation of those traditional values that a university embodies, the society is dead."

Hobson believes that York is unique among universities in a very positive sense. It has an atmosphere of informality and a lack of pretense that is rare among universities. It is not hide-bound or stuffy but committed to experimentation.

"York's faculty is, I think, very under-appreciated in the world at large. Members vary in their scholarly credentials and whatever, but as human beings and committed teachers they're fabulous. I think a person coming to York could get an exciting kind of teaching not likely to be found at a place such as University of Toronto."

Hobson is not a stereotypical example of a traditional, classicist female scholar. She is a modern role model for women students coming out of universi-



Vanier College's Deborah Hobson during a non-papyrological moment, but with hard-hat nearby.

On the subject of the role of universities at present and in the future Hobson has deeply held, passionate views which she presents with clarity and challenge. "As a classicist I'm well aware that students see the university as a job training place. A student will say to me, 'I can't take Latin because what will it lead to?' Well, my father was a classics major and he went into the insurance business. Unless a student pursues his or her undergraduate major on a graduate level, with the idea of teaching that discipline or moving into that specific profession, there is often little connection with the real life job he or she ends up with. Undergraduate training should not be considered job training. It's life training. It's training the mind to fully exercise its rational capacities. In that context I feel it's tremendously important to help students realize the incredible variety of things to do in this world."

One of the things which has concerned Hobson a great deal during the eighteen years she's been in Canada is the absence of any strong leadership from the university presidents.

"For example, every time President Giamatti of Yale University speaks publicly he makes an absolutely brilliant, articulate defense of traditional, humanistic education. There has not been a single significant statement defending the traditional values of an education by any university official in Canada that I know of. That is appalling. I hope that York's new president, Harry Arthurs, will want to

ties today. "Goddamit," she exclaims, "women have hidden their lights under a bushel for too long. I'm struck by the fact that the people I meet again and again, who have the dazzle, the energy—are women. I think it's a really good time to be a woman in our society, and I think they should really go for it."

For anyone who lives a philosophy of life so completely as Hobson does, a request to put it into words brings an unusually long and reflective pause. "I'm now in my mid-40s, an age where suddenly all the areas of my life where I've made investments of time and energy are coming to fruition. It's not because I parachuted from nowhere and suddenly here I am. It's the last 20 years I've been sloggling along, putting in my time in the ranks. I didn't have any grand plan in pursuing the things I did. I did them because—there I was. It keeps your options open in a way that multiplies as you get older. I usually say what comes into my head and sometimes get myself in trouble for it. But overall I think that's been more for the better than for the worse.

"I believe in the possibility of human growth. Passionately. My daughter said to me—and this sort of sums up how I feel—'You're so lucky 'cause you're grown-up, and you know what you are when you're grown up. I don't know what I'm going to be when I'm grown up.' I said, 'Now, wait a second. I'll admit that, objectively, I'm a grown-up and I'm doing what I'm doing. But inside myself I feel like an 11-year-old and the world is my oyster.'"

Editorial

Student groups mobilize to give Bata the boot

Sonja Bata's decision not to seek re-election to the University's Board of Governors has diffused a confrontational situation while at the same time illustrating that the democratic process is alive and well at York.

Too often the York University community has been accused of apathy. The recent efforts of the York Student Movement Against Apartheid and the York Student Front demonstrate there are concerned and responsible students within the University.

Details concerning Bata's decision to "retire" from the Board are still sketchy but the fact remains that her connections with the South African government placed the University in a difficult position. It would be hard to justify Bata's presence on the Board with the injustice of the Bata Shoe Company's policy in South Africa.

Whether Bata resigned, retired, or was removed from the Board, the result is what counts—she is no longer a representative of York University.

The heartening part of this issue is the combined effort of the YSMAA and the YSF. These groups organized an effective and, most importantly, peaceful campaign, culminating with the presentation to President Arthurs of a petition containing the signatures of over 1,000 York students and staff.

Social awareness and activism are essential elements of a university. And these elements, as demonstrated by the Bata protesters, can bring about positive results.



"SAYS TO INSTALL HIM BETWEEN THE FRIDGE N COLUMN"

ANALYSIS

Arthurs has opportunity to fulfill dream

By DAVID BYRNES

"Do we dare to dream again?" This was the challenge that Harry Arthurs put to York University in his formal Presidential installation address on May 9. With academic guests from across Canada and the United States in attendance, Arthurs made public his assessment of York's successes and failures since its creation 25 years ago, and said that York's worst affliction is that "we have lost our ability to dream."

