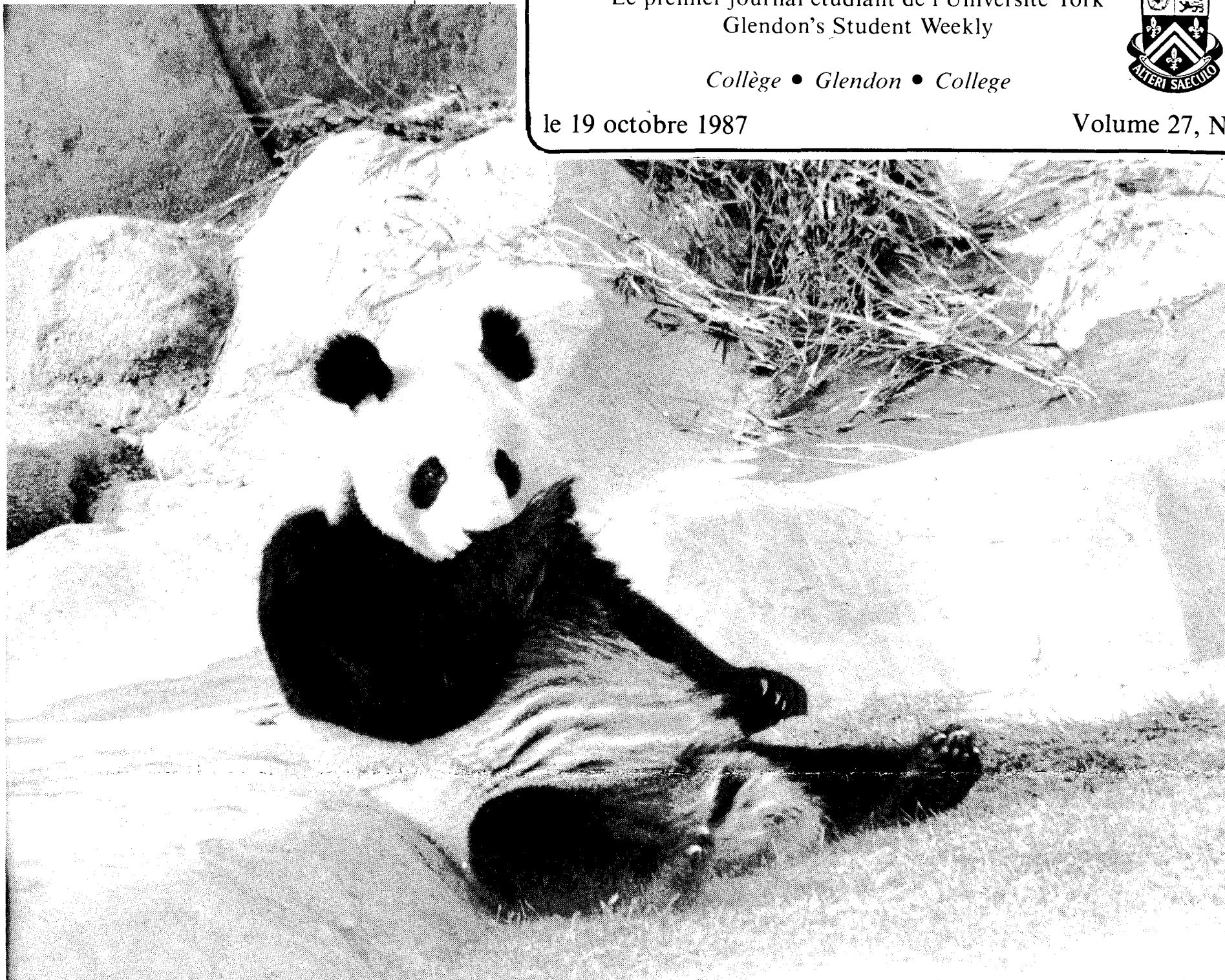


## In this issue/Dans ce numéro

Balls!!!	p.2	Othello	p.5
Student Rights	p.3	Authentic Seen	p.6
Rally at Other	p.4	Marksism	p.7
Watching over	p.5	Classifieds	p.5



# PRO TEM

Le premier journal étudiant de l'Université York  
Glendon's Student Weekly

Collège • Glendon • College

le 19 octobre 1987

Volume 27, No.7



## Reading Week??

by George Browne

Now that the strike is over some adjustments must be made. Among them is a) when do we get our make-up lectures and b) when are all the assignments due.

Well according to the Senate and the ever-so-helpful University secretary Dave Thompson the decision of when to hold classes must be made by each professor in discussion with their students. This must be done in the first week back to classes. The plan must be then submitted to the principal's office for approval. The "rub" is that the Senate expects that reading week will be used for this purpose. If your professor is unable or unwilling to lecture during reading week, and finds it impossible to schedule extra lectures in the regular schedule, then exams will have to be pushed forward and extra lectures scheduled during the normal exam week.

You can appeal any decision made by your professor. First you try the professor again. If

still unsatisfied, try the department chair. Then, if still unsatisfied, the Faculty Council Appeals Committee can be appealed to. If you can prove bias against you at the FCAC or new evidence comes up, you can then try the Senate Appeals Committee.

Other extension of the term are; work due during the strike is extended to November 2/87. Work due after the strike is extended due to lack of facilities ie. libraries. The Senate expects the extension to be "reasonable." Last day to register for fall term courses is October 23/87. It is also the last day to pay fees. Last day to register for full courses is October 30/87. Absolute last day to register late by petitioning is November 13/87. It is also the date to withdraw from fall courses without receiving a grade. Obviously remedial action after the strike is a choice of pay now or pay later. One can suffer the inconvenience of losing reading week or losing Christmas holidays.

## Élection 87

par Jeanne Corriveau

Le scrutin pour les élections dans le but de compléter l'équipe du Conseil est maintenant en cours (les 19 et 20 octobre).

En tout, treize postes sont à combler quant à l'équipe de Conseillers siégeant à l'AECG. Six postes de Conseillers jusqu'au printemps sont disponibles alors que douze candidats se sont montrés intéressés soit, Marjorie Banks, Brian Cassidy, Lisa Dent, Chantal Huot, Stéphane Labrèche, Valérie Lane, Tobi Long, Carey Marshall, Nancy Potyok, William Rado, Steven Roberts et Dietmar Schaefer. Pour leur part, David Ma, Frank Picard et Blair Sprogis ont posé leur candidature aux postes de représentants de première année alors que deux postes sont disponibles.

Quant aux autres postes, l'AECG fait face à plusieurs problèmes. Un seul étudiant, Larry Romagnolo, s'est présenté comme Conseiller jusqu'à l'automne 1988 alors que l'AECG

a besoin de quatre Conseillers. Ces nouveaux postes sont le résultat de la nouvelle constitution votée par le Conseil étudiant qui désirait assurer la continuité et partager les tâches durant l'été de 1988. L'exécutif devra combler ces postes en choisissant des Conseillers parmi les candidats qui n'auraient pas été élus lors des élections. D'autre part, le poste de représentant étudiant à temps partiel reste vacant car aucun étudiant ne s'est montré intéressé.

