WHO ARE THE NEW STUDENTS...?

by Judith Fedor

Where are the new students would be a better question. Those who have committed themselves to a year of classes like reading and writing, 100% cotton and politics with promise. Judging by the poor attendance at this year's CONVOCATION result last Friday Sept. 24 at 1:30 pm, most students were simply not interested in being welcomed to Glendon College, by the Senior Honourary members and faculty. Has tradition left us? Are we no longer interested in hearing the words of wisdom of those more experienced in the game of life?

President Macdonald gave no promises...just a true picture of the life and how Glendon College will prepare us for that long road. He was both serious and funny. The message was clear. We are adults and we must learn how to think and judge for ourselves. Glendon College is welcoming you into their corridors of knowledge, and you will take from it whatever you want. "TENTANDA VIA" the ways must be tried. It seems to me that Senior Honourary Members and Faculty tried, even though a couple of them slipped off for a few minutes.

For those students who attended, the social gathering afterwards was certainly a warm and pleasant experience. Many of these students were pleased and impressed that the professors remembered them by name. Good luck to you first year students -- you're off to a good start. And for those of you who didn't try to meet your professors and fellow students, yeast is known when you rummage through your mental pockets for thoughts on being welcomed to Glendon College, you'll deserve to find nothing except lint.
GRACE AND PEACE CHURCH
REFORMED PRESBYTERIAN CHURCH
We invite you to worship with us Sundays at 11:00 a.m.
A young, growing congregation.
Bob Rumble Centre
2386 Bayview Ave.
(5 minutes north of Glendon)
Minister: Rev. Howard McPhee
PHONE 381-5431 FOR INFORMATION

RECREATION GLENDON
INSTRUCTIONAL CLASSES

Aerobic fitness programme with the emphasis on fun. Exercises are done to the beat of the latest music.
Early Bird Fitness: Mon. Wed. Fri 7:00-7:30 A.M.
Session 1 Oct 20 - Nov 29
Session 2 Nov 2 - Dec 9.
Price per Session is 25 Dollars.
Morning Glory Fitness: Tues. Thurs.
Session 1 Sept 21 - Oct. 29
Session 2 Nov 2 - Dec 9.
Price per Session is 20 Dollars.
Come Alive After Five: Mon. & Wed.
5:15 - 6:00 P.M.
Session 1 Sept 20 - Oct 27.
Session 2 Nov 1 - Dec 8.
Price per session is 20 dollars.
Happy Hour Fitness: Mon. & Wed.
6:00 - 6:45 P.M.
Session 1 Sep 20 - Oct 27.
Session 2 Nov 1 - Dec 8.
Price per Session is 20 Dollars.
Weekend Workout: Sat & Sun.
10:00 - 11:00 A.M.
Session 1 Sept 25 - Nov 7.
Session 2 Nov 13 - Dec 19.
Price per Session is 20 Dollars.

A young, growing congregation.
Bob Rumble Centre
2386 Bayview Ave.
(5 minutes north of Glendon)
Minister: Rev. Howard McPhee
PHONE 381-5431 FOR INFORMATION

RECREATION GLENDON
INSTRUCTIONAL CLASSES

Aerobic fitness programme with the emphasis on fun. Exercises are done to the beat of the latest music.
Early Bird Fitness: Mon. Wed. Fri 7:00-7:30 A.M.
Session 1 Oct 20 - Nov 29
Session 2 Nov 2 - Dec 9.
Price per Session is 25 Dollars.
Morning Glory Fitness: Tues. Thurs.
Session 1 Sept 21 - Oct. 29
Session 2 Nov 2 - Dec 9.
Price per Session is 20 Dollars.
Come Alive After Five: Mon. & Wed.
5:15 - 6:00 P.M.
Session 1 Sept 20 - Oct 27.
Session 2 Nov 1 - Dec 8.
Price per session is 20 dollars.
Happy Hour Fitness: Mon. & Wed.
6:00 - 6:45 P.M.
Session 1 Sep 20 - Oct 27.
Session 2 Nov 1 - Dec 8.
Price per Session is 20 Dollars.
Weekend Workout: Sat & Sun.
10:00 - 11:00 A.M.
Session 1 Sept 25 - Nov 7.
Session 2 Nov 13 - Dec 19.
Price per Session is 20 Dollars.