Arthurs spoke of excellence and social justice as themes which York's 40,000 full-time students can hold in common. These are unifying themes for any university and predictable enough for a presidential inaugural address.

What was more impressive was his citing of a third aim that is endemic to

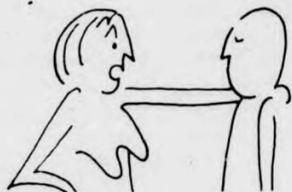
York—the need to improve the quality of communal life. By recognizing that the neglect of York's social needs and physical environment in the past years of government embargo has put York "at a risk as a community," Arthurs shows that he is in touch with a fundamental problem at York.

York suffered in its adolescence from the Ontario Conservative government's decision to reverse its education policies. First subscribing to the philosophy that money spent on the universities would ultimately upgrade the quality of the province, the PCs poured money into universities. Then, in 1972, with York only half built, a moratorium was imposed on university building. Half-complete ever since, and waiting for the moratorium to end, York has understandably become a frustrated university.

Arthurs is idealistic and clearly enthusiastic about leading York into its 25th anniversary year—hopefully into an era of intellectual excitement and excellence. He has demonstrated more than admirable ideas and made some decisive changes. Most significantly, he has started to implement the recommendations of the Lapp Report, making York less dependent on the provincial government and largely self-reliant through the selective leasing of its land.

Arthur's keynote—that York must "dare to dream again" makes the question of the University's future a challenge to the community. If he is able to make progressive changes and can stimulate the enthusiasm that he feels has been lacking, the years ahead may be marked with a difference.

excalibur



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"Who can refute a sneer?"
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LETTERS

existere in need of major reorganization

Editor:

It seems to me that the purpose of organizing a university literary magazine is to:

- 1) stimulate writing by providing a forum and audience for the writer
- 2) stimulate readers by providing interesting, challenging, insightful work or at least a representation of what is actively occurring in the writing on campus

- 3) provide an active, vocal, flexible venue around which readers and writers can gather to create an atmosphere of interest, action, involvement, relevance, and overall, a climate of creativity

As the only independent creative writing magazine regularly appearing on campus from year to year, *existere* has, by virtue of this position, an authority in its voice. It is important, therefore, for *existere* to fulfill the functions mentioned above.

I think that in the years since I have been at York (since '82), *existere* has not succeeded in these goals. Many people have felt alienated, disinterested and unstimulated. Writers in particular have not felt that they have the active audience participation that such a magazine thrives on. People have not banded together over it, or conversely, against it, in a creative fruitful manner (although we have seen the beginning of this in the appearance of the *Thalia Bullwinkle Review* pages of *Excalibur*).

If regular issues of *existere* appeared frequently, writers would be provided

with frequent goals toward which they could direct their work. Both writers and readers would be constantly reminded and stimulated. The magazine would not be forgotten as it awaits re-emergence.

As it now stands, *existere's* expensive look limits the nature of material that can be published. It leads editorial decisions away from diverse interesting experiments in writing and works-in-progress, and it denies a forum for less experienced writers who would gain valuable experience in print—presently writing of this kind seems out of place. This is because the expensive look seems to say: 'these are unalterable fixed products.' This is not to say that much of the writing will not be just that, but it is important to realize that we are all students studying our craft and our work is in transition. Instead of the anthology approach, I think *existere* should adopt the format of a magazine of on-going creative work, critiques, reviews, manifestoes, suggestions, letters to the editors, and editorials. As one professor put it, the years at university are for 'exploring, expostulating and experimenting.' This is especially true in the creative arts.

I suggest a radical change in design for *existere*. Instead of being produced expensively on high quality paper, production cost could be lowered by using either a tabloid format (e.g.: the second issue of *existere*, '83-'84) or 8½x7 (i.e. folded legal size paper). These formats can be very attractive and would allow many more issues and many more copies of each of those issues to be produced. In addition, it would be possible to print an issue with less material that would oth-

erwise have been appropriate, as it sometimes happens that editors are unable to gather enough writing for a specific deadline. This new format can ensure *existere's* regular and frequent appearance.

If a rotating editorship was created for each of these frequent issues, this would allow more people the experience of editing, and create more variety in material chosen (through both the editors' taste and their ability to attract and have connections with a variety of writers). Additionally, if every editor worked as an assistant for the other editors knowledge and expertise could be shared along with the necessary chores. If there were a different editor for each issue, the interference of academic commitments would be minimized. Each editor could be responsible for one or two issues during the year.