Quant aux postes de représentants-étudiants au Conseil de la Faculté, quatre personnes ont soumis leur candidature pour quatre postes disponibles; il s'agit de Jeff Broadbent, Lisa Ker, Sharon Lowry et Brent Smith.

Lors de ces élections, la communauté étudiante devra choisir un(e) directeur(trice) des Affaires bilingues. Ce poste a été créé récemment par l'AECG et le candidat élu devra assurer le bilinguisme à l'intérieur du

Conseil. Ses fonctions sont encore mal définies comme l'indique une des membres de l'exécutif: «Ça dépendra beaucoup du candidat élu. Certains voient ce poste comme celui de «chien de garde» qui sera là en tant que protecteur du bilinguisme. D'autres le voient comme un agent de liaison entre Trait d'Union et l'AECG.» Deux candidats sont engagés dans la course, soit Deborah Manger et François Baril. Ils ont tous deux prononcé leurs discours mercredi dernier à la Cafétéria soulignant le travail à faire concernant le programme d'immersion à St.-Georges de Beauce qui vient d'être coupé et l'importance du bilinguisme à Glendon, autant du côté culturel qu'académique. Même si le poste de directeur semble encore ambigu, l'avenir nous parlera du reste.

Les étudiants sont donc invités à se prononcer les 19 et 20 octobre lors du scrutin qui se tiendra près de la cafétéria

# EDITORIAL

## Balls & Backbones

Finally, the GCSU Council got "some balls" and decided to take action regarding the YUSA strike and its effects on the student body.

A week after the strike started, the Council issued a rather lame and neutral statement to the administration and YUSA. Neutrality was judged better than a strong student voice.

Neutrality is not a stand. The sole purpose for being neutral is to *avoid* taking a position: one that might offend one or both sides of the labour dispute. Leadership is not a careful balancing act on a fence. Leaders must show some backbone by "jumping off" this fence and taking a stand.

Two weeks after the strike started, they decided to hop off this fence (but to stick very close to it) by holding a rally to protest the inconveniences to students created by the strike.

Although the gesture was more daring than their previous actions, it was nevertheless pointless because the administration and YUSA were in the process of writing a statement declaring that they had reached a collective agreement.

Next time a similar crisis affects the student population, maybe a quick and strong action will bring it to a fast end. Pretending to do something by actually doing nothing will not resolve anything.



Cover Photo:

Jeff Broadbent

## Letters/Lettres

### Results

Letter to the Editor:

This letter is in response to last week's "impotent" letter.

Taking a neutral stand is taking a stand. This neutral stand also proved to be the most effective and efficient stand. You are wrong to assume the council of the GCSU did not take a stand. *Strike one.*

The council of the GCSU provided more than any other student government at York. We had a hotline to give updates, a bulletin board to display strike literature, co-sponsored an open forum to answer questions, provided a petition to open the library, a list of exactly what students should do, a questionnaire and a request for letters to get student feedback, a list of senate policies, a summary of student rights, a policy statement petition, and a student rally to voice student opinions. You are wrong to assume the council of the GCSU did too little. *Strike two.*

During the *very first* meeting of the GCSU after the strike began a policy statement was formulated. This was the *first* one circulated, our questionnaire was the

*only* one at York and the open forum was the *only* one heard. The first student government documentation received by the Presidents's office came from the GCSU. Administration was lobbied and library was opened. **We got results.** You are wrong to assume the council of the GCSU was too late. *Strike three.*

(Hence, you're out!)

You are obviously uninformed and your apathy is demonstrated by your lack to even check out the services that were provided by the GCSU. Your anonymity not only makes you lose credibility but proves that only *you* have no balls.

D'Arcy Butler

President

Glendon College Student Union

### Suffering

by Nathalie Ouellet

Dear PRO TEM, dear everybody,

This word little, rather, this message little is only for to say to you that when that people want to say to something to somebody, I for myself think hit is preferable to write hit in good a way the. I know do not if you me understand? Well, for sure I am nut keeding...

Cette lettre est bidon? Cette lettre est une mauvaise blague? Bien sûr que non. J'ai utilisé toute cette fantaisie pour seulement exprimer combien j'ai mal à ma langue française. Hé oui. Où veux-je en venir? À ceci: depuis quelques parutions du "premier journal étudiant de l'Université York," c'est-à-dire le *Pro Tem*, il se glisse de nombreuses fautes qui sont autant d'accrocs à la langue de Molière (à ne pas confondre avec celle de Shakespeare). Des exemples pour les sceptiques: dans la parution du 7 septembre dernier "*Pro Tem* encourage tous les étudiants à soumettre des article (sic) représentant leurs points de vue (sic)."

Dans la parution du 5 octobre sous le titre "liste des candidats" — liste publiée lors de la période des élections — on lisait la mention suivante: "Cette liste n'est pas officielle. Au cause de la grève, on ne peut pas vérifier que tous les candidats

conforment aux règles d'éligibilité établies par la constitution de l'AECG." (quatre fois sic)

Enfin, dans la parution du 12 octobre du journal étudiant, l'équipe de *Pro Tem* elle-même nous informait que sa page Forum était ouverte à tous... "Mais il est à noter que les opinions exprimées dans cette rubrique représentent les points de vue de l'auteur et non pas nécessairement celui du journal." (sic)

S'agit-il "d'erreurs de frappe" comme il est normal d'en trouver dans tout bon journal? Je ne le crois pas.

Je sais que la langue française est un code très arbitraire, un ensemble complexe de conventions. Mais si on veut l'utiliser pour se faire comprendre, peut-être quelques fois faut-il oser fouiller dans un dictionnaire ou encore demander l'aide de quelqu'un qui la connaît bien. (Pour ma part, c'est ce que je dois faire en anglais).

Glendon — et je ne dis pas *Pro Tem* parce que c'est seulement à titre d'exemple que je l'ai choisi — est actuellement un cordonnier bien mal chaussé. Je veux dire par là que si cette institution s'est donnée la mission de promouvoir "une image du Canada de l'avenir" (comme le disait la principale lors de la journée d'ouverture) soit vraiment bilingue (ce qui me semble utopique quoique fort louable) elle doit au moins montrer l'exemple. Sinon nous aurons toujours ce français qui traîne de la patte dans l'univers anglophone.

### Balls

To the editor:

Next time you feel the need to speak out, dear "Unrepresented Member of the Student Body," show some balls, print your name.