A young, growing congregation.
Bob Rumble Centre
2386 Bayview Ave.
(5 minutes north of Glendon)
Minister: Rev. Howard McPhee
PHONE 381-5431 FOR INFORMATION
par Suzie Morissette  
Bernard Asselin

Nouvelles

DES CLASSES A MOITIE VIDE ?

by Susan A.Kerr
Midnight creepers beware, the Glendon 'glorified' student escort service has begun. This evening at 9:30 pm the Student Security Program (S.S.P.) mans its posts dressed in red jackets, beside the entrance, in the stairway leading to the lower parking lot.

This latest addition to the Security Force is the brainchild of George Dunn of the York Main Security Department and provides two students (who are paid $4.50/hr.) to act as security persons with a tentative schedule of four hours a day, six days a week. Should a student desire an escort to and from an entrance, residence or parking lot, the men and women of the S.S.P. will act as guides ( packing their peaceful walkie-talkies in case of trouble). They can also be contacted through the York Main Security number (887-3353) to arrange a rendez-vous with students returning to their residence after the library closes, or coming back from work.

However, the program is meant to act only as supplemental security to the one guard who now maintains the ever vigilant campus patrol from 8pm onwards. According to the Glendon S.S.P. organizer, Mr. Steve Phillips, the past incidence of crime at Glendon does not warrant the program being thought of as a protective force per se, but as a 'glorified' student escort service which provides a beneficial psychological effect for the students sense of security.

The $6,000.00 furnished by York Main, however, will not maintain this sense of security for long, unless a decrease in service is to be expected. With the program's present budget, Mr. Phillips forecasts a life expectancy of until just past Christmas but anytime after that he's not sure about the future of the S.S.P. The additional funds required to maintain the program is one of a number of minor kinks that have yet to be resolved. The individuals who participate in this program are of a hardy breed--fast disappearing in today's society. They leave themselves open not only to all the elements, but to anyone mentally unstable enough to consider the vio- lent crime against which they now provide added protection.

La direction de Glendon Security Force est de Glendon Security Force is the brainchild of George Dunn of the York Main Security Department and provides two students (who are paid $4.50/hr.) to act as security persons with a tentative schedule of four hours a day, six days a week. Should a student desire an escort to and from an entrance, residence or parking lot, the men and women of the S.S.P. will act as guides ( packing their peaceful walkie-talkies in case of trouble). They can also be contacted through the York Main Security number (887-3353) to arrange a rendez-vous with students returning to their residence after the library closes, or coming back from work.

However, the program is meant to act only as supplemental security to the one guard who now maintains the ever vigilant campus patrol from 8pm onwards. According to the Glendon S.S.P. organizer, Mr. Steve Phillips, the past incidence of crime at Glendon does not warrant the program being thought of as a protective force per se, but as a 'glorified' student escort service which provides a beneficial psychological effect for the students' sense of security.

The $6,000.00 furnished by York Main, however, will not maintain this sense of security for long, unless a decrease in service is to be expected. With the program's present budget, Mr. Phillips forecasts a life expectancy of until just past Christmas but anytime after that he's not sure about the future of the S.S.P. The additional funds required to maintain the program is one of a number of minor kinks that have yet to be resolved. The individuals who participate in this program are of a hardy breed--fast disappearing in today's society. They leave themselves open not only to all the elements, but to anyone mentally unstable enough to consider the violent crime against which they now provide added protection.

Les cours qui, esparle d'eleves security inscrits); breed"':-fast
deux un· bureau de la Com
votre bureau de placement ou
recommencer en par
classes a
les reporters
page 3
inscrits); SOSC
avoir e-te
ecommuriistes ) qui
eleves
d'interet
etats
parce Que Ie directeur
offr
septe-mbre,
visites cette semaine
ens6iQn
franc'aise
nouvellement
est
d'eleves
inscrits).
cause de
eleve
eleves
deux nouveaux demi-
sab­
eleves
pour promouvoir lebi­
les sciences natu
ne-
thes opens not
a
sur
cette
Tous ces efforts ne
eleves
the library closes, or
cet­
The program is one
plus haut).
cherche'
noter que
on peut compter
security
eleves
diplomas
de I'ar
vconomique,
19:00.
oubffer'non--plus
annee
"nouvelles
Pro fern Ie 27
par Suzie Morissette
--cfepartenf-(f~iilide's
---
contre des raisons, manque d'ar
manque
linguisme, il est important de,
noter que POLS 2480.6-
ni'etait pas offert I'annee der-
nieres
cours.
seuls nouveaux cours.
ne faut pas
s'inscrire

D'ECONOMIQUE, 1970/Franco-Ontarians Hist-
que.
comprend
les sciences sociales,

Les candidats dasirant subir cet examen devront
Date de I'examen de connaissances techniques en ges­

Fonction publique Canada
Perspectives d'emploi pour diplômes – 1983
Nous recrutons des diplômés universitaires dans les do­
maines suivants :
Administration
Bibliothééconomie
Commerce
Économie
Genie
Informatique
Mathématiques/statistiques

Procurez-vous la brochure Carrières, Fonction publi­
que Canada et les livrets sur les programmes spéciaux
à votre bureau de placement ou à un bureau de la Com­
mise de la Fonction publique du Canada.