It is also possible for *existere* to use the poster form as a medium for distribution. Writing and/or artwork could be posted on bulletin boards over campus, reaching a wide audience. Also, distribution of *existere* could be linked with various poetry reading series currently occurring on campus (especially the fortnightly Winters College Reading Series).

I believe that *existere* can be a moving force on campus. It can encourage writers and readers by promoting an atmosphere of interactive creativity, provide a forum for creative writing and thinking about that writing, as well as providing an opportunity for students to become actively involved in all aspects of the publication of a literary magazine.

—Gary Barwin
existere editor 1983-84

Our "global community" on verge of momentous shift

By ADRIAN IWACHIW

Some 20 years ago, a manifesto called *The Triple Revolution* spelled out an emerging social vision that helped to catalyze the social movements of the '60s. Concurrent with and paralleled by the Students for a Democratic Society "Port Huron Statement," *The Triple Revolution* argued that the "revolutions" in cybernetics and communications technology, nuclear weaponry and human rights were precipitating an "historic break" with the past. The once-controversial observations of *The Triple Revolution* seem self-evident today.

A year ago, a new 30-page document entitled *At the Crossroads* was published by the Communications Era Task Force to update the observations of *The Triple Revolution* and to articulate what was felt to be an emerging "set of commonly held hopes, values and visions."

Circulation of *At the Crossroads* has already reached over 100,000 copies worldwide, and it continues to sell at a rate of about 1,000 per week, enough to make the book a non-fiction "best-seller," according to their publicity. One of the prime movers behind the documents, Robert Theobald, who was also involved in *The Triple Revolution*, is currently completing a PBS series called "The New American Revolution."

The central thrust of *At the Crossroads* is that the various crises of the world—such as mass unemployment, environmental degradation and the scramble for limited natural resources, the gap between rich and poor, the nuclear arms race—can each be seen as challenges and opportunities. With the "communications revolution" that now binds our planet into a global village, we are on the verge of a shift as momentous as the agricultural revolution, the move to the cities and urban civilization, and the industrial revolution. Also, the rise of nuclear weapons—with which we have, for the first time in history, the possibility of total self-destruction—requires us to develop new cooperative, synergistic principles of inter-group relations.

At the same time, *Crossroads* points out, high unemployment allows us to develop social systems that free people from repetitive physical and mental toil. Environmental stresses urge us to co-operate with natural systems in a sustainable manner instead of exploiting them for short-term profits.

In the transition from an industrial society to a "communications era," the authors claim it is necessary to phase out certain common assumptions about the world in favor of new ones. In place of a world-view that sees individuals and nations as isolated and competing for scarce resources, which the authors claim is supported by the mechanistic outlook of 19th century science, they suggest an ecological vision of interconnectedness and co-operation between social communities and with nature, and an emphasis on sustainable, renewable forms of energy, agriculture and industry. This latter view is, accordingly, more compatible

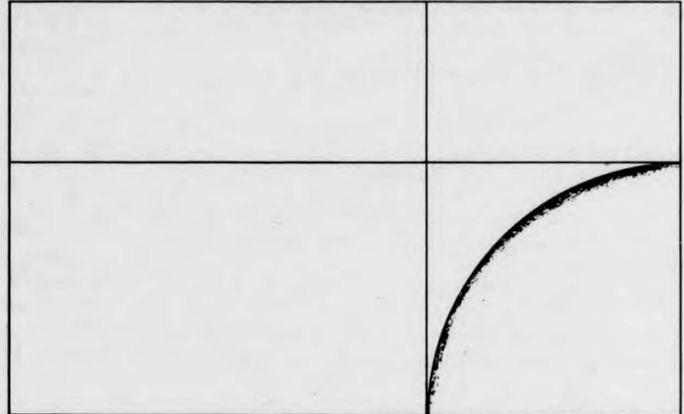
with the findings of modern physics and systems theory. In international affairs, "it does not make sense to make ourselves, our families, our communities or our nation secure by acting in ways that make others less secure."

The authors also foresee a shift from an overspecialized division of labor, with its consequent passivity and dependence on specialists of all kinds, to greater information sharing. "Specialists will no longer be the decision-makers, but will be the creators and communicators of tools, techniques, and knowledge. They will teach others to be more self-reliant." Other "shifts" they perceive include those from high-cost, pharmaceutical-oriented medicine to healthier lifestyles, from over-reliance on courts to mediation, from more police patrols to block watch programs, from commercial banking to "lender-directed" socially-responsible banking, and from hierarchy to participatory management.