Tara Donovan

### Art!

Dear Editor,

Re: "Is this art? David Salle" by Kenneth A. Ross (September 28, 1987)

Mr. Ross takes offense

• See Encore p.3

## Pro Tem

Volume 27, No.7  
October 19, 1987

Glendon College 2275 Baviweg Ave. Toronto, Ont. M4N 3M6

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and the players and coaches

of the Winnipeg Blue

Bombers

*Pro Tem* est l'hebdomadaire bilingue et indépendant du Collège Glendon. Lorsque fondé en 1962, il était le journal étudiant de l'Université York. Tous les textes sont la responsabilité de la rédaction, sauf indication contraire. **Toutes les lettres** signées sont acceptées par la rédaction. Le nom de l'auteur sera confidentiel s'il (elle) en fait la demande. Les lettres sont susceptibles d'être condensées. *Pro Tem* est distribué sur le campus York, au Collège Ryerson, à la librairie Champlain, au Centre francophone (C.O.F.T.M.) et au Collège Glendon. La date limite pour les soumissions est le vendredi à 17 h 00. Nos bureaux sont situés dans le Manoir Glendon, salle 117. Téléphone: 487-6736. Tirage: 4 000.

*Pro Tem* is the weekly bilingual and independent newspaper of Glendon College, founded in 1962 as the student weekly publication of York University. All copy is the sole responsibility of the editorial staff unless otherwise indicated. **Letters to the Editor** are welcome for publication provided that authorship can be verified. Names may be withheld upon request. The Editor reserves the right to condense letters. *Pro Tem* is distributed to York Campus, Ryerson Institute, Champlain Bookstore, C.O.F.T.M. and Glendon College. The deadline for submissions is Friday at 5:00 p.m. Our offices are located in Glendon Hall, Room 117. Telephone: 487-6736. Circulation: 4000.

La page Forum a pour objectif de faire connaître différentes opinions sur des sujets variés. Vos réponses et commentaires sont plus que les bienvenus. Veuillez prendre note que les opinions exprimées dans cette rubrique représentent le point de vue de l'auteur et non pas nécessairement celui de Pro Tem

# FORUM

The purpose of the Forum page is to elicit various viewpoints on a variety of topics. We encourage controversy and responses to the articles. Also, the views expressed in the section are those of the contributor and not necessarily those of Pro Tem.

## Do Students Have Rights?

by Carey Nieuwhof

If getting an education is why people come to university, then there should be a lot of angry people walking around campus this week. Glendon students have been dragged through a frustrating two weeks of indecision, interrupted classes, interrupted services, and have been asked to fight their way through this fog pretty much on their own.

The Y.U.S.A. strike has brought the issue of student's rights at York University into clear focus. Putting things bluntly, it appears our rights and our interests are shelved during such disputes. When any strike is called at York—and there have been many over the past four years—our education suffers. Students supposedly have the right to honour the picket line and not suffer academic penalty for their actions. This is Senate policy. We will see whether that policy will be enforced in the next few weeks as classes and assignments are rescheduled.

But unless the professors themselves strike, some or most classes will ultimately proceed as normal. In some cases professors will slow down their lectures so that those who honour the picket line will not be missing the usual course load. Sometimes the professor will go out of his or her way to ensure an adequate framework exists for students to make up missed material. Unfortunately, as we have seen in this strike, some professors continue as though no strike existed, penalizing those who do what official university policy permits them to do. Other classes are cancelled during a strike because a professor either agrees with the union or feels it is unfair to students to proceed with class.

This dual policy by faculty members creates an unpleasant dilemma for the student. To honour the picket line means to miss work. To go to class means you can 'keep up' with the work at the pace the professor sets. Yet, by going to class students who attend courses during a strike in fact penalize those who honour the picket line. It takes no mathematical wizard to realize that a professor cannot teach a class if only 5% of his students turn up.

Yet if 80% of a professor's students go to class, the professor has to feel compelled to continue with his lectures almost as though there was no strike. Yet the 80% who do show up for class should realize that their education is suffering too. In the case of the Y.U.S.A. strike, the library was closed, the bookstore was closed, department offices were closed, and

the university was generally running at half speed. Where then, did this leave students? Unfortunately, buried beneath the weight of a problem the university and its employees should have been working out at a much quicker speed.

The university has a clear responsibility to deliver a high quality education to its students. During a strike, that can't happen. York University is gaining a highly undesirable reputation for not being able to resolve its labour disputes before they become strike material.

What was even more disappointing, disillusioning and frustrating during the recent strike, was that students had nowhere to turn. It is appalling that it took the Glendon College Student Union six days to come up with a 'policy' on the strike. Apparently, internal divisions are what accounted for this delay. But if student leaders are not elected to lead and take

quick action when quick action is required, then what are they there for? The stand they came up with was correct in principle, but weak in execution. The Student Union made an astute observation when it realized that they didn't have to support the union or the administration on the issue, but rather that they had a responsibility to support the students. Still then, why did it take the action of a couple of senior students, working in co-operation with Elisa Ciccone of the G.C.S.U. (in the latter stages) to organize the student information session on the strike? And why did it take until an agreement was reached for the Student Union to organize a rally? That rally was held as the two sides hammered out a final agreement, and it did shake up the administration at York Main, but should it have taken two full weeks to happen? G.C.S.U. Vice-President Bill Keays now

says if another strike is held this year, or any other year, he will lead a rally to Harry Arthurs' office on the first day of any strike to tell the two sides to reach an agreement *now*. That is admirable. Too bad that didn't happen two weeks ago.

The bottom line is that Y.U.S.A. and the administration had their day at the bargaining table while students watched the quality of their education slide down yet another notch. Yes, unions have a right to strike. Yes, Y.U.S.A. had very legitimate grievances. But the university has an obligation to provide us with an education, and we have a right to learn. It's a pity that through apathy, inaction, confusion, and apparent unconcern (on the part of York University), our rights in the strike were almost completely ignored. Here's hoping "next time" doesn't happen.

## Student Rally

by John Sullivan

The Glendon College Student Union (GCSU) organized an "anti-strike" rally at York main campus last Thursday to protest the continuation of the support staff strike. The rally was intended to give Glendon students the vehicle to voice their anger and frustration at this prolonged strike. Jennifer Barratt, rally organizer said "students are fed-up and they want both sides to agree to a mutually acceptable agreement and get back to work."

The rally kicked off in the Glendon Dining Hall and ended in President Arthur's office with only 34 students, but all loudly demanding an end to the strike. Arthurs was unavailable to speak with Glendon students and the Provost, Tom Meininger, stood in to answer most questions and to accept a petition presented by the GCSU.

The hastily organized rally was in response to student demands that the GCSU take action on this labour dispute. D'Arcy Butler, GCSU President simply believes that their earlier established position of neutrality was in the best interest of the students and that to become involved in the issues now was "impossible and impracticable. Students are here to study and not to solve problems."

It is evident that the GCSU rally and position of neutrality was most effective in speeding up the negotiations. The first tentative agreement was reached by both sides only hours after the Glendon students articulated their anger. However, it would have been in students interest for our elected GCSU executive to become involved in the key issues of this dispute months ago when it was evident a crisis was culminating. Only in this way could Mr. Butler have removed the appearance of non-action and permitted the GCSU time to comprehend the scope of the negotiations while also having input into the contract settlement the support staff received.

Perhaps our GCSU will avoid similar confrontations in the future if they do insist on becoming accustomed to union/university demands. These are our dollars the university uses to pay the union members - we should have a voice in our elected body.

