



Sex, drugs and  
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# 62 vote to replace SAC

Students to act as  
'shareholders' in  
new constitution

BY MELANIE IRVINE &  
MELANIE JUSTASON

History was made at Monday's special constitution meeting, where 62 students voted for a new incorporated Humber Students' Federation (HSF).

The HSF will replace both existing SACs at North and Lakeshore.

Toby Warnell, Lakeshore SAC president, said the current constitution has had a negative effect on the function of both SACs.

"We will be stronger with one voice, representation will be better," he said. "Every three weeks the two campuses will get together as a whole Humber-wide population, not divided."

Decker said for a long time Lakeshore thought their voices weren't being heard, a complaint that is addressed by the new constitution.

Students gathered in the student centre to register as voters and listen to the Wheat Kings.

"The band was booked to promote the event, not voting," said Muhammad Virk, SAC North president. "It was just to get students to come out and then from there make their own decision."

Stefano Presenza, 25, a first-year computer programming student, said, "I was wondering why there was a band there. That's what grabbed my attention. Free food helps too."

Iris Kohler, SAC executive assistant, said the students that were

there showed a lot of interest.

"It was very positive and it shows that students do care about what goes on here, that there is more to Humber than just courses," she said.

Michael Bouilaire, a post-grad public relations certificate student, spoke highly of the incorporation.

"I can't believe it's not already in place," he said. "It will put a little more power into the hands of the students."

Now that the HSF will be incorporated it will function like a business, and students will act more like shareholders.

*"We will be stronger with  
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will be better"*

"This makes the constitution legally binding," Decker said.

"Any amendments will have to go through students," said Warnell, "and there will be an annual general meeting for students to voice their opinions."

The Council of Student Affairs (CSA) presented voters with three motions:

- ◆ To accept minor amendments that were made to the constitution by CSA
  - ◆ To vote on the constitution itself
  - ◆ To accept the changing of positions that will happen when SAC changes over to the new HSF
- Students accepted all motions unanimously.

Presenza seconded the first motion and said as a student you really have to feel like you belong to the college.

"This was my first political function at Humber. People were very attentive and involved. I thought it was pretty positive overall."

Decker said with the motions being carried unanimously it now gives them the right to go ahead and make sure everything is in line to proceed with incorporation.

"You can see the smile on my face," said Virk. "Since last summer I've been dreaming about this day."

# Hardwood Kings

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Trophy hoist: B-ball Hawks Rupert Thomas and Marcel Lawrence celebrate victory

MATT TIM



































## Love: one of life's most tragic emotions

Opposites attract in Keith Gordon's latest film *Waking the Dead*

BY ANDREW HORAN

**W**aking the Dead a film based on Scott Spencer's 1986 novel, is the perfect remedy for anyone looking for a break from sappy, romantic movies.

It's 1972 and Fielding Pierce, played by Billy Crudup, is a young coast guard officer about to start law school.

He meets Sarah Williams, played by Jennifer Connelly, at his brother's publishing house.

The two fall in love despite being at opposite ends of the political spectrum. Fielding is very conservative with political aspirations. Sarah is a socially aware activist.

Two years later, Sarah is killed in a car bombing with a pair of Chilean dissidents whom she helped to rescue from their country despite Fielding's objections.

Fast forward eight years and Fielding is running for congress in Illinois.

As his life becomes more stressful he begins imagining that he sees Sarah every-

where. Even after eight years he is not completely over her. As he recalls their passionate two years together he begins to doubt his sanity.

Crudup gives an amazing portrayal of a man who is coming apart at the seams during the most important time in his life.

Connelly is also fantastic. After a series of forgettable movies, like *Career Opportunities*, she shows incredible maturity in this role. She gives an amazing portrayal of an intelligent, self-aware woman.

The couple could almost be described as a tragic Dharma and Greg. Their differences

*"Connelly blew me away with a killer audition. It didn't hurt that Billy thought highly of Jennifer"*

only serve to reinforce their love for each other. That is what makes Fielding's feelings of loss all the more poignant.

Crudup and Connelly have an amazing on-screen chemistry. In a press release director Keith Gordon said he saw this after watching the pair in the 1997 film *Inventing the Abbotts*. The fact that they were comfortable with one another helped them to explore the depths of Sarah and Fielding's relationship.

"It didn't hurt that Billy thought highly of Jennifer," Gordon said. He said after Connelly's audition he knew he had found the actress who would play Sarah.

"She came in and blew me away with a killer audition," Gordon said.

*Waking the Dead* also has a Canadian connection. Genie award-winning actresses Molly Parker (*Kissed*) and Sandra Oh (*Last Night*) have small roles. Parker plays

Fielding's socialite girlfriend, and Oh is his brother's girlfriend.

The scenes in which Fielding sees Sarah are haunting and beautiful. One particular scene, which has him walking down a corridor in an airport and seeing Sarah in every woman he walks past will cause goosebumps.

Jodie Foster's production company, Egg Pictures, supported bringing director Gordon's dream project to the big screen.