In the area of work, automation should not lead to growing unemployment, but rather to a restructuring of work towards more job-sharing, part-time work and "in and out" life cycles (where an individual might work for six months, then spend six months involved in a community cultural or education group). At the same time, "there are urgent world problems which can absorb huge amounts of human energy." According to the authors, there needs to be a recognition of the "committed economy" of socially valuable, productive activity such as parenting, teaching, community activities, creative and innovative endeavors in the arts and in societal entrepreneurship. These activities have traditionally been undervalued since they do not fit into our current market economy or the public sector—"We usually consider 'productive' only those activities done for money." The authors assert that a guaranteed minimum economic security should be available to all members of society as a "legitimate recognition of the debt that the market economy owes to the committed economy." They further maintain that the industrial era view of life as divided between education, job and retirement, with the central part of one's life being the job, must be replaced by one in which life is seen as a process of personal development, learning and growth.

In education, *Crossroads* suggests a shift from the "employability"-oriented general public schooling of the industrial era to an approach built around "learning centers" that would be open to all. These would be a combination of community centre, library and telecommunications centre; education would emphasize learning and communication skills, creative thinking, problem-solving and information-usage skills, and expressions in "languages" ranging "from science to dance, from English to Hopi, from computers to painting." The role of educators would move away from inculcating information to facilitating the learning processes of students.

At the Crossroads



A Publication of the Communications Era Task Force

None of the ideas presented in *At the Crossroads* are new: books such as Alvin Toffler's bestselling *The Third Wave*, Marilyn Ferguson's *The Aquarian Conspiracy: Personal and Social Change in the 1980s*, Fritjof Capra's *The Turning Point* and Mark Satin's *New Age Politics*, have attempted to provide similar analyses of the world, each with its own emphases and its own drawbacks. *At the Crossroads* differs by being a short, succinct summary that skillfully avoids the platitudes of the "personal growth" movement while avoiding the clichés of traditional Left/Right political rhetoric. What can be criticized in most of these writings is the lack of definite program of action—how do we get there from here? *Crossroads* relies on an underlying assumption that requires some faith in human nature: namely, that the necessary changes would not be brought about by a democratic change of government alone, nor by a socialist "revolution," but that the "emerging" social vision of an ecological, co-operative, global "communications era" will itself be enough to bring about the gradual withering away of military-industrial complexes, exploitative multinationals, overgrown bureaucracies, and the like. *Crossroads* represents the hope and belief that this new worldview is emerging, and that it will eventually reach the minds of those who hold the power to declare wars, terrorize political opponents, or decide the fate of countless starving and oppressed masses.

At the Crossroads partially redeems itself of these weaknesses in the sections on "New Decision-Making Styles" and "What We Can Do." It calls for a move away from the national level of decision-making. "The nation-state still has the power to declare war but the existence of nuclear weapons means that it cannot afford to do so." Instead, power should shift in two directions: "down" to the regional, local and community levels, where decisions in areas such as education, crime reduction and socio-economic patterns can be made by those directly affected by them, and "up" to the global level, for decisions on peace and environmental protection. Global decision-making, however, would not take the form of a "world government" bureaucratic superstate, but rather a system of networks, coalitions, professional societies and international agencies—"nongovernmental channels through which information, understanding and trust can

flow." In fact, organizations and networks such as Amnesty International, Greenpeace, Friends of the Earth and many others, are already creating this kind of international "web" of global monitoring.

Crossroads, unfortunately, barely skims the surface of "What We Can Do." "We can realize that we can act," it suggests as a starting point. "We can begin talking with those people around us," "we can take a fresh look at the patterns of the our own lives," our various

social roles, our communities (or lack of communities). "We can begin a block watch program . . . conflict resolution practices in our workplace . . . get together with others who share our concern." For the politically-minded, this list may appear rather weak. One might wonder how we would "create economic security for all members of society" while providing more "leisure time and educational opportunities," as the document earlier suggested, or how we are to stop the millions dying in the Third World.

The function of the document is not as a blueprint, however, but as a thought-provoking general introduction to this political perspective. According to Robert Theobald, *Crossroads* is intended to be used as a "tool" towards creating a "critical mass" of "social change agents." For this reason, the document avoids listing too many names and organizations involved in the kind of social change that is described.