Date limite du concours 83-4000 : le mercredi 13 octobre 1982.
Date de l'examen de connaissances techniques en ges­
tion des finances : le lundi 18 octobre 1982 à 19:00.
Les candidats désirant subir cet examen devront
s'inscrire auprès de leur bureau de placement.
La Fonction publique du Canada offre des chances éga­
elles à tous.

Public Service Canada
Employment Opportunities for Graduates – 1983
We are recruiting university graduates with degrees in the following areas:
Administration
Commerce
Computer Science
Economics
Engineering
Library Science
Mathematics/Statistics

Copies of the Careers Public Service Canada book and booklets on special programs are available at your cam­
pus placement office and at offices of the Public Service Commission of Canada.

Closing date of competition 83-4000: Wednesday, 13 October 1982.

Date of Financial Administration Test of Technical
Knowledge: Monday, 18 October 1982 at 19:00.

Candidates wishing to write the exam must register with the placement office.

The Public Service of Canada is an equal opportunity employer.

Public Service Commission of Canada
Commission de la Fonction publique du Canada
The women's self-defense course at Glendon

By Lynne Watt

A women's self-defense course was not originally scheduled to be offered at Glendon this year because of low enrollment on the part of the women. However, instructor Gary Haits has decided to offer it again this year if enrollment is sufficient. (A minimum of 8 and a maximum of 20) It will be held on Tuesday evenings, starting October 5, for one hour. The cost is $25.00.

There has been a controversy on the subject of women's self-defense course. Women's movement: basicall,
the police don't want men to fight back at all while the women's groups wants all women to fight. The police argue that unless a woman is fully trained in the appropriate fighting techniques, she runs the risk of being seriously injured or killed if she attempts to resist. On the other hand, women's groups and some men believe, encouraging all women to take defense training, urge all women to resist when attacked, arguing that if they do not, the men will eventually stop looking on women as easy targets, or'as the police say, what about the women. But if women don't change their thinking. There really is no point except for all women to learn the proper self-defense techniques.

In the course offered at Glendon women learn how to analyze the situation when confronted by an attacker and to distinguish between when to fight and when not: not fighting when there is no change of winning and when deciding to fight, how to do it properly. The course covers three aspects of the basic theory and practice of fighting, the realities of attacks (when and where they are likely to occur, who is going to attack a woman and why). This 'why leads to the third, and in Mr. Hails' words, the 'important part of the course: Victim Selection.' Victim selection is learning what makes an attacker choose the particular victim, and a NFB film is shown which shows convicted rapists who discuss why they pick certain women. Victim selection is rarely based on physical or sexual attraction; most rapists select victims who will make them feel superior as they beat them up. Mr. Hails said that attack- ers are just as likely to attack women as they do other victims. Men are just as likely to attack victims as women, and they do not choose victims because women are socialized to believe that they are the weaker sex and cannot defend themselves against a big man. He emphasized that you don't have to be physically bigger than your attacker to defend yourself, to the conventional sense, women have a lot of lower body strength (as compared to upper body strength in men) and inner strength that can be utilized.

Mr. Hails said that most of the women in his classes have really come to enjoy being able to physically express their inner energy in a way that has not been generally acceptable for women.
by Jas

London, England, the 29th of August 1962. The breathless spirit of an aging woman finally succumbs to a relentless disease, taking with it the last flesh and blood reminder of a face that once had launched a thousand ships. Ingrid Bergman was that rare kind of personality who gushed the lifeblood between Hollywood star and actress. Though her Hollywood star face and personality was an archetype, and perhaps her greatest fortune, strewn throughout her career were performances with only a truly gifted actress could deliver.

This article purports to present a panoptic view of Ingrid Bergman's career sans sentimentality.

Born in Sweden, she went to Hollywood in 1938 under contract to David Selznick. At that time, Ingrid Bergman had a background of ten movies and some stage experience in her homeland. Selznick immediately starred her in a remake of Gustav Molander's Intermezzo, a movie which made her a household name in Sweden and Europe.