## Encore des lettres

• From p.2

to "fashionable" art patrons, "the oblivious sheep" who spout "pseudo-intellectual art jargon." Such jargon comes from uninformed writers (i.e. Mr. Ross) who subvert art to their insecurities and attempt to shelter their ignorance by hiding behind contradictory clichés.

Mr. Ross writes "Since the Renaissance, at least, we've been told that art is meant to conceal art, to give meaning without being absolute about giving that meaning." The history of Modern Art is made from artists' groups; Cubists, Surrealists, Impressionists, who actively promoted construction as central to their artistic expression.

After recognizing the subjective nature of art in the abstract, Mr. Ross describes David Salle's paintings as having an absolute meaning which is evident to the point that they are "dead things." This total meaning is found by neglecting aspects of an entire piece. "Salle marries up a painting with one or more other paintings that have nothing to do with the main painting." Mr. Ross ignores the contradictory imagery which is basic to any interpretation of a de-constructionist installation, choosing the most recognizable image as a gauge for an

entire work. How the images critique one another is neglected by Mr. Ross. Instead, Mr. Ross develops an absolute meaning for all of Salle's work by choosing to see the surface violence of the paintings and ignore the discussion of this theme evident in the show. Predictably, Mr. Ross predicts a short future for an artist whose work he cannot comprehend.

Mr. Ross follows his unfounded claims about the absolute meaning, nature and future of Salle's work with: "Art is contingent upon mystery" and has many interpretations. This contradiction of critical positions reflects the tone of the article. Mr. Ross opens his article by stating that he experienced "that (pre-determined) feeling art is supposed to give you" and then states he refuses to either discuss his feeling or apply it to art. He characterizes those "fashionable" patrons he wants to be above as "separating art from life distinctly." Mr. Ross' attempt to present himself as 'separate from the common is contradicted by the way he *exemplifies* the unthinking behaviour he sees as common.

If Mr. Ross had any developed understanding of the visual arts or of art criticism in general, Mr.

## Dindons de la farce

par Lysiane Gagnon et André Roy

En raison de l'Action de Grâce, le lundi 12 octobre, les étudiants qui habitent en résidence n'ont eu accès au Pub ni le samedi 10 ni le dimanche 11.

Malgré la minorité restante, ce service aurait dû être offert car il est essentiel.

Sur le campus, c'est le seul endroit où les étudiants peuvent obtenir de la monnaie pour le lavage et pour les distributeurs. Tout simplement, un endroit pour discuter entre amis sans gêner les voisins.

Ceux qui sont restés sur le campus ne l'ont pas fait par choix personnel mais par obligation (distance).

En conclusion, ce n'est pas parce qu'une majorité décide de partir qu'il faut priver la minorité restante de certains services.

Ross' negative opinion of David Salle's work would penetrate the "pseudo-intellectual art jargon" he considers himself against. I sincerely hope that none of your readers bought the misleading fashions of Mr. Ross' hollow pretence.

Thanking you in advance,  
Tim Hodge

## Bare-rite

With the end of the YUSA strike, many of us look forward to the return of an interrupted daily routine that dulled our grip on life so. Of course, I am *not* referring to the habitual rapt gazing upon the professor while attending a lecture. No! it is the shortened opportunity to let one's eyes cloud over and survey the miniskirts and their bearers lounging around bravely in fall weather, matching the colour of the scattered foliage around our beautiful campus.

This is a mutual dirge, sung by both sexes, of course. Many of the fairer sex mourn the seemingly permanent passing of males in jean cutoffs. To all, condolences are duly rendered.

This leads to the inescapable question: could we have academic disruptions later in the year?

Sincerely,  
Raymond Cheng



# NOUVELLES

## Students Rally

by Tanya M. Gulliver

Glendon students had a second rally on Thursday, October 15. The GCSU (Glee Club of the Student Union) overcame the difficulties of the lack of a microphone by shouting their message in unison. Their plan was to go to York (other) and make the fact known that they wanted the strike to end immediately.

They gathered a group of about forty students together (a surprisingly good turnout) and went out to the Glendon picket line. Although they were carrying signs with messages of: "End the Strike" and *Cessez la Grève*, they did talk with YUSA members and several took YUSA support buttons.

As they waited for the bus to leave, Jennifer Barratt led the group in anti-strike chants such as:

"1, 2, 3, 4, Strike, strike, strike no more"

"5, 6, 7, 8, Back to class, and educate."

Just before the bus was to leave, two members of GSSSC (Glendon Student Strike Support Committee) came on to

announce that a settlement had been reached which was to be ratified by YUSA that night. The group still went to York in the hopes of talking to President Harry Arthurs.

Although President Arthurs wasn't there, they did get to talk to the Provost and the Executive Assistant to the Pres-

## Strike Ends

by Tanya M. Gulliver

All things come to an end, whether good or bad, and after sixteen days of striking, the York University Staff Association (YUSA) and the Administration came to an agreement on Thursday, October 15.

The two sides met the four previous days in an attempt to resolve their differences, including a twenty-one hour bargaining session Monday and Tuesday.

The two-year agreement gives YUSA a 6.4% wage increase in both years (retroactive to September 1, 1987) plus a \$300 one time payment.

As well, the union has been

granted several workplace benefits, including: \$225,000 for furnishings and equipment, \$135,000 for a microcomputer training lab and \$12,000 for training.

The Union is guaranteed equal representation on the committee that controls workplace standards. Other aspects of the contract include increased pension benefits, two days leave a year for employees with twenty years or more service, the right to refuse overtime unless it is paid in cash, and protection against jobs being filled with non-union personnel.

Although ground was gained on two of the three main strike issues (job training and ergonomics), the Union and University were still far away on the third, job evaluation. The Union came down in their demands for a new job evaluation system to be established by asking for the current system to be made grievable but the University refused to budge at all.

Staff returned to work and services recommenced Friday, after Union members ratified the contract with a 77% vote.

## CUP and Us

Next month Pro Tem will co-host the Ontario regional meeting of CUP, the Canadian University Press, in preparation for its 1987 national meeting.

During the run-up to the national meeting, we will be reproducing an article each week from one of the many CUP student papers.

Here is the first of these, which introduces the organization.

VANCOUVER (CUP) — Puzzled by some of the articles in *Pro Tem* which begin with the acronym "CUP"?

Well, puzzle no more. "CUP" stands for Canadian University Press, the oldest national student press organization in the world. That's right, the world.

Founded in Winnipeg in December 1937, CUP is now gearing up to celebrate its 50th anniversary. *Pro Tem* has been a CUP member since 1967.

An organization with a proud and colourful history, CUP counts many noted Canadians among its alumni, including External Affairs Minister Joe Clark, International Trade Minister Pat Carney, columnist Allan Fotheringham, author Pierre Berton and radio talk show host Peter Gzowski.

Today, as a democratically operated cooperative of nearly 50 Canadian student newspapers with a joint circulation of over 300,000, CUP works to bring you the very best coverage of issues which affect students across the country.