COURTESY USA FILMS

Love: Billy Crudup and Jennifer Connelly share an intimate moment in *Waking the Dead*

## Pornography back on the big screens

The big screen had more than one Big Show on as hundreds of fans watch WWF's *No Way Out*

BY IAN GREEN

**I**t was shocking, even by professional wrestling standards.

On Feb. 27, hundreds of World Wrestling Federation fans watching *No Way Out* at movie theatres got more than they bargained for. They were exposed to pornographic images that appeared on 17 Famous Players screens across Canada.

Footage of people engaged in oral sex appeared at the end of the wrestling matches. According to Barry Patterson, National Media Relations Manager from Famous Players Inc., the satellite broadcaster of the event was to blame.

"Bell ExpressVu has a master control switching facility here in Toronto. Someone made a human error ... when they switched it, they switched it to the wrong channel."

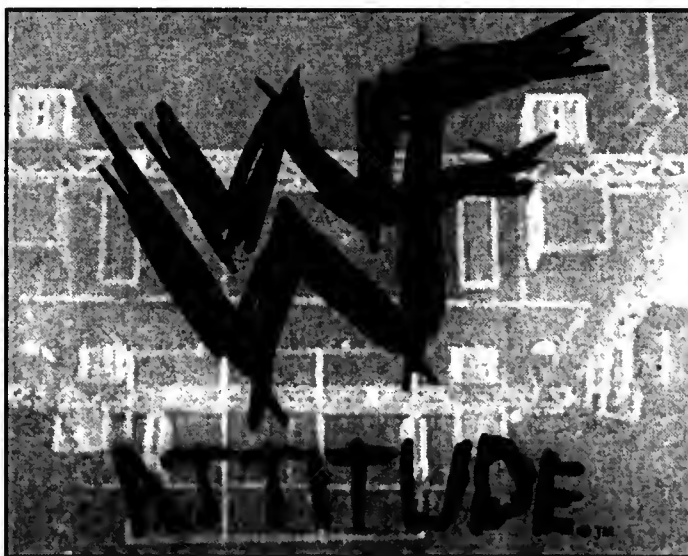
He added that the images were visible on Toronto screens for anywhere between five and 30 seconds.

"It was an accident, a switching error, the wrong button got pressed. It wasn't inten-

tional at all," said Allison Tucker, communications co-ordinator for Bell ExpressVu.

Patterson said the mistake wouldn't affect the future relationship between Famous Players Theatres and the satellite broadcaster. That means wrestling fans will have a chance to see 10 more scheduled pay-per-view events at theatres.

The joint venture between the WWF, Famous Players Inc. and Bell ExpressVu is described as a good fit by Patterson.



COURTESY TITAN SPORTS

Mix up: Porn interrupts the WWF's pay-per-view broadcast

"We test piloted this venture in the fall of 1999 and it was very successful. We had a terrific turnout of people who wanted to see these events but wouldn't have a chance to see them at home because they don't have the pay-per-view subscriber service," he said.

*No Way Out* was the second WWF event to be screened nationally. According to Jeff Moores, operations manager at Silver City North York, it's working well.

"The hardcore fans are enjoying it, they get to see their favourite heroes 60-feet tall. It's a step up from watching it on TV."

Chad Brodtkin, 12, attended the event and described the experience as "incredible" and "amazing."

"The matches are great, it's very entertaining. It keeps you at the edge of your seat," he said.

Others weren't as impressed, citing ticket prices as a draw back.

"It's a bunch of gibberish ... it's the same thing as on TV. \$17.50 is way too much for one ticket. I brought my little cousin or else I wouldn't be here ... it's a bunch of

bullshit," said Mahdi Raed, 18.

Patterson said the price of admission is set to market standards.

"When you take your child to the museum, or if you're taking them to see Sharon, Lois and Bram, or if your child is going to see the Backstreet Boys, you're going to be paying an awful lot ... the ticket prices are reflective of what the costs are to bring it to the people."

Wrestling fan Michael Carnovale, 15, had no problem with the price of admission.

"To get it on pay-per-view (at home) is like \$35. So it's half the price - and you get a bigger screen."

*"It was an accident, a switching error, the wrong button got pressed. It wasn't intentional at all"*

Moores said that about 325 out of 400 seats were sold at the North York theatre.

Patterson didn't have exact attendance numbers for the Toronto area, but said the event was well attended. He estimated national attendance to be more than 6,000.

Famous Players Inc. wouldn't disclose the amount money generated from the event, stating it's company policy not to release financial information. Patterson did say the costs are worked out between the three companies involved.

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# Irish movie a bowl of laughs

By Soo Kim

When the men of Kilvara see a nearly naked Bo Derek bounce along a beach in the movie *10*, the seas part. Inspired, they place an ad in the *Miami Herald* inviting "fit and sporty" American beauties "aged between 20 and 21" to their annual St. Martha's Day dance with a view thereafter to marriage. In exchange, these Irish villagers offer their solvency and ability to provide meat.

The village butcher Kieran (Ian Hart), the letter's principal writer, complains, "There are no decent women around here." Seems he fancies himself too sophisticated for Siobhan (Cathleen Bradley), the local lass who works for him and who secretly loves him. As Kate (Niamh Cusack) aptly puts it, "Sometimes the closer you get to something, the harder it is to see it."