She appeared in Selznick's Intermezzo very much the way she was—natural, fresh and clean, an image that was to be a hallmark for the rest of her career. Graham Greene reviewing the movie noted that she made her first appearance in America with 'a slight gleam on her nose-tip and added that gleam is typical of a performance which doesn't give the effect of acting at all, but of living—without make-up.'

None of the films that followed were of much consequence, although today, many of them have a cult-like following and some critics have ventured so far as to call them classics. Casablanca (1942), her most famous movie was the ultimate soap opera, redeemed by its exceptionally memorable dialogue. Otherwise, the move was basically a happy coincidence of a well timed release and chance casting (Ronald Reagan was initially cast as Rick Blaine) and did more for the popularity of the protagonist than she did for the movie. Ernest Hemingway himself chose Ingrid Bergman for the heroine's role in For Whom the Bell Tolls (1943), but the movie was a lassie, aimless disappointment.

It was in 1944, in the movie Gaslight—an improbable plot which has nevertheless been immortalized by the performance of the actors—that she finally fulfilled the talent promised in both versions of Intermezzo. For her performance, she was a nomination for an Oscar. She received the first of her Oscars.

After sharing the arclights with Bing Crosby in The Bells of St. Mary's (1945), Ingrid Bergman launched into a phase of artistically triumphant performances. She played the lead in three of Alfred Hitchcock's better known movies: in Spellbound (1945) she starred with Gregory Peck as a psychiatrist in Notorious (1946)—a movie that included some of the most sustained love scenes of the period—she starred with Cary Grant in a plot that was primarily based on Espionage. Under Capricorn (1949), though well received by European critics, was of lesser merit. By this time she was already involved in an affair with Italian director Roberto Rossellini, while still married to her Swedish husband. It all began when Rossellini offered her the lead in a Neo-Realist movie. The result of this collaboration, Stromboli (1950) was a pitiable story of life and love on a small Mediterranean island.

Their relationship, which later turned into marriage, proved regressive for both. The movies Ingrid Bergman made during this period in her life were all in partnership with Rossellini. Most of the movies, based on inward psychological drama, enjoyed little if any exhibition at all.

Her affair and marriage with Rossellini provoked the indignation of a still hypocritical, morally Hollywood. Once the marriage broke up, she began the gradual ascent to respectability. She first appeared in a Paris stage production of Jea and Sympathy and later made a movie with Jean Renoir, Elena et les Hommes. In 1956 she regained the summit of popularity with Anastasia, a fictionalized story of the Romanoff succession. She won her second Academy Award for this film and asserted her independence by forcing Hollywood to come to her, rather than bow to its double standards.

The Inn of the Sixth Happiness (1956) must remain one of her major popular successes, but it was Bernard Wicki's version of Duerrenmatt's play, The Visit, in 1964 which is most often quoted as her best performance. This she vowed to her typically crisp no-nonsense play, was a deeply touching performance building on her already formidable reputation. In 1979 she was, once again, cast against type by Vincent Minnelli in A Matter of Time and carried the movie with her performance. Back in Sweden, she gave another of her typically crisp no-nonsense performances, removed from her Hollywood persona. After sharing the arclights with Bing Crosby in The Bells of St. Mary's (1945), Ingrid Bergman launched into a phase of artistically triumphant performances. She played the lead in three of Alfred Hitchcock's better known movies: in Spellbound (1945) she starred with Gregory Peck as a psychiatrist in Notorious (1946)—a movie that included some of the most sustained love scenes of the period—she starred with Cary Grant in a plot that was primarily based on Espionage. Under Capricorn (1949), though well received by European critics, was of lesser merit. By this time she was already involved in an affair with Italian director Roberto Rossellini, while still married to her Swedish husband. It all began when Rossellini offered her the lead in a Neo-Realist movie. The result of this collaboration, Stromboli (1950) was a pitiable story of life and love on a small Mediterranean island.

Their relationship, which later turned into marriage, proved regressive for both. The movies Ingrid Bergman made during this period in her life were all in partnership with Rossellini. Most of the movies, based on inward psychological drama, enjoyed little if any exhibition at all.

Her affair and marriage with Rossellini provoked the indignation of a still hypocritically moral Hollywood. Once the marriage broke up, she began the gradual ascent to respectability. She first appeared in a Paris stage production of Jea and Sympathy and later made a movie with Jean Renoir, Elena et les Hommes. In 1956 she regained the summit of popularity with Anastasia, a fictionalized story of the Romanoff succession. She won her second Academy Award for this film and asserted her independence by forcing Hollywood to come to her, rather than bow to its double standards.