From the Martlet in Victoria, BC, to the Muse in St. John's, Newfoundland, CUP members can both contribute

to and reprint articles from weekly exchanges of stories and graphics. These are compiled with the help of regional bureaux and assembled by CUP's national office, in Ottawa.

From employment to the accessibility of post-secondary education, from financial assistance to AIDS and other health-related issues, from student councils to international politics, CUP circulates the information and analysis which Canadian students need to understand the educational and social policies affecting them.

While reflecting a diversity of editorial viewpoints, CUP members are unified by their statement of shared principles, which identify the student press as "an agent of social change: striving to advance human rights, while working against social injustices such as sexism, racism and homophobia."

With CUP membership, *Pro Tem* also has the opportunity to belong to Campus Plus, a national advertising cooperative which has returned to CUP members more than \$3 million worth of ad revenues since its incorporation in 1981.

## Classifieds

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**Catholic Mass** each Tuesday at 5 p.m. in D House Common Room Hilliard Residence. Office: 120 York Hall 3:00 - 4:30 p.m. on Tuesdays. Father M. Brosnam 736-5369.

**Messe Catholique.** Le mardi à 17 h dans le salon de la maison D-Hilliard. Heures de bureau à Glendon 15-16h30, salle 120 Pavillon York tous les mardis. L'abbé M. Brosnam 736-5369.

**Lost:** At El Mocambo on Thurs. Oct. 8 - hand knit, navy blue/white thick sweater. If found or if you have info., please call Heather 440-1055 or leave message at 487-6748.

**Looking for a ride** to Quebec City (or Montreal) for reading week. Call Nathalie 483-7461. Hilliard E212.

**Friends of Glendon General Meeting** will be held October 22, at noon in the Hearth Room.

**L'assemblée générale des Amis de Glendon** aura lieu le 22 octobre à midi dans le Foyer, près du Salon Garigue.

### RESERVE ENTRY SCHEME OFFICER (RESO)

Summer and part-time employment is available to full-time post-secondary students looking for a physical and mental challenge. Do you have what it takes?

**It's your choice, your future.**

For more information, visit your nearest Canadian Forces Recruiting Center or call collect. We're in the Yellow Pages under "Recruiting".



**THE CANADIAN ARMED FORCES**  
Canada



animation: Tara Donovan

# ENTERTAINMENT



## Someone To Watch Over Me

by Mike Den Tandt

Die-hard film critics probably won't think too much of Columbia Pictures' new release, *Someone to Watch Over Me*. It's not the type of movie that can be easily wrapped around words like "pseudo-intellectual", or "somewhat organic" or "archetypal resonance". No furtive, dark-eyed, tensely intellectual theatre students will discuss it in smoke-filled coffee shops on Queen St. West.

In spite of all that, it's a good show, and well worth seeing, if you enjoy being suspensefully entertained.

The plot centers around Detective Mike Keegan, an honest, simple cop from Queens, New York, and Claire Gregory, a gorgeous, worldly yet vulnerable society Queen who dabbles in the art world.

The rich, yet likeable Claire (Mimi Rogers) is a coincidental witness to the brutal slaying of an old boyfriend who's offended the Wrong People. No one in the audience feels particularly sorry for him, however, since he's an arrogant, dislikable snob. The Bad Guy, Joey Venza, (Andreas Katsulas) is portrayed as a brutal, powerful crimelord with psychopathic tendencies. The criminal flees from the scene of the crime, knowing that the lovely Claire is now capable of putting him away for Life, if she identifies him in a police lineup. Enter The Good Guy, Mike Kegan, (Tom Berenger) who is assigned to protect Miss Gregory until the murderer can be found. Although Mike is a devoted and loving husband and father, he is attracted by her worldly charm. Luckily, Joey Venza turns himself in, but only after threatening to kill Claire if she identifies him as the killer. Mean-

while, Claire and Mike have cocktails and raise eyebrows at posh Manhattan parties. They remain chaste, however, and police protection is dropped. Claire, at Mike's request, points the finger at Venza, who is promptly charged with Murder 1 (as they used to say on Hawaii 5-0).

The plot thickens when Venza gets out on a technicality, vowing to slay Miss Gregory or die trying. Police protection is resumed, and Detective Keegan, in a moment of weakness, succumbs to the charms of his protégé, who says that she's scared and wants someone to "hold" her. The two enter into a stormy love-affair, which is eventually revealed and results in the departure of Ellie (Lorraine Braeco) and Tommie (Harley Cross) from Mike's life. Meanwhile, Detective Keegan is suspended from The Force for abusing his position.

The movie reaches a climax when Joey, under pressure from the police, rashly decides to take Ellie and Tommie hostage, and demand Claire in exchange for their safe return. The Phone Call disturbs Mike and Claire just after they've admitted to each other that It Won't Work, and that Claire must go away on a long voyage to Forget.

The Phone Call puts an end to all that, however, and the two of them steal a police car and rush to Mike's apartment where his family is being held at gunpoint. Mike convinces Joey to turn the gun on him, thereby putting Ellie and Tommie out of immediate danger. Joey demands that Miss Gregory give herself up; meanwhile, the cops have arrived, and one of them dresses up in Claire's shawl and enters the house. Little Joey, until now unnoticed, sees the family gun in its hiding place under the

kitchen table, and quietly eases it out of its holster and passes it to Ellie, who promptly shoots Joey in the chest six or seven times.

The story ends as Claire steps sadly into her waiting limousine, while Ellie, just across the street, decides to take Mike back.

If it sounds cornball, that's because it is: very. But it's good Cornball. The score is excellent, featuring a neat selection of classical and Jazz pieces; Tom Berenger puts in a solid performance (although a bit anti-climactic after his portrayal of the Evil Sergeant in *Platoon*) as do Lorraine Braeco and Andreas Datsulas. My only complaint is with Mimi Rogers, who sighs a bit too much, looks a little too elegant and

## Much Ado About Nothing: Othello

by Michelle Blanchette

William Shakespeare's *Othello*, directed by John Neville, is being presented at Stratford's Festival Theatre and runs until the 31st of this month. While this production of *Othello* fails to bring Shakespeare's work to new heights, it is still a noteworthy one. Not, however, due to its lead character's performance given by Howard Rollins. Neither was Wenna Shaw's portrayal of the heroine, Desdemona, a moving one. The ill-fated couple seemed unable to rouse the audience to feel for their situation. There was absolutely no desire to intercede in

the events of this production which is what a truly effective *Othello* and *Desdemona* should be capable of inspiring. Rollins' *Othello* was passionate and appeared helpless in his outbursts at times, yet he failed to illustrate his confusion in its fullest. This served to weaken his motivation in the audience's eyes and, therefore, his cause as well.

Wenna Shaw's performances of *Desdemona* was without any real climax and paled considerably in comparison with that of her confidante, Emilia, played by Goldie Semple. Semple gave her character a fiery and yet down to earth quality which was both admirable and comedic. Her passion proved to be as strong as her wit when, in the final scene, her moment of recognition was more powerful than that of *Othello's*.