In spite of these minor quibbles, though, *At the Crossroads* succeeds in weaving together the various seemingly disconnected strands of change in our modern world into a unified perspective, one that can help provide a positive and coherent vision of the future. The document even manages a refreshingly humorous twist—an "Interlude" consisting of a Japanese Haiku, a subway graffiti and a quote from Sir Fred Hoyle—though its attempt at poetic flair comes off as slightly awkward (*Crossroads* is predicated on the metaphor of a "journey" from the industrial age to the "communications era"). Most importantly, it manages to speak clearly and coherently in a way that works around ideological barriers and that appeals to the grass roots, where any "fundamental change" (to use a favorite term of theirs) must begin.

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Documentary depicts true horror of rebel's struggle

By ALEX PATTERSON

In 1982 a small camera crew ventured from the American west coast to the battle zones of the civil war in El Salvador to live with and record the activities of the anti-government rebels. The result is Frank Christopher's extraordinary feature-length documentary, *In the Name of the People*. The film, narrated by Martin Sheen, received its Canadian premiere May 22 at the Music Hall on Danforth Avenue.

The rebels of this tiny country have captured the interest of the world because of the David and Goliath situation pitting these dirt-poor farmers against an army funded largely by Washington. Their story will spread even further if this film gets the wider distribution it deserves.

In 1980, the Archbishop of San Salvador, one of the highest-placed figures in their Roman Catholic church, was assassinated by a right-wing squad while he celebrated Mass. This, the film tells us, backfired for the regime, since it convinced many of the uncommitted to join the insurgents. Military repression then intensified, and the university was closed down, though not before many students and faculty were murdered. Since then the civil war has killed over 40,000 El Salvadoreans. *In the Name of the People* uses stock news footage for the historical background information, then proceeds to take us into the secret camp of the freedom fighters, located on a bank of an extinct volcano outside of San Salvador, to meet some astonishingly brave people.

The filmmakers show the guerrillas teaching the illiterate to

read and write, dressing wounds and repairing damaged munitions. Among them is a doctor from California—a former fighter pilot disillusioned by his experiences in Viet Nam—who is the first medic most of the peasants have ever seen. The rebels try to maintain a normal village life, realizing all the while that each day could be their last. This does not prevent a young couple from marrying, in a service conducted by Ramon, the leader of the camp. The other insurgents stand saluting with their rifles pointing heavenward during the wedding ceremony. After, a Central American folk group plays, and couples dance with M-16s slung over their shoulders.

The most harrowing of the many short interviews the film contains is with a 12-year-old boy named Nico. He is one of a group of pre-adolescents who delivers messages from one camp to another. He tells us that he joined the revolution after he watched soldiers put two bullets through his mother's head. Against his father's will, he left home to offer his services to Ramon and the *campaneros*. He has already been into combat with a weapon. He is not sentimental and he knows exactly what he's doing.

In the film's final segment, the group risks leaving their camp in the hills for an assault on army strongholds in the capital. For this sequence, the cameramen deserve not only an Academy Award, but also a Purple Heart. At times the camera is not more than two feet from the line of fire. One rebel is killed and another uses a hooked branch to try to pull the body back into a safe

zone behind a wall. The branch is not quite long enough, and each time the *campanero* ventures around the corner to try and retrieve his dead friend, the shooting resumes. They are so impoverished that they need the dead man's bullets and boots to continue the fight.

In the time it took the director and editor Frank Christopher to complete *In the Name of the People*, most of its subjects had been killed by the government. The film ends with footage of the villagers holding a moment of silence for their friends who fell in this and other battles. Then Christopher cuts to shots of the film's "stars" who died after the crew left El Salvador, including the man with the hooked branch, the leader Ramon, and the groom from the wedding scene. The audience moaned audibly as the reality of the horror was brought home to them. No one can come away from this film unmoved. Pan American Films of San Diego has given us a documentary that opens the eyes as it wrenches the gut. Let us hope that its first Canadian screening is not its last.

Brooks mocks suburban junk culture

By ALEX PATTERSON

It seems that comedian Albert Brooks is finally finding movie-goers who share his quirky sense of humor. *Lost In America* is the first of his films to have had a first run of more than two weeks. Now in its third month, this latest entry to the "road movie" genre has moved from the Towne to Yorkdale and other suburban screens.

It tells the story of a highly successful, upwardly-mobile couple leading lives of quiet desperation in a quarter-million dollar house in Los Angeles. He's a six-digit creative director of a large advertising firm, driving a Saab turbo and planning on moving up to a Mercedes.

But, when his expected promotion falls through, he convinces his wife to "drop out of society" and go in search of America in a 30-foot mobile home, "just like in Easy Rider."

As in his first two films, Brooks himself plays the lead, as the whining, spoiled man-child David. His wife Linda (Julie Hagerty) is not quite as pretentious, but equally deluded to agree to his silly dreams of writing, painting and "touching Indians" for the rest of their lives while living out of a Winnebago.