The Inn of the Sixth Happiness (1956) must remain one of her major popular successes, but it was Bernard Wicki's version of Duerrenmatt's play, The Visit, in 1964 which is most often quoted as her best performance. This she vowed to her typically crisp no-nonsense play, was a deeply touching performance building on her already formidable reputation. In 1979 she was, once again, cast against type by Vincent Minnelli in A Matter of Time and carried the movie with her performance. Back in Sweden, she gave another of her typically crisp no-nonsense performances, removed from her Hollywood persona.

For the ten years that followed she remained a 'big name' without a single performance justifying that status. However, in 1974 she won the Academy Award for Best Supporting Actress for her role in the movie Murder on the Orient Express—a movie which had but supporting roles. There began a period of selective work, each performance building on her already ready formidable reputation. In 1979 she was, once again, cast against type by Vincent Minnelli in A Matter of Time and carried the movie with her performance. Back in Sweden, she gave another of her typically crisp no-nonsense performances, removed from her Hollywood persona.

An often overlooked facet of Ingrid Bergman's career is her success in the theatre. Some of her better credits on stage include A Month in the Country with Sir Michael Redgrave, Eugene O'Neill's More Stately Mansions and The Constant Wife.

The final word on Ingrid Bergman must be reserved for the best left to The Times: "In all these performances, varied though they were, the keynote, as in her screenwork, was naturalistic. It was difficult sometimes, such was her skill in suggesting that she was not aware of being in front of the camera. To recognize her real talent was not easy, but a mark of her greatness. Once the camera was turned off, she was, as was often said, and with justification, called the greatest actress of all time. There was a new self-confidence in her work, a new understanding, a new joy in acting."

The Inn of the Sixth Happiness (1956) must remain one of her major popular successes, but it was Bernard Wicki's version of Duerrenmatt's play, The Visit, in 1964 which is most often quoted as her best performance. This she vowed to her typically crisp no-nonsense play, was a deeply touching performance building on her already formidable reputation. In 1979 she was, once again, cast against type by Vincent Minnelli in A Matter of Time and carried the movie with her performance. Back in Sweden, she gave another of her typically crisp no-nonsense performances, removed from her Hollywood persona.

An often overlooked facet of Ingrid Bergman's career is her success in the theatre. Some of her better credits on stage include A Month in the Country with Sir Michael Redgrave, Eugene O'Neill's More Stately Mansions and The Constant Wife.

The final word on Ingrid Bergman must be reserved for the best left to The Times: "In all these performances, varied though they were, the keynote, as in her screenwork, was naturalistic. It was difficult sometimes, such was her skill in suggesting that she was not aware of being in front of the camera. To recognize her real talent was not easy, but a mark of her greatness. Once the camera was turned off, she was, as was often said, and with justification, called the greatest actress of all time. There was a new self-confidence in her work, a new understanding, a new joy in acting."

The Inn of the Sixth Happiness (1956) must remain one of her major popular successes, but it was Bernard Wicki's version of Duerrenmatt's play, The Visit, in 1964 which is most often quoted as her best performance. This she vowed to her typically crisp no-nonsense play, was a deeply touching performance building on her already formidable reputation. In 1979 she was, once again, cast against type by Vincent Minnelli in A Matter of Time and carried the movie with her performance. Back in Sweden, she gave another of her typically crisp no-nonsense performances, removed from her Hollywood persona. For the ten years that followed she remained a 'big name' without a single performance justifying that status. However, in 1974 she won the Academy Award for Best Supporting Actress for her role in the movie Murder on the Orient Express—a movie which had but supporting roles. There began a period of selective work, each performance building on her already ready formidable reputation. In 1979 she was, once again, cast against type by Vincent Minnelli in A Matter of Time and carried the movie with her performance. Back in Sweden, she gave another of her typically crisp no-nonsense performances, removed from her Hollywood persona.

An often overlooked facet of Ingrid Bergman's career is her success in the theatre. Some of her better credits on stage include A Month in the Country with Sir Michael Redgrave, Eugene O'Neill's More Stately Mansions and The Constant Wife.

The final word on Ingrid Bergman must be reserved for the best left to The Times: "In all these performances, varied though they were, the keynote, as in her screenwork, was naturalistic. It was difficult sometimes, such was her skill in suggesting that she was not aware of being in front of the camera. To recognize her real talent was not easy, but a mark of her greatness. Once the camera was turned off, she was, as was often said, and with justification, called the greatest actress of all time. There was a new self-confidence in her work, a new understanding, a new joy in acting."

