

Made film for himself

Director wins million to one shot in film

By ALAN SHALON

Recommendation for *Mercy*, a recent controversial Canadian film, is loosely based on the Steven Truscott case; although it has received terrible reviews, it has gone on to become one of Canada's biggest moneymaking films. Its director, Murray Markowitz, was at York recently. "It was a fluke," says Markowitz. "I never expected front-page coverage. If you make

a film for yourself and it's successful, it just makes you want to laugh. It's like going to the racetrack betting on a million to one shot, and winning!"

Although the film is seemingly ambivalent, Markowitz believes Truscott's story. Truscott, in fact, said he liked the film. Ironically enough, the renewed interest in the case has led to a private investigation of the man who is allegedly the real criminal. The final outcome could place a great deal of importance on the moral obligations of future films. This is something that interests Markowitz very much, since he studied law at Osgoode Hall at an earlier point.

He left law school, however, to study film at Ryerson. After making *Ode to Blake*, a film that dealt with masturbation, he was kicked out of that institution. His first feature, *More Than One*, was a film about retarded people, and it won critical acclaim throughout Canada. He followed this with *August and July*, a film that dealt with lesbian love. Aside from the technical problems in filming, it was handled poorly by the

distributor. Like his recent film, it too, did poorly with the critics.

Because *August and July* failed at the box office, Markowitz had difficulty raising money for *Recommendation For Mercy*. "When you owe people money," he said, "you become a businessman." After acquiring enough money to finish the film he still lacked \$10,000 for the producer's liability insurance,

which he needed to have before the film was to be released. He asked his father for the money, who, he says, agreed on one condition only: if the film didn't make any money Markowitz had to go back to law school.

Despite the film's obvious financial success, Markowitz claims he is still broke. After all his debts are paid off, he will still be right back where he started. The only

difference now is that he may find it easier to find backers for his next film, which he has already started writing.

His experiences with the business side of filmmaking has made him seem quite cautious about his next project. Although he has considered going to Hollywood, he'd rather stay here and "try to build up an industry in Canada," he says.



Alan Shalon photo

Choosing your stereo equipment

By EVAN LEIBOVITCH

There is more difference between various turntables than you might expect. Containing more moving parts than any other component in your stereo outside of tape decks, the turntable is the one party of your system likely to go haywire.

Going into a list of all different type of drive systems, motors, tonearms, etc., would be a waste of space, as any stereo salesman can do it easily. There are a few general concepts that they might not tell you, though:

Specifications are important, but don't go overboard. Keep in mind that broadcast standards are rumble: greater than 40 decibels below the signal, and 0.1 per cent for wow and flutter.

Wow and flutter (periodic changes of speed) is not the same as a table being constantly at a certain speed, slow or fast. To check for this, get your hands on a cheap strobe disc (some of the more expensive tables have them built in) and, along with any fluorescent light, test it, but make sure the strobe disc is one that can

be used at 60Hz electricity at the turntable speed you are testing.

Ask the manufacturers or a knowledgeable salesman about the compatibility of the specific cartridge and tone-arm you're trying to pair up. Even some of the most expensive stuff, when matched poorly, can result in downright awful sound compared with a better combination.

No matter what type of calibration you have on your tone-arm, it's safer to check the stylus force against an external gauge such as those made by Shure and Transcriptors. With today's sensitive cartridges, small differences in stylus pressure can cause a pretty big change in stylus or record wear.

Experiment, and follow up on your hunches.

You want to change the system.

But you don't think you have the bucks.

The system in question is your present stereo.

What's happened is that you've developed a more discriminating ear.

What once sounded terrific suddenly doesn't sound so hot.

And what never sounded — like the sibilance way behind the rhythm guitar — is now a veritable pain in the cochlea.

You're ready to upgrade. But your worry is that moving from stereo to true high fidelity is awfully expensive.

Well, it can be. But it doesn't have to be.

Hitachi has just brought a new line of equipment into Canada.

Good-looking, contemporary, high quality, high fidelity.

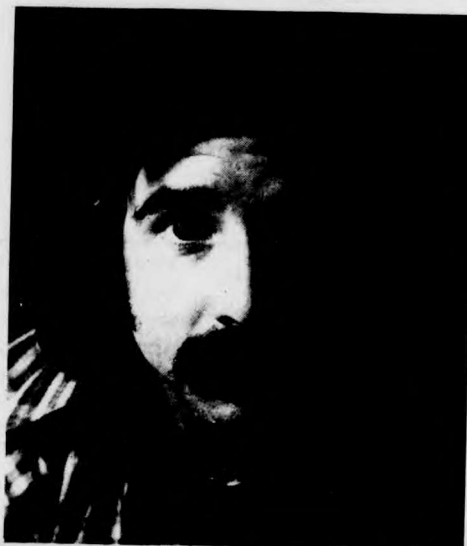
With specs you'd expect to find at a much higher price.

The name of this new line is Lo-D, the result of over three years research that speci-

fically focused on the listener and his needs. (What is the range of his hearing? Is he capable of catching the lowest and highest notes? Or is he limited to the middle range?)

Hitachi scientists measured these individual listening reactions by testing over 5000 people in Hitachi's sound labs. Then, the results were mathematically tabulated and converted into a unique Sound Design chart.

Called ESP for its investigation of Emotion, Sensation and Physical Characteristics, the Hitachi hi-fi report was the genesis of Lo-D.



When you hear its brilliant sound, and look at its brilliant price, you'll discover Lo-D is quite an achievement.

The kind of achievement that suddenly makes it easier for you to improve the system you're living with now.

The kind of achievement that has made Hitachi a world leader in electronics.



D-3500 Advanced Stereo Cassette Deck w/ 3 Head Performance, D/ Dolby* Off-tape monitoring, S/Nw/ Dolby: 63 dB Wow and Flutter: 0.05% (WRMS)



SR-802 AM/FM Stereo Receiver w/ OCL Circuitry 50 Wx2 @ 8 ohms (20-20,000 Hz, 0.5% THD)



*DOLBY is a trade mark of Dolby Laboratories, Inc.

Rusty totems flatter York

By W. J. McCORRISTON

A field in the southeast corner of the York University campus may appear, to the unimaginative observer, to be littered with huge masses of rusting metal. Actually, this is a collection of 117,820 pounds of contemporary sculpture, created by Anthony Caro.

Caro is a London-born artist, who has had his works displayed in numerous galleries in Europe, the United States, and Canada. His work over the past twenty years has evolved from early bronze castings to his present, "radically abstract", steel sculptures seen here at York.

The York series is comprised of thirty-seven pieces. In February 1974, sponsored by the David Mirvish Gallery, Caro created three of these works at York Steel. He returned to the steel plant in May and worked continuously for 35 days to complete the series. Then, in September, the collection was transported by crane and flatbed truck to its present location.

Caro has previously worked with steel originally in the form of "tanks, propellers, and plows." The sculptures at York primarily consist of large flat rectangular pieces of heavily rusted steel intricately welded or bolted together. The surface of these pieces is kept in its natural state by application of a clear lacquer, which protects them from further exposure.

YORK FLATS

Each of the works appears somewhat similar in colour and construction, they also have similar names. Caro has incorporated the word "flat" or "flats" into the title of each piece. Some of them are named after streets and places, such as "Keele Street Flats" and "York Flats".

York University is not the permanent home of the sculptures. It is expected that many of the works will go on display at various art exhibitions across the country, perhaps as early as next summer.