On the road from California to Arizona, Brooks finds many opportunities to ridicule (in his uniquely subtle way) these aging hippies "roughing it" with a nest egg of almost \$200,000 to protect them. Brooks is unparalleled at getting to the formica heart of the shallow, self-important characters he assigns to himself.

In Julie Hagerty he has finally found a leading lady who is both a foil for his persona's egocentrism and a talented comedienne in her own right. Her transformation into a compulsive gambling zombie during their night in Las Vegas is a scene-stealer and extremely funny.

It is also the turning point in the story, since she manages to lose all but \$802 of their savings while her husband sleeps across two heart-shaped beds in an outrageously tacky "junior bridal suite." After this, the couple's naive West Coast babble about "finding themselves" and "just being" comes to an abrupt end as a reality suddenly imposes itself upon them. Having become used to essentially false existences, this rude awakening stresses their marriage to the breaking point.

Along the way, Brooks manages to work in another of the telephone conversations which were part of his schtick back in the early '70s when he was a stand-up comic. They are a recurring image in his work which explores the difficulty of communication experienced by his very modern, very facile characters.

Although essentially a satirist, he knows the self-doubts and emptiness of the American upper middle class as well as Edward Albee did when he wrote *A Delicate Balance*. The director emphasizes this with his framing and picture compositions; we can see the bland angularity of modern offices and are led down fluorescent corridors with elaborate tracking shots.

The most revolutionary aspect of Brooks' comedies is his ability to turn material that is almost docu-drama in its attention to the trivia of the everyday into something devastatingly funny. His style of humor is so understated and indirect that the casual viewer might have trouble knowing when to laugh. His comedy is of that rare species that actually gets funnier with repeated viewings, and his insightful mocking of suburban junk culture is in a class by itself. *Lost In America* may not be as fully realized a piece as his outstanding debut *Real Life*. His first two films were critical successes but box office failures. One can only hope that this will find him the wider audience he deserves, and revive interest in his earlier works.



ANDREW PEPPER
THE MAN IS YELLOW: King Yellowman, the undisputed master of reggae, delivered a rousing rap session last week at Fresh. The Jamaican artist combined scatological gestures with often tender lyricism. And he's really yellow!

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General Idea retrospective displays their self-parodying camp

By HENRY SUM

"We wanted to be famous; we wanted to be glamorous; we wanted to be rich. That is to say, we wanted to be artists, and we knew that if we were famous, if we were glamorous, we could say, we are artists, and we would be. We did and we are. We are famous, glamorous artists."

These were the words of A. A. Bronson, one of the three members of General Idea (GI) at the opening ceremonies of their current retrospective "The 1984 Miss General Idea Pavillion" at the Art Gallery of Ontario.

Mr. Bronson's words suggest that GI's quest for fame supersedes their artistic ambition. Unquestionably their work has style, but it's an affected, self-parodying style so confident that it doesn't even bother to mask its lack of content. In the context of "camp" sensibility, the show exhibits a high degree of artifice and stylization. What it lacks in content, it tries to make up for in clever, superficial forms.

Their notion of the Pavillion as "a framing device for accommodation" is best expressed in their Consumer "Boutique" and "Colour Bar

Lounge." Both pieces display the trio's obsession with campy science-fiction, fascist paranoia and media hype. The Boutique is a tacky, galvanized sheet metal and plexiglass "bar-like" construction that exhibits some pretty tasteless postcards, plexiglass dollar signs, test tubes and "cocktail palettes." Back issues of GI's own magazine, FILE, are on display at the Boutique, and are characteristically top-heavy with amorphous double-talk and esoteric jargon, and full of futuristic proposals juxtaposed against enlargements of photographs from old commercial magazines. It is just such a source that spawned one of the alienating images in the Colour Bar Lounge.

The illustration depicts a bartender mixing drinks from a long line of graduated, cylindrical pumps while businessmen isolated in adjacent booths quaff back shot glasses. Adopting the idea for their Colour Bar Lounge, GI positions a glamorous-looking model who sits forward in a narrow black compartment, isolated from her neighboring bar-mates and casually sipping a drink out of a pyrex test tube. The

scene looks at once glamorously chic and menacingly alienating.