The Inn of the Sixth Happiness (1956) must remain one of her major popular successes, but it was Bernard Wicki's version of Duerrenmatt's play, The Visit, in 1964 which is most often quoted as her best performance. This she vowed to her typically crisp no-nonsense play, was a deeply touching performance building on her already formidable reputation. In 1979 she was, once again, cast against type by Vincent Minnelli in A Matter of Time and carried the movie with her performance. Back in Sweden, she gave another of her typically crisp no-nonsense performances, removed from her Hollywood persona. For the ten years that followed she remained a 'big name' without a single performance justifying that status. However, in 1974 she won the Academy Award for Best Supporting Actress for her role in the movie Murder on the Orient Express—a movie which had but supporting roles. There began a period of selective work, each performance building on her already ready formidable reputation. In 1979 she was, once again, cast against type by Vincent Minnelli in A Matter of Time and carried the movie with her performance. Back in Sweden, she gave another of her typically crisp no-nonsense performances, removed from her Hollywood persona.
AVIS AUX ETUDIANTS NON–RESIDENTS

Les règlements suivants furent décrétés par le gouvernement de l’Ontario. (Ministère du revenu.)

Les Plans d’Alimentation Universitaire

‘A compter du 14 juin 1982, la nourriture coûtant 20¢ et plus sera sujet à la taxe provinciale de 7%. Il y a cependant une exception: les plans d’alimentation universitaire achetés par les résidents et les non-résidents à un prix établi d’avance.

Le plan d’alimentation doit être acheté soit de l’université elle-même ou du service de nourriture de l’université.

Le plan d’alimentation doit assurer aux étudiants un nombre fixe de repas ou alors permettre aux étudiants de participer à un programme a-la-carte. Cependant, cela s’applique seulement pour la nourriture déjà préparée et non pas pour d’autres produits comme l’alcool ou les produits du marché.

Tout repas acheté avec de l’argent comptant par les étudiants ou autres demeurent taxables aux taux de 7%.”

A la lumière de ce nouveau règlement, l’université se fait le plaisir d’offrir un plan alimentaire pour les étudiants non-résidents. Ce plan est maintenant disponible au:

Campus York: Bureau de Scrip, Pavillion des Bureaux Temporaires (PBT)
Campus Glendon: Bureau de la Compatabilite, C103 Pavillion York

1. Les étudiants doivent acheter un minimum de $150.00 de scrip pour le premier trimestre (7 septembre - 5 janvier) ET/OU $150.00 de scrip pour le deuxième trimestre (6 janvier - 7 mai)
2. Les étudiants doivent accepter le plein montant lors de l’achat.
3. Toute vente est finale; aucun échange ou remboursement.
4. Le paiement doit s’effectuer soit en argent comptant ou par cheque certifié.

M(H& FS): 1982-09-20

NOTICE TO NON–RESIDENT STUDENTS.

The following regulation has been issued by the Sales Tax Branch of the Ontario Ministry of Revenue.

University and Boarding School Meal Plans

‘Effective June 14, 1982, prepared food products sold at an eating establishment for more than 20¢ are subject to tax at the 7 per cent rate. An exemption, however, has been granted to meal plans purchased by resident or non-resident students of a university or boarding school for a single comprehensive price.

The meal plan must be purchased through a university or boarding school or the establishment providing the catering service for the university or boarding school.

The meal plan may provide a student with a fixed number of meals per day or allow the student to participate in meals on an a-la-carte basis. However, it must apply exclusively to the provision of prepared food products and not to the purchase of other items (i.e. alcoholic beverages or groceries).

Prepared food products purchased on a cash or charge basis by students, faculty and others through university or boarding school cafeterias or other eating establishments remain taxable.

In light of this regulation, the University is pleased to announce the following meal plan for non-residence students available immediately from:

York Campus: Scrip Office, Temporary Office Building (TOB)
Glendon Campus: Accounting Office, C103 York Hall

1. The student must purchase a minimum of $150.00 worth of scrip for the first term (7 September - 5 January inclusive) AND/OR $150.00 worth of scrip for the second term (6 January - 7 May inclusive).
2. The student must take the full amount of scrip purchase at time of purchase.
3. All sales are final; there will be no returns or refunds.
4. Payment must be certified cheque or cash.

