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Todoruk: Scott Bartlett's message is very subtle and I leave it to the audience to decide what he said but it is the only kind of movie that I would say is the true subversive movie. It's the one that a lot of people get bombed on, you know. And it's the kind of movie that in the end will function to subvert the already almost total onslaught of the other kind shit that was expressed by the A&M thing, for an example. So, in other words, I've taken a political sort of stand with this movie, too. I'm obviously trying to make people hate the very slick kind of people.

Gateway: Did you break even?

Todoruk: I just had my expenses paid. As I said this is my first time around, I haven't shown anything in Alberta before, and I hope to be back but when I'm back I'm coming back with a much tougher program and the set of priorities will change so the set of priorities today were completely different.

Gateway: So you are going to be coming back again -- what kind of stuff are you going to be bringing in and this next program you're planning: a) what's it going to include and b) where is the emphasis going to lie, what is the plan going to try to do?

Todoruk: It's going to be a program totally and exclusively concerned, concerning itself with erotica.

Gateway: How are you going to get this past the censors?

Todoruk: I don't know. Why not do it first and see what happens. And uh--I asked the censor what he would feel about a movie that will be about making love. And he went on to tell me, he said, well we have movies that included love making but they weren't totally about that. And I said you mean that if it contains other material in it you'll allow lovemaking in, only because it contains other material. Now, if I brought you a movie containing 20 minutes of love making would you pass that? And he sort of--we went on to another subject at that point. That's the kind of problem that they have.

I asked also if I could bring in *Don't Look Back*, the documentary on Bob Dylan, but I didn't want to bring the family version which is currently, or had played in Alberta before, but I wanted to bring the original un-cut version. And they said that because they had it already classified as family, that any time I brought it in, I could never bring in the original film. I would have to submit it and they would automatically cut the things to give it a family rating. Now I said well I'd like a restricted adult rating for that film; and those areas included, those dirty words included. And they said well, we can't do that. And I said why not? and they said well, we can't. And I said you mean you'd be contradicting yourself. And they said it's not contradiction, it's just that it's been classified and we can't re-classify it. And that's the kind of bureaucracy that I think has to be kind of changed and challenged and that's the kind that we're challenging in B.C..

Now we have to give them our side of the story, we have to tell them why it's not dirty. Well it's not dirty because it's that.

Gateway: Okay, what then are the mechanics of the current trial situation, what are you going through right now and what do you see yourself going through in the next couple of years?

Todoruk: We'll be going through about two years of battling it through the courts and it's going to cost a great deal of money which I don't have but which I feel is probably an important point, you know, like I should fight it, I shouldn't lie down.

And so immediately after I got busted I phoned Any Warhol in New York--I got in touch with him through a friend of mine in New York and Andy Warhol sent us two of his films for nothing to help us raise money. So we've raised approximately \$2,500 so far.

Gateway: What did you raise here?

Todoruk: We raised a smaller amount, considerably smaller because we paid for the theatre ourselves and so on and uh--close to \$300.

But we're going to Calgary--the program changes slightly in Calgary. In Calgary we have to return the A&M film and we've included *Sex* by a Canadian filmmaker which is a 28 or 30 minute erotica film. Now we couldn't get it until--I didn't get confirmation of this film until just last night. But I felt that instead of--I truly feel that I would still like to keep the A&M flick and just, you know, in Calgary and give them a lecture.

Gateway: Well that should just about do it. Do you have anything you want to add?

Todoruk: Do you have anything that you want to ask?

Gateway: I can't think of anything else. (long pause) oh, in case people are feeling incredibly generous, where can they send donations?

Todoruk: They can send their \$100 to box 3273 Vancouver, B.C. and I believe that fight is going to extend into the province of Alberta.

Gateway: Good luck.

Todoruk: Uh, yeah. We'll need it. Our court trial begins the 3rd of November but as we go into court we're going to bring a book with us by a Canadian and it's called *Beautiful Losers* by Leonard Cohen.

Gateway: Oh yeah?
Todoruk: And *Beautiful Losers*--in *Beautiful Losers* Leonard Cohen has this scenario in where a young man is riding in a car and he begins masturbating and he crashes. And he comes.

Which is almost the same as our movie. But because it's a movie, it's not a book, it's being discriminated against. Again, that's what I'm trying to point out is that this type of film, this genre of film, 16 mm film is important because a lot more people can begin to communicate through that medium.

It's going to be a classic fight but as I said, we're going to lose the first round and the second round we might win, but we might lose that one, too. And the third round we'll win for sure. But in order to get there, it's a matter of \$10,000 or \$15,000 and, uh, that's a pretty big commitment.

Gateway: Yeah, that's a lot of money.

obscenity charge

Gateway: Okay, speaking of B.C., what about this court case you're facing now in B.C.?

Todoruk: We're going to lose.

Gateway: Well, first off, let's say what it's all about.

Todoruk: It's an obscenity charge; we've been charged with showing an obscene film to the public.

Gateway: What was the film?

Todoruk: The film was called *Egg-timer* and it was made by Neil White from Los Angeles, a Los Angeles filmmaker who received, by the way, his undergraduate thesis, received his--that was, that piece of work was his undergraduate thesis in film.

The movie is about, it tries to find, it tries to define technology and humanity and tries to point out the race between the two and the filmmaker did it through a train, symbolizing technology and through a naked man walking down a train track of technology symbolizing humanity. Now in this film which was taken in the desert, the subject, the human walks naked down these tracks and the film pans on his feet and you see his feet getting dirtier as he's walking, you know, as he's being processed through technology his feet are getting dirtier with oil and so on. He decides to take a rest and contemplate himself through masturbation. The camera again very honestly goes through his body and it shows his genitals and it shows him masturbating and right there the audience is very, you know, is shown something that we all have, something that we all experience as human beings, at least the male part of it. And then it pans back to his, uh, to the--at that point the audience is under a lot of pressure, obviously. But then this is relieved because all of a sudden there's a train coming. And the train's coming closer and the guy's masturbating faster, the train's coming closer and closer, he's masturbating ever faster and he's trying to make it before the train does, he's trying to come before the train.

Now, that's where the filmmaker stops and he leaves that part of the discussion up to the audience. Now those kind of films--if that's the only way that a filmmaker can connect to the audience to show them what the problem is and if that's the only kind of film that gets busted, then you obviously know why; because, they think only in terms--they think only in surface terms: they cannot think on intellectual terms.

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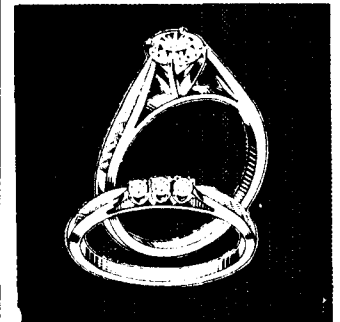
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