But before the solicitation is given to the postman it is steamed open by Mary (Ruth McCabe) who runs the post office. She harbours an unhealthy interest in other people's mail. Mary makes sure the women know what the men are up to. And the women, lead by Siobhan, make sure the men pay for their foolishness.

*The Closer You Get* is another winning

comedy from the United Kingdom in the tradition of *The Full Monty*, *Waking Ned Devine* and *Brassed Off*. It was produced by *The Full Monty's* Uberto Pasolini. Like its predecessors, the movie is driven by the laughs generated by a cast of quirky characters.

The audience was smitten with Ollie (Pat Shortt), a 26-year-old virgin who eats oysters and takes himself over to Mrs. O'Leary, the local madame, determined to learn how "to pierce the celestial heavens" before his lady-love arrives. They howled when Kieran marched over to Giovanni's (Pat Laffan) for a makeover. "I want to look like the one person in the village worth getting to know," he tells the dumbstruck barber who turns him into a bleach blond.

The screenplay by William Ivory is full of bright dialogue and plenty of heart. He gives the actors colorful words to play with and crafts each character with care. What's particularly wonderful about the writing is Ivory's sympathy for the villagers. He gives them a voice but doesn't judge them. The actors work as an ensemble to create a community. They inhabit their roles with seamless ease and manage to weave their way into your heart.

While there are no high-voltage scene-stealers, the performances of Hart and

Cusack stand out. Hart is particularly good when he's licking his wounds. He packs a punch when he exudes frustration and dejection. And Cusack touches you with a gentleness and steady strength that seems to pour from her very being. She can say everything with a longing look or spent silence.

Director Aileen Ritchie makes sure noth-

ing drowns the characters including the costumes (Kathy Strachan) and choice of music (Rachel Portman) which reflects the peculiarity of the villagers rather than adding to them. Even the beauty of the setting — the lush, windswept western coast of Ireland — is muted. This is a very funny movie with big laughs spaced perfectly throughout.



PATRICK REDMOND

Fig: The jig's up in *The Closer You Get* as Cathleen Bradley pours a drink on Ian Hart's head

## Photographer unites with United Way

Artist uses a third eye to capture societal issues and bring them to the forefront

By Luisa Marin

Toronto photographer Nir Bareket is using his talents to try to make a difference. He displays his photos of homeless people in Toronto to bring awareness to the ongoing issue of homelessness.

"I have seen homelessness around me grow for years and I've seen more and more of this happen. And I've reached a point where I said I have to lend my voice to it and try to make some improvements," he said.

Bareket said most of the people he photographed were living a normal and happy life before they found themselves living on the streets.

Two of Bareket's subjects were Howard Cadwell and Ann Stewart. The couple were evicted from their building because they fell short on the rent. Cadwell ended up at the Salvation Army and Stewart in a woman's shelter.

"I didn't like that much," said Stewart. "I didn't want to be separated from him [Cadwell]. It was hard."

Ann's daughter (14 years old at the time) was picked up off the street and taken to foster care for two months. She also lost her son to the Children's Aid Society.

"I had to keep the situation together

because [Ann would] be crying, wondering if she was going to get her daughter back," said Cadwell. "I had to tell her we're eventually going to get ahead."

Bareket found Cadwell and Stewart through the United Way. When Bareket went to the United Way with a portfolio of pictures he took of people on the street, they sent him back out with some of their agencies in mind and wanted him to look at not only individuals on the street, but families too.

The United Way asked the couple if they would mind being in the pictures and telling a bit of their story.

The United Way went to their home to see how they liked their apartment and how they're managing on their own. The couple has also appeared in the *Globe and Mail*, *Toronto Life* and *Talk TV*.

"A lot of people want to hear our story because of the situation I guess. There's a lot of it going on and we basically want to show

*"I had to keep the situation together because she'd be crying, wondering if she was going to get her daughter back"*

people out there that these sort of things happen and they're beyond your control," Cadwell said.

The couple is still looking for work and live together in a bachelor's apartment. The



NIR BAREKET

Lost souls: A family living on the street poses for a picture on display at Toronto's City Hall until May

situation is a little better now since they have their own space. But they find the rent too high. All this could not have been done without the help of the United Way.

Judith John, vice president of marketing and communication, says the United Way sees homelessness as a major issue in this city.

"Part of educating the public is to bring them exhibitions like this so that they can actually put a face to the issues they've been reading about," John said.

"There's nothing more personal than seeing somebody look into your eyes who is homeless, especially children. Five-thousand children spent their nights in shelters last year," he added.

Bareket said the government does need to get more involved in the homeless issue here in Toronto. He hopes his photos bring awareness and that everyone eventually can get a chance at a new life like Cadwell and Stewart.

Bareket's exhibit is called *Gimme Shelter* and will be on display at other venues in the city over the next several months, including a stop at Toronto City Hall from May 29 to June 2 as part of the Contact 2000 Toronto Photography Festival.

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