The only other really exciting performance was given by Colm Feore in the role of the villain, Iago. He was brilliantly cunning and incited the audience to marvel at his vile nature. His was a memorable performance.

The direction of the play seemed very clear except on a couple of brief occasions when the audience was burdened with more questions than it need have been due to line cuts. Despite this unnecessary confusion, the play was well executed and the stage design was one which drew images from the play and challenged the viewer to think on the themes.

All in all, well done with excellent performances by Colm Feore and Goldie Semple.

## Bois de poêle

by Catharine Loewen

From October 7th to 31st, *La Maison de la Culture* is displaying clay sculptures by Maurice Gaudreault, a Northern Ontario artist.

Gaudreault was born in Kapuskasing, Ontario, and has lived in that area all of his life. His sculptures reflect the life of the people in Northern Ontario as he saw it in his early years. He uses clay as his medium, realizing the symbolism of his subjects' closeness to the earth—in effect deriving their life from it. He has titled his exhibition "Firewood/Bois de Poêle," because the wood which fueled the stove of these settlers also grew from the clay on which they depended so faithfully.

Each person represented as a sculpture is an actual person whom Gaudreault knew. The exhibition is a look at his homeland and his memories of daily

life in Northern Ontario, "...the daily grind of a hardworking people, maintaining a vision of a better life in Northern Ontario. My story is not that of lumber mills, mine or railroad companies, but that of men and women with close family ties. It is a tale of faith in God, respect for a rugged country, reluctant to be tamed. My sculptures speak not of fame, power and fortune but of love and life."

Gaudreault's sculptures are very detailed. Emotion is portrayed excellently in the figures, and although frozen in clay, they speak of life and movement. "It is a lot of hard work," said Gaudreault, "but there is a great deal of pleasure."

The sculptures are displayed on altar-like slat boxes, surrounded by dead branches, deepening the sense of sacrifice these people made for

the land.

Firewood/Bois de Poêle, by Maurice Gaudreault is on display until October 31, at *La Maison de la Culture*, which is run by Jocelyne Benedek and her husband. All Glendon students are welcome, free of charge. These sculptures are a must-see for anyone interested in the history of Northern Ontario and the people who inhabit it.

## B contre D

C'est jeudi le 15 octobre que la maison D-Wood affrontait la maison B-Hilliard pour une partie de baseball dans le "Quad". Puisque le pointage final était de 7 à 7 après 7 manches, la question que l'on se pose est : y aura-t-il une revanche? C'est une histoire à suivre.

# DIVERTISSEMENTS

## THE AUTHENTIC SEEN

by J. Coniam

Sometimes it seems as if all acts of teenage brutality emanate from the suburban regions of our society, in those neighbourhoods considered safest for children to grow up in. Looking back past more recent teen tragedies (such as Mark Wildman's suicide/murder in Scarborough) you are likely to remember the four teens who ambushed and murdered an unsuspecting homosexual schoolteacher in Toronto's High Park. Platform 9 (in association with Buddies in Bad Times Theatre) returns this sordid tale to our attention via Robin Fulford's play *Steel Kiss* currently at the Poor Alex Theatre.

The play is constructed in such a way that the audience receives glimpses of various aspects of the event. There are four actors only (Jack Nichol森, Greg Morris, Ron Jenkins and David Kinsman) and they effectively play the four youths, the cops, the teachers, the girlfriends, the homosexual cruisers and the victim. This technique implicitly introduces a series of comparisons between the aggressors and those they victimize.

Among the similarities is the natural self-consciousness



of the teens and the socially imposed image-consciousness of the gay population. The most powerful motif, however, is of touching. These teenage boys are obsessed with sex and sexual functions. This obsession colours every aspect of their interaction. Cultural demand for machismo forces them to channel their emotional and physical needs into aggressive behaviour (wrestling, crude gesturing). Scenes of the youths are juxtaposed with episodes of gays furtively finding expression for their needs through anonymous sexual encounters in the park.

The play apparently focusses on the consequences of denial. It is the public's denial of their 'alternate' sexuality that brings

the cruisers to the park and it is the desperately defensive denial of man-on-man affection that fuels the youths' resentment towards these displaced gays. Confronted on a common turf, the boys inevitably turn to the only expression of emotion acceptable to them: violence.

Director Ken McDougall prepares us for this eventuality by using a fast-paced presentation that leaves no room or time for an alternative. The choreography is tight and explosive. The entire play shows the impulse of a drama in retrospect. There are no choices, the outcome is as predetermined by history as it is by psychology.

Fulford's script picks upon

the insecurity of adolescence and the ways teens cope with it. When one youth verbally assaults a passing gay, he accuses the man of desiring himself. This preoccupation with self is at the root of bigotry. The murder, the "*Steel Kiss*," is the youths' violent, egocentric response to the denial of their own emotional and phys-

ical needs.

The set by Stephan Droege effectively transports the audience to the site of the crime. Sitting on burlap cushions under overhanging burlap trees, with the smell of earth in the air, we are included in the action: the victimized and (while laughing at their antics) the victimizers. *That* is scary.

## Milk from the Dead

by Sara J. Milne

In my continuing attempts to broaden my musical tastes, I thought I would take in something a bit different, Saturday night at the El Mocambo. **The Dead Milkmen** were definitely different, and proved to be anything other than dead.

The band played an extremely energetic set to a full house, yet one was too often side-tracked from the so-called music in a useless effort to avoid flying mohawks, floating bodies, and soaring beers. The sound was thrashing, aggressive and loud, definitely not for the feeble-minded, the morally sensitive, nor any, (if any) Meatloaf fans, whom the lead-singer habitu-

ally slagged.

The Dead Milkmen were not at all impressive, although they did have a good sense of humour which allowed them to be somewhat entertaining. Their lyrics, for the most part, are satirical, singing of "Bitchin' Camarros," and lashing out at conformity. Their most promising single, "Instant Club Hit," taken from the album *Eat Your Paisley* claims that "You'll dance to anything by the Smiths, or Public Image Ltd." This may be true, but what are they going to do about it?

Well, there's no use crying over spilled milk — it was all in good fun, which is essentially what it's all about.

.....  
**"The mother ship is worth more than the pizza"**  
*-In Edible Voyage, Le Cpt. Fluke*  
 .....

## The Postman Rings Once

by Dominique Davies

You may well ask what homosexuals, Lana Turner and a bookstore in Red Deer, Alberta have in common. The answer is this; the almost-classic novel, **The Postman Always Rings Twice**.

I went to see **The Postman Rings Once** without knowing much about it. Presented by The Buddies in Bad Times theatre, the play is entertaining and original. A nerdy young man, Rupert (Edward Roy) has as his idol Lana Turner. She appears as a vision, complaining about her dilemma with her husband and her lover. Together, Rupert and Lana decide that they "won't be good any longer." For Rupert, this means consummating his attraction to his co-worker, pretty-boy Andrew (Andrew Binks).

The acting is good but not consistent. Edward Roy does a touching and funny Rupert, but the rest of the cast fades away. Dana Brooks as Lana Turner does a comical imitation of the star, but is not that humorous unless you know quite a bit about Lana and her quirks, which I don't.