Ambiguity is as important to GI's creativity as construction and destruction is to the myth of their Pavillion. In the "Room of the Unknown Function" for example, there are seven black pillasters recessed in space. Three-quarters of the way up each pillaster is a square plexi-glass encasement containing what appear to be rotating ceramic dildos. GI refers to these objects as "cornicopias," though they're much too phallic looking to resemble the horn-of-plenty. Eerie, tribal drumming emanates from small speakers hidden in the pillasters and a woman's voice intermittently recites obscure GI aphorisms, such as "the cornucopia excretes objets d'art as the leopard poodle sheds its spots."

The poodle's effete, banal image is a symbol for the patronizing rich and also a trademark for GI itself. The poodles find themselves in unlikely settings—in eerie sci-fi landscapes, in astrological constellations, within arrangements of phony archaeological paintings,

reliefs and ceramic fragments. One series positions three of the fluffy hounds opposite three enormous canvases which are marked by gigantic Xs. Normally a sign of revolution these Xs are painted in gay, ineffectual ultramarine blue.

This final poodle series follows the most inconsistent artifact in the entire show—an acrylic painting entitled "Atomic Blast" depicting a mushroom cloud. Done in the meticulous pointillistic style of George Seurat, the shock waves of the blast radiate beyond the canvas and into the picture frame itself. By including this incongruous piece before the canine orgy series, GI seems to be implying that all the wretched excess of their artwork and of the society they live in is doomed to be destroyed and that our only resource in term is not General Idea but general copulation.

Currently on view at the Art Gallery of Ontario until June 23, the show is an extensive collection of the three-man collective's work over the past 17 years and should provide a good introduction to those unfamiliar with the troupe's work.

Young and fresh talent deliver tension in revival of classic Herbert drama

By ALEX PATTERSON

So successful was the recent revival of *Fortune And Men's Eyes* that it was revived again; after its initial run in April, it came back for a longer run in May at a larger venue. John Herbert's certified Canadian classic about life in prison is enjoying a new popularity in its own country which once scorned it.

Fortune and Men's Eyes (not *Fortune IN Men's Eyes*, as it is often called) is an ideal choice for the fledgling Eclectic Theater Productions; it needs only one set, five actors, and it lends itself to talent that is young and fresh. The director and four fifths of the players are from York's undergraduate Theater department, although the sold-out run took place downtown at Tarragon's Extra Space.

The author took the title from Shakespeare's Sonnet XXIX:

When in disgrace with fortune and men's eyes/

I, all alone, beweep my outcast state,

And trouble deaf heaven with my bootless cries./

And look upon myself, and curse my fate . . .

These hapless convicts are indeed in disgrace with Fortune: "Mona Lisa" has been framed for making sexual advances to some thugs who had actually been robbing him when the police arrived, and "Smitty" was turned in by his own father. As for the part about Men's Eyes, well . . .

The play's frankness in dealing with prison homosexuality is legendary, having been boycotted in Canada for seven years (after a successful off-

Broadway run in 1967) and has been in trouble with our Censor Board.

When the film version was released in 1972 it was promoted with the slogan "What goes on in prison is a crime." The statement, though exploitative like the film itself, was factually correct, since homosexuality was still against the law in 45 out of 50 states. The studio was under the impression that gays were going to be the Next Big Thing at the box office.

Returning to the original script Herbert wrote for the stage—a superior and more satisfying piece of writing—director Jordan Merkur wanted to tone down the sensationalistic aspects of the movie, the better to concentrate on characterization and the theme of loss of innocence. He has downplayed the peep-show qualities of the film, but there is still violence aplenty as the four cons and their guard threaten, bully, kick, slap, throttle, and rape each other. The production is an orgy of unofficial corporal punishment from the moment the new inmate, Smith (Kirk Dunn), is thrown face-first into the cell by "Holy Face," the "screw" (Jack Zimmerman), right through to its thoroughly depressing conclusion.

This atmosphere of gloom is aided and abetted by Mary Spryakis' claustrophobic set. The walls of the grimly realistic cell are stretched canvas, which, unfortunately, shakes during some of the more rowdy episodes. This would be a minor point hardly worth mentioning had this not been a play where

realism is everything.

Realism is abundant in Mark Cowling's portrayal of the vicious repeat offender "Rocky." Cowling has had two months behind bars himself as part of his training, and it pays off in a performance of frightening verisimilitude. "Rocky" is an arrogant, sadistic pimp who uses sex as a weapon to control and intimidate others, and Cowling brings out all of the character's ugliness. Director Merkur has presented him in constant animation: strutting, boasting, striking street corner attitudes, which put him in stark contrast with the naive Smith and the retiring, sweet-natured "Mona" (Rolf Reynolds).

