

Campus movies touch all bases

# Bergman is art, but Exorcist is pure gold

By JULIAN BELTRAME

You want movies? We got movies! We got short movies, we got tall movies. We got classics, we got westerns, we got horrors, we got old, we got new. What do you want? Variety is the thing as far as York movie buffs are concerned when they're in the mood for a bit of action on celluloid.

Since the fall of '73, there have been four groups operating regular movie 'houses' within the university. The largest and most commercial of these is Bethune movies, which operates every Saturday and Sunday in Curtis.

Supplying competition for Bethune are Winters films, which, although they've been around a lot longer, are currently being outdrawn by their across-the-hall neighbour. Ken Ketter, who runs the Winters programme with John Morrissey, stated he didn't mind competing for students.

"Competition is good because it puts you out there to find the best films you can and it gives the students a choice."

### REEL ONE

Possibly the most revealing difference between the two groups' approaches to film distribution was evident a couple of weeks ago when Bethune put on the highly touted shocker *The Exorcist* while Ketter dug deep into the archives to come up with Stanley Kubrick's vicious war drama, *Paths to Glory*.

"I didn't want to compete with the *Exorcist*," explained Ketter. "How can you compete with the *Exorcist*?"

The *Exorcist* was shown five consecutive days and grossed a healthy \$1,968; but special arrangements between Wolfgang Lamers of Bethune movies and Warner Brothers resulted in the film's costing more than it grossed.

Warner Brothers claimed \$1,474 of the gross. Costs for showing the film five times instead of the usual two (at the insistence of the distributor), effectively wiped out more than the amount remaining.

But although *The Exorcist* proved to be a financial bust, there have been many more big name films which have not.

Since starting the programme, Lamers has sold out two nights with six films: *Last Tango*, *A Clockwork*

*Orange*, *O Lucky Man*, *Bananas and Sleeper* (double feature), *Serpico*, and, surprisingly, *The Paper Chase*.

In most cases, arrangements with the distributor call for 50 per cent of the receipts to go directly to the film's distributor. The *Exorcist* cost Bethune 70 per cent, with another seven per cent tacked on for the government.

### REEL TWO

While both Bethune and Winters charge identical prices, there is a definite split in their approach to distribution.

"I try to show current films because students don't want to go downtown to see them. If a film is not current it should be shown in 16mm.," said Lamers, who is the only university distributor showing 35 mm. films.

"We've got to compete with Toronto," said Ketter. "If we can't get big name films, we pick the best we can get, with good directors like Kubrick and Bergman."

"If we had a choice between *Under Milkwood* and *Walking Tall*, we'd pick up *Under Milkwood*. That way if people haven't seen the film, they can stick with our programme, because they know we won't give them shit."

Ketter did, however, admit to one judgement error when he brought in the horror film *Drink Your Blood* earlier in the year.

While Ketter basically chooses films which appeal to him personally, Lamers admits to occasionally following film ratings and taking advice from friends who alert him to a good film.

### REEL THREE

On occasions students going to Bethune presentations expecting to see a current film, get much more than they bargained for.

"We had a streaker wearing goggles last year during the middle of *Midnight Cowboy*. Nobody noticed it until he was halfway through the stage, then everybody clapped," recalled Lamers.

Although it might have appeared real, Lamers now admits the gig was planned.

One extra Bethune attraction is the regular cartoon feature preceding each film presentation.

"Last year we used to show two Warner Brothers cartoons. Then



Peter Hsu graphic

they destroyed all the 35 mm. Warner Brothers cartoon classics, and now we have to go a lot with *Pink Panther*."

Ketter, who has so far avoided cartoons, acknowledges their popularity and plans to incorporate them into his programme in the near future.

"Some movies are pretty long, though, and if you start tacking cartoons on to the length, it's a long night."

For the winter term, it again looks

as though Bethune has stolen the spotlight by arranging to show Polanski's current smash *Chinatown*, as well as *American Graffiti*, *Blazing Saddles*, *The Three Musketeers*, and *The Apprenticeship of Duddy Kravitz*.

If your taste is more selective, however, or if your life's savings only jingle in your pocket, the Vanier and Bethune junior common rooms, where old American classics are shown courtesy of the college councils, will rescue you from the

doldrums.

Derek Dorey, who runs the Bethune college operation and was involved with Bethune movies in the early part of last year, screens films every second Friday.

"When you're choosing in 35 mm. your choices are fairly obvious, but in 16 mm., I try to get something you wouldn't ordinarily see," said Dorey.

Examples of films he's shown or will show range from the Ford sentimental classic *How Green Was My Valley* to James Stewart's *Harvey*, *The Big Sleep*, *Peter Gunn* and a *Buster Keaton* night.

### REEL FOUR

Vince Dorval, Ted Kapusta and Bill Boddy have a similar approach to their operation within Vanier. They too are fully subsidized by the college council and show old American classics free of charge every other Wednesday.

"We try to get a healthy balance between westerns, comedy, horrors, and European artsy-fartsy," said Dorval.

Vanier college films will start off their winter season with Truffaut's *The Bride Wore Black*, January 8.

Dorval emphasized that co-operation reigns among the four university film groups. He co-operated with Bethune for a Warner Brothers salute, and Winters films for a *Laurel and Hardy* night last year.

Dorval said that the advantages to such an approach were that it "splits costs and therefore means more money for more films, and it promotes better college community spirits."

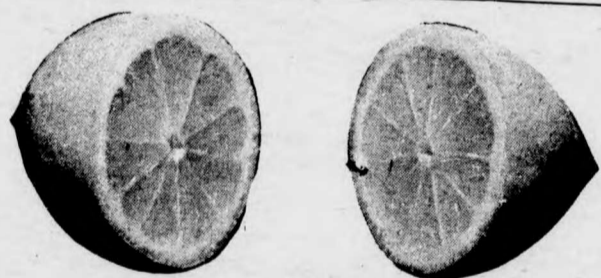
With so many movies on campus, you may never have to pay \$3 for a film again.

## Things to say when offered a Golden:

- Don't mind if I do.
- Sure. Why not?
- Well, if you insist.
- As long as you're having one.
- Yes, please.
- Get me a cold one.
- No, thanks. I've got one.
- I thought you'd never ask.



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