The theatre and the stage are small, and with a receptive

audience, this leads to a warm relationship between the actors and the audience. The issue of homosexuality is skillfully treated and the scene where the men embrace is romantic rather than disgusting.

The play carries on to a rather inconclusive finish involving Tarzan and Lana pleading their innocence to a jury. Puzzled? So was I. The play, despite all its peculiarities is enjoyable and the dilemma of the young men struggling with their sexuality is moving. It is worth going to this play just to see how the writer and producer (Sky Gilbert) weave together the different and seemingly unrelated elements. It is playing a limited run at Toronto Workshop Productions until October 25th, and tickets are ten dollars each.



**Friends! Glendonites! Others! I have come to tell you that the GCSU Council has picked up the gauntlet thrown by Pro Tem and the football game will occur. Let the loser be shamed.**



### ALBUMS/SINGLES

Title	Artist
1. <i>Eat Your Paisley</i>	The Dead Milkmen
2. <i>Tyrants of Teen Trash</i>	Hüsker Du
3. <i>People Who Grinned Themselves to Death</i>	The Housemartins
4. <i>No Nuclear War</i>	Peter Tosh
5. <i>Delicatessen</i>	The Bookmen
6. <i>Apartheid is Nazism</i>	Alpala Blondy
7. <i>Third World Child</i>	Savuka
8. <i>Before Our Time</i>	13 Engines
9. <i>Blow Your Cool</i>	Hoodoo Gurus
10. <i>This is the Story</i>	The Proclaimers
11. <i>Exit Zero</i>	Steve Earle
12. <i>Pump Up the Volume</i>	A.A. Marris
13. <i>New Model Army</i>	New Model Army
14. <i>For No Apparent Reason</i>	Various
15. <i>Frank's Wild Years</i>	Tom Waits
16. <i>Oh How We Laughed</i>	Death in Tune
17. <i>The Sound of Music</i>	The dB's
18. <i>Document</i>	REM
19. <i>I Was a Teenage Zombie</i>	Various
20. <i>Strange Weather</i>	Marianne Faithful



# FEATURES

## The Rise of Marxism

by Stefan Molyneux

If you've been hanging around the seedy cafés in Yorkville at all lately, you may have heard a strange word muttered angrily by unshaven young men with gold-rimmed glasses as they self-righteously hug their steaming cups of cut-rate espresso. That word is: *Marxism*. It's not a pretty-sounding word, but it intrigued me from the moment I heard it. I fell into conversation with some of these wild-eyed radicals, and eventually penetrated their secret organisation. There I got hold of the document printed below and, feeling it my duty to present their case in an open light, asked the editors of *Pro Tem* to publish it. They agreed. So here, for the first time in print, is the Manifesto of the newly-formed Marxist Party of Canada:

ATTENTION: STAFF AND STUDENTS OF YORK UNIVERSITY!

BE ADVISED THAT THE FOLLOWING IS THE MANIFESTO OF THE ALL-UNION CANADIAN MARXIST PARTY:

*That* we wish to eliminate the bourgeois prejudices that currently infest the screening and marking procedures in Universities and open the floodgates of learning to oppressed peoples everywhere.

*That* Universities display a marked bigotry in the choice of their students: namely, that they choose, from the great variety of the masses, only the *intelligent* among them to attend their classes. This we hold to be intellectual racism.

*We believe* that education, being the birthright of *any* individual, should be available to everyone, regardless of "native" intelligence, previous education, or personal inclination.

*Furthermore:* We wish to overthrow the existing University structure, based upon the following self-evident truth:

Unintelligent or lethargic people, by virtue of their backwardness, need far more encouragement than do the intelligent and the "workaholics," who grasp concepts and ideas far more quickly, and so need fewer lessons. Thus, in order to balance this genetic inequality, we propose a new schedule of class attendance. Under this humane system, the classes allowed to a student will be inversely proportional to their scores on an "intelligence test," to be devised by the new Administration. Thus, we should have a balancing of intelligence in society, to end the prejudice of genetic favoritism. Under this new and compassionate system, nobody will be shunned or exalted for their natural level of intelligence.

*Being* that this new procedure will incur far more cost for the less intelligent than for the more intelligent, we pro-

pose one hundred and twenty-five to help offset these added costs. The mere fact that they are helping their less fortunate comrades will more than adequately compensate these volunteers.

*Finally,* in spite of all these procedures, we are realistic enough to be prepared for the bourgeois corruption that will inevitably worm its way into this utopian system. So, we propose a final stage of balancing *within* the classroom setting. This method of ensuring perfect equality forms the core of **MARKSISM**.

What we propose is not a new idea, but an old one applied in a radically new way. We derive the heart of **MARKSISM** from the maxim:

"From each according to their ability, to each according to their need."

Despite all efforts to the contrary, there may still be people who excel academically and people who will fail. We propose mandatory volunteer work for those with IQ's over

Though the majority will achieve the democratic mark of "C," there may still be the odd "A" and "F." Why should the person who gets an "F" be ashamed? It's not their fault if they are born slow. Conversely, why should the person with the "A" be exalted? After all, their brain is merely a product of heredity and environment.

So, in order to retain the level of equality, marks will be deducted from the over-achievers and donated to the under-achievers. This will maintain the balancing factor — much the same way as taxation and welfare does in the economy. All will rejoice in their new-found equality. Ours will be a society of soothing balance, not dangerous curves and dips. Everyone will be contented: both the givers, for their joy in helping donate the products of their thought to their unearned shame and able to take their rightful place in society: next to their peers. Join us in our quest for the universal levelling of the proletariat! Become a **MARKSIST** today!

## Back in the USSR

by Varje Sootak

Editor, *Tru Tartu University USSR correspondent*

Talks about student self-government started at our University in Tartu long ago, but many students have already graduated from it without having a chance to feel what that means. The force of traditions and inertia proved to be too strong.

Yet, the first, though timid, steps toward self-government were taken in the early '70's when student councils began to participate in distributing stipends and providing accommodation at hostels.

In the past few years the idea of self-government was revived with fresh enthusiasm. The Young Communist League (YCL) organisation, which unites the majority of the students, made a kind of "brain attack" — a contest of self-government designs. The best of them were published in the University newspaper.

Today some main features of a "student state" are already taking shape. Students partly undertake the work of compiling curricula, drawing up examination schedules and distributing stipends. Apart from a Pro-Dean (teacher), there is now a student Pro-Dean who is in charge of work directly concerning students.

In the hostel the entire power has to go over to a public council. Students themselves will decide which room one or another student should live in and how to keep the house in

order. They will themselves elect their representatives to the faculty's council, to all University organs and to the Council of Tartu University.

The principles of self-government were heatedly discussed at the last year's autumn YCL conference. With some amendments they were adopted. However, that was not the end of the discussions which continued in the University newspaper and at student meetings. Some believed that self-government should be carried out within the framework of YCL and trade union organisations, others viewed it as an independent body.

