



Glenn Gould, internationally renowned concert pianist, is host of the Toronto program in the *Cities T.V.* series

in Francis Thomson's *New York, New York* (1957). The greatest city film of all combines all these characteristics — passion, playfulness, social concern and visual beauty — Joris Iven's *A Valparaiso* (1963). It is sad to say **Glenn Gould's Toronto** does not belong in the same category as these documentaries. The film is made for television in an era of television. It tries hard, but hardly successfully, to fulfill its goal — entertainment.

A great city is a complex, cosmopolitan mix of cultural and financial wealth, brimming with commercial and political activity, its architecture in sympathy with its character and people.

Glenn Gould sells Toronto short. Through his eyes Toronto looks very small, not physically but in spirit, plain rather than majestic, superficial rather than complex. This view, Glenn Gould's own, controls and inhibits this film and makes it less than it might be.

I fault Gould because he is the writer as

well as the on-screen narrator of the film. Glenn Gould is a witty, literate man, but he's also a private person who resents the camera, resents the audience, and is visually pained at half the tourist sites McGreevy locates him in. In short, Glenn Gould is no raconteur.

Consequently we have a hodge podge of Gould driving, boating, going up and down in elevators; Gould sitting, Gould walking, and making petty jokes about Toronto, about Canada, about himself, his need for privacy and his implicit preference to be elsewhere. We do see Toronto's compulsory tourist sites — the Islands, the CN tower, Fort York, Ontario Place, and almost every tall building on Toronto's skyline. But Gould interacting with buildings is cold stuff.

The buildings seem interchangeable with the people — all are treated as artifacts. We relate to no one in Toronto but Glenn Gould. Perhaps John McGreevy is having us on; maybe he has

made a film about Toronto as he feels it — constipated and bitchy and cold. But I don't think so.

He's caught up with Gould's vision. Consequently, we are nothing but sight-seers in a city where you can safely walk at night.

Toronto awaits a more inspiring film translation. Whoever makes it should see the excerpt from **Glenn Gould's Toronto** of the scene shot at the Toronto Zoo. Again no people — just Glenn and the animals. He tries a dash of Mahler on a herd of elephants. They are naturally indifferent to his music — and to his contempt for his human audience. There, perhaps, lies one clue of what *not* to do next time around.

Ken Dancyger

Good Day Care One Out of Ten

d. Barbara Halpern Martineau, Lorna Rasmussen, sc. Barbara