Keeping the tension high is the fourth con, the outlandish "Queenie," in a superb performance by Maurice Wint. "Queenie" is written as the kind of fussy, campy, preening homosexual that would have 1980s audiences screaming "stereotype!" had Wint not imbued his portrayal with dignity. When playing this self-described "mean bitch," the constant clowning and impersonations of Mae West and Bette Davis demand certain excesses, but it is to this young actor's credit that "she" doesn't become a walking cliché.

Despite a few problems inevitable for a new company, ETP has done an admirable job of communicating the essential truths of Herbert's work: they have shown with painful accuracy the side of prison life not found in such rubbish as *Jailhouse Rock* or *1000 Convicts And A Woman*, which are an insult to anyone who has ever served time.

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SPORTS

York Athletics Dept. gains international experience

Top athletes and coaches participate in world tournaments and seminars

By EDO VAN BELKOM

The end of the academic and athletic year means school's out for most of the students and faculty of the university, but for a few of the people in the Department of Physical Education and Athletics, summer is a time to gain more experience that will benefit York's athletic programmes and teams in the upcoming year.

A number of York's top athletes and coaches will spend some of their summer vacation travelling the globe, participating in tournaments, seminars, or in the case of Yeomen head coach Frank Cosentino, teaching a special course outside the country.

Cosentino will be spending the month of June in Greece conducting

a course entitled "Sport in the Ancient World: The Greek Experience" that will take him and his students to just under 10 places of interest in Greece and the surrounding islands.

Yeoman football assistant coach Mike Eben will be attending seminars in Egypt and Israel as York's representative in the Association of

Canadian Professors of Peace in the Middle East. The trip began May 13 and will run for three weeks.

Two of York's world class coaches, Marina van der Merwe and Kathy Broderick, will be taking the Canadian Junior National field hockey team to Holland to compete in an International Hockey Federation Tournament where they will play some of the best field hockey teams in the world. Three Yeowomen will be participating in the tournament. Sandra Levy and 1984 Olympic team members Sharon Creelman and Sharon Bayes are members of the junior squad.

A little closer to home, on this side of the Atlantic at least, York coaches will be working with the national

teams in their respective sports.

Yeowomen volleyball CIAU coach of the year Merv Mosher attended the Canadian Senior team tryout in Regina as a guest coach, while Yeowomen basketball coach Frances Flint will travel to Taiwan for a tournament as manager for the national women's team.

Other globetrotting York teams are the Yeomen soccer team and the Yeowomen squash team, both of which will be participating in playing tours of Great Britain.

Summer experience like this can only enhance the already high level of coaching received by York's varsity teams and can only help to continue the trend of athletic excellence established over the '84-'85 athletic season.



ROBERTA DI MAIO

STAY-AT-HOME KINDA GUY: While many of York's coaches and athletes are spanning the globe, Hockey Yeomen right-winger Rick Morrocco is living on campus and working for the University maintenance department. Vroom! Vroom!

SPORTS BRIEFS

By EDO VAN BELKOM

BASKETBALL

Yeomen star John Christensen has finished his five-year university career and is now being sought by several European teams for the upcoming season. Christensen recently played in a tournament in France with the Estonia Sr. A team and placed seventh in the competition.

HOCKEY

Yeomen head coach Dave Chambers will be co-ordinating a hockey symposium here at York on June 14-16. It will be the University's third elite Hockey Symposium and boasts an impressive array of speakers including Calgary Flame coach Bob Johnson, Chicago Blak Hawk assistant Roger Neilson, Terry Crisp, coach of the OHA champion Sault Ste. Marie Greyhounds and Toronto Sun sports editor George Gross.

FOOTBALL

Mike Chesson, Yeomen right offensive tackle from 1981 to 1984, has signed a contract with the Toronto Argonauts. Chesson was Yeoman team captain in 1983 and 1984 and was also an OUA all-star in 1983.



ROBERTA DI MAIO

New Argonaut Mike Chesson

Mike Boyd, the Yeomen's all-star kicker, received York University's Natural Science and Engineering Research Council Summer Research Grant and will be studying biomechanics with Professor Tom Duck.

Norbie Wirkowski was awarded the Tom Pate Award by the CFL Player's Association for all-round excellence in football, academic and community service. Wirkowski is the Yeomen safety and son of former CFL great and Yeomen assistant coach Nobby Wirkowski.

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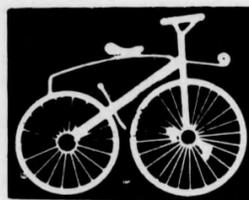
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