Discussions could continue for long, but a choice had to be made after all. The University leadership and Ministry of Higher Education approved of the project which had been supported by the majority of the students. Pro-Deans from among the students were elected and set about the work. However, the representatives of the students elected to the University Council have proved not to be ready for their new role. The results of their work are more than modest. Apparently, at the next elections they will not have an easy time. The students have started choosing their candidates much more thoroughly.

The future will show how everything will turn out, but one thing is clear already now; students want to learn participating in governing society and want to start learning this during their university years.

## Free Trade Pt.3

by Jeff Broadbent

To be sure, trade has historically, and will continue to be a very significant portion of activity of the Canadian economy. At times, as much as 30% of Canada's Gross National Product is related to export activity. Nonetheless, it is important to analyze the way in which we conduct our trade in terms of who we deal with and what do we trade. Simply put, we should not limit ourselves to trading with one nation, and only one nation. At the same time, we must maximize the benefits that we reap from the production of the goods that we export.

Nobody denies that we conduct most of our trade ventures with the United States; and it is important that we continue our trade with the US for both political and economic reasons. Still, there is a big world of nations hungry for goods that Canada produces and has the potential to produce. As Prof. David McQueen indicated in *Pro Tem* recently, it is a mistake for Canada to neglect the opportunities presented by those other nations. Even worse it is a mistake for Canada to go to the negotiation table when the other side is ambivalent about being there. There is some merit in what John Turner says about Canada historically fairing well in trade agreements

with the US immediately after Canada strikes an agreement with another nation.

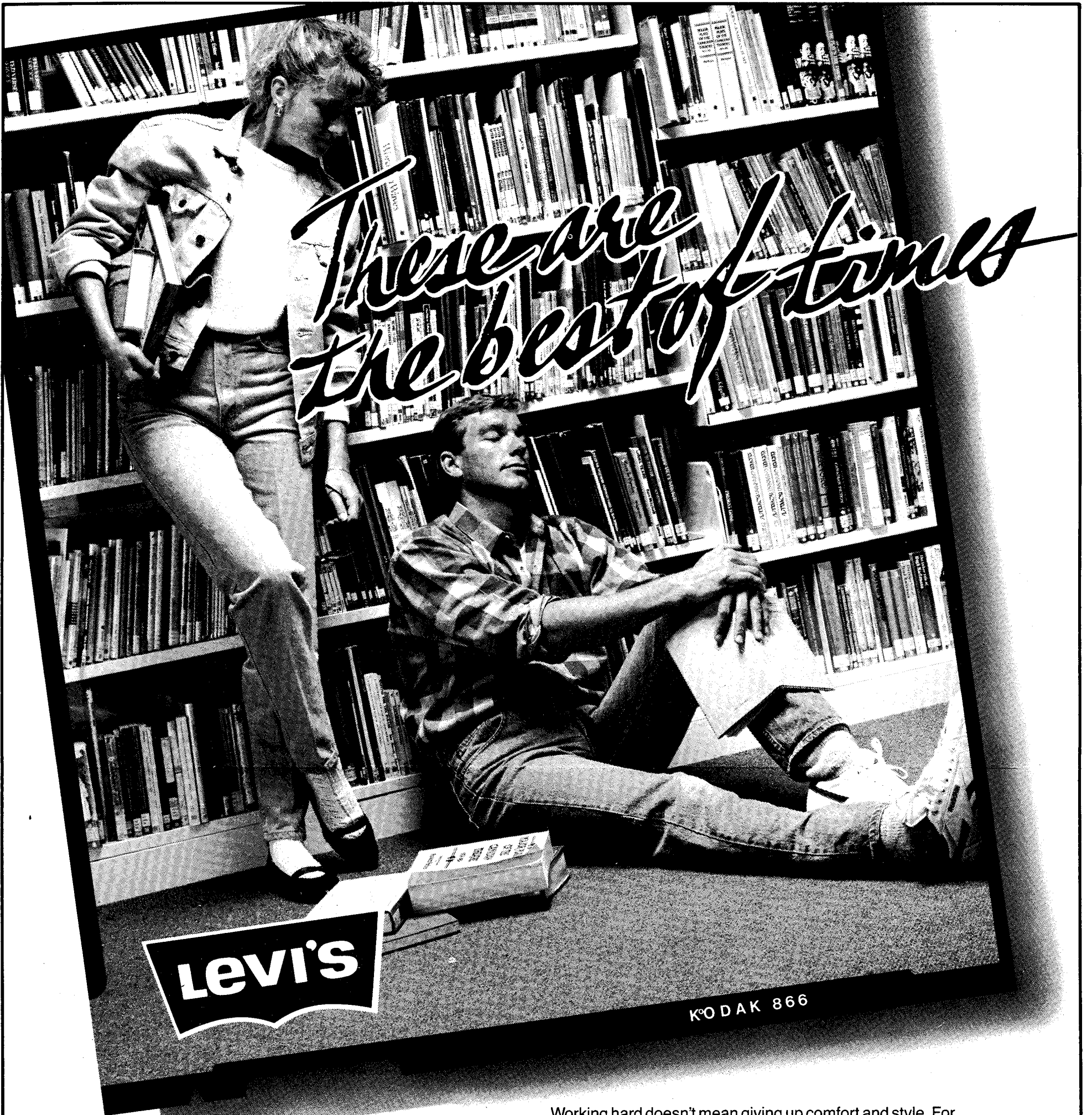
I'm not quite sure that I agree with the free traders have identified as having the world's largest market. China, for example, seems to be opening its doors, albeit gradually, to Canadian business. Surely, China has one or two more consumers than the US. It is this kind of example that should be indicative to Canadians that there is a big world out there to conduct business with; so, why put on the blinders and try to negotiate with someone who obviously doesn't care to negotiate with you anyhow?

In addition to "who" we trade with, we must consider what we trade. I have a friend who studied economics in Japan or exchange. Japanese economists study elements that are unlike the economic studies of models and formulae that we in North America and Europe are familiar with. She related to me that on the first day of class, the professor walked onto the stage and a hush fell over the crowd. He bowed, and in turn the audience bowed to him. He began his lecture with the observation that as Japanese, they live on an island which has few natural resources. As economists, he said, it was their job to go out into the world and get those

resources to make Japan rich. Then he turned around and pulled down a map of the world for all to see. "Today", he said "we shall study the resources of Canada and Brazil and discover how to get them."

This experience has a very important message to Canadians about how to benefit from employment that would be created by refining and shaping the resources into finished products. This 'primary' state of our economy has led many international scholars to view Canada as the world's richest developing nation.

Finally, we must acknowledge the rising tide of protectionism in the US. It is a protectionism that is symptomatic of the economic recession that we have all suffered from. Nonetheless, we must not deal with this reactionary protectionism by opening our doors as broadly as possible, and negotiating everything from pop-sicle sticks to Ann Murray records. Clearly, it would be to our advantage to meet these challenges head on, and sector by sector. So far the only image the Canadian government has presented to the Americans is of bunch of cowering and unworldly wimps ready to dance to any tune that Uncle Sam whistles.



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