M(H& FS): 1982-09-20

Pro Tem September 27, 1982 Page 6
by Mary Ranni
In the September 20th issue of The Toronto Globe and Mail, Ranni and McMeans have written an eloquent and favorable review of the Mark Gomes exhibition presented by Glendon Gallery. However, the presence on our campus of these various wood and metal configurations raises some questions that need our consideration.

First of all, there are probably many members of the Glendon community who wonder where the funding for the Gallery comes from and who makes the decisions as to what is to be shown. Basically, the Glendon Gallery is paid by grants from the Ontario Arts Council, private membership dues and, in the past, some allotment of monies from our student fees by the Dean of Students. As we are currently lacking a Dean of Students, this last source is as yet uncertain for the coming year. As for choosing what is to be shown, that task falls for the most part to the gallery's two curators with some input, presumably, from the Board of Directors.

Now we come to the questions which are much more difficult to answer. What is the purpose of the Glendon Gallery? And, of course, intimately linked with that is the age old query, What is art? I am not going to presume to give a definitive answer to these questions, merely a few suggestions.

It seems only logical that one should be able to expect that an art gallery will show us art. The Glendon Gallery is located on a university campus—ours and I don't think there are many among us who would want to declare that as an intellectual community it is in any way inferior. One would therefore hope that our gallery would be seeking out works that display a marked degree of excellence in concept, craftsmanship and aesthetic appeal.

Now let us take a brief look at Mark Gomes' Endgame in this light. Even a cursory examination of any of the individual elements of the installation would show that no extraordinary technical or artistic skill has been employed. When Day and McMeans refer to the structures on the quad as 'outhouses' one thinks of a recent coffee table book that shows photographs of many more attractive and lovingly crafted actual outhouses from across rural Canada.

The concept is indeed imaginative, its execution clever and amusing. It is fun to contemplate, even to play with for a few moments. But, I would suggest that these are more the properties of an elaborate toy than of a work of art.

---

**PUBLIC SERVICE CANADA**

<table>
<thead>
<tr>
<th>Career Focus: Foreign Service Officer Recruitment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Foreign Service Officer Recruitment</strong></td>
</tr>
<tr>
<td>83-4000 (FS)</td>
</tr>
</tbody>
</table>

**EXTERNAL AFFAIRS CANADA**

- Commercial and Economic Affairs (formerly Trade Commissioner positions)
- Development Assistance (formerly IDA responsibilities)
- Political and Economic Affairs
- Social Affairs (Immigration)

Pick up a Foreign Service application kit at your place of residence. If you missed the Customers' Elmocambo dates, last Monday to Friday, you wouldn't be pondering this question right now. You would already be familiar with this versatile local trio and provided you hadn't been put off initially by their little idiosyncrasies, you'd have enjoyed an evening of good-old island-style skankin' (that's 'dancing', for you uninformed).

Glendon was introduced to the Customers a couple of weeks ago at their Sept. 11th (that's 'dancing', for you uninformed) dance/concert, and they left with this versatile local trio having an evening of fun and well-received.

How would you react to a white reggae band with a singing drummer, a hyperactive bass player and a conga-playing guitarist! Their collaboration as a trio is in the skankin'.

**PUBLIC SERVICE COMMISSION**

Public Service Commission

Concours de recrutement des agents du Service extérieur — 83-4000 (FS)

Affaires extérieures Canada offre des perspectives de carrière au sein du Service extérieur, dans les domaines suivants :

- Affaires commerciales et économiques (apparaissant sous le nom de Service des délégués commerciaux)
- Affaires politiques et économiques
- Affaires sociales (Immigration)
- Aide au développement (apparaissant aussi sous le nom d'ACDI)

Procurez-vous une trousse d'inscription du Service extérieur à votre bureau de placement ou à un Bureau de la Commission de la Fonction publique du Canada.

**ANOTHER LOOK AT THE ENDGAME**

---

by John Maxwell

How would you react to a white reggae band with a singing drummer, a hyperactive bass player and a conga-playing guitarist! Their collaboration as a trio is in the skankin'.

**PUBLIC SERVICE COMMISSION**

Public Service Commission

Concours de recrutement des agents du Service extérieur — 83-4000 (FS)

Affaires extérieures Canada offre des perspectives de carrière au sein du Service extérieur, dans les domaines suivants :

- Affaires commerciales et économiques (apparaissant sous le nom de Service des délégués commerciaux)
- Affaires politiques et économiques
- Affaires sociales (Immigration)
- Aide au développement (apparaissant aussi sous le nom d'ACDI)

Procurez-vous une trousse d'inscription du Service extérieur à votre bureau de placement ou à un Bureau de la Commission de la Fonction publique du Canada.

---

**PUBLIC SERVICE COMMISSION**

Public Service Commission

Concours de recrutement des agents du Service extérieur — 83-4000 (FS)

Affaires extérieures Canada offre des perspectives de carrière au sein du Service extérieur, dans les domaines suivants :

- Affaires commerciales et économiques (apparaissant sous le nom de Service des délégués commerciaux)
- Affaires politiques et économiques
- Affaires sociales (Immigration)
- Aide au développement (apparaissant aussi sous le nom d'ACDI)

Procurez-vous une trousse d'inscription du Service extérieur à votre bureau de placement ou à un Bureau de la Commission de la Fonction publique du Canada.

---

**PUBLIC SERVICE COMMISSION**

Public Service Commission

Concours de recrutement des agents du Service extérieur — 83-4000 (FS)

Affaires extérieures Canada offre des perspectives de carrière au sein du Service extérieur, dans les domaines suivants :

- Affaires commerciales et économiques (apparaissant sous le nom de Service des délégués commerciaux)
- Affaires politiques et économiques
- Affaires sociales (Immigration)
- Aide au développement (apparaissant aussi sous le nom d'ACDI)

Procurez-vous une trousse d'inscription du Service extérieur à votre bureau de placement ou à un Bureau de la Commission de la Fonction publique du Canada.

---

**PUBLIC SERVICE COMMISSION**

Public Service Commission

Concours de recrutement des agents du Service extérieur — 83-4000 (FS)

Affaires extérieures Canada offre des perspectives de carrière au sein du Service extérieur, dans les domaines suivants :

- Affaires commerciales et économiques (apparaissant sous le nom de Service des délégués commerciaux)
- Affaires politiques et économiques
- Affaires sociales (Immigration)
- Aide au développement (apparaissant aussi sous le nom d'ACDI)

Procurez-vous une trousse d'inscription du Service extérieur à votre bureau de placement ou à un Bureau de la Commission de la Fonction publique du Canada.

---

**PUBLIC SERVICE COMMISSION**

Public Service Commission

Concours de recrutement des agents du Service extérieur — 83-4000 (FS)

Affaires extérieures Canada offre des perspectives de carrière au sein du Service extérieur, dans les domaines suivants :

- Affaires commerciales et économiques (apparaissant sous le nom de Service des délégués commerciaux)
- Affaires politiques et économiques
- Affaires sociales (Immigration)
- Aide au développement (apparaissant aussi sous le nom d'ACDI)

Procurez-vous une trousse d'inscription du Service extérieur à votre bureau de placement ou à un Bureau de la Commission de la Fonction publique du Canada.
GLENDON GIVES BEST SHOWING IN FIRST ROUND

by Cathy Wanless

Monday, Glendon College crushed opposing college teams winning nine out of twelve games in the first round of the two-day York U. Inter-College Volleyball Tournament. On Wednesday, however, the team returned to York Main and was slaughtered. What went wrong?

The team played extremely well from the first game onward shooting down Winters 11-1. They went on to win nine games with an average score of 11-3. Perhaps the most exciting win was over Osgoode College. Glendon dazzled them with fast, effective, play. Their strategy was to set the ball to one of the female players at the net (males were forbidden to spike) and to keep the ball from reaching the paws of Osgoode's top spiker—it worked! The two teams struggled for control of the ball with Glendon coming out on top again and again to capture a neat 11-3 win.

Morale was high and other teams stopped to congratulate Glendon players on their fine performance. They were in the top four.

The team returned Wednesday spirits high, and got slaughtered! They lost seven games, won one—defaulted two, ending the tournament with a total of twelve wins and six losses.

The turnaround had been such a traumatic blow that Maasland resorted to new lows in coaching tactics. Fortunately, the female players refused to exchange their jerseys for Wet T-Shirts! Coach Maasland commented that the competition was much stiffer in the second round. The Alumni team who won overall, suffered no losses throughout the tournament. All but three of Glendon's players were first-year rookies. Also, due to the heavy scheduling of the tournament (they played twelve games and didn't finish until midnight on Monday) some players were worn out.

But, despite the gargantuan pounding being inflicted upon them, the players kept up their morale and had a lot of fun. John 'Figgy' Figueiredo, our S. African recruit was seen under his favourite referee’s chair leading the infamous war cry, 'Saoul! Saoul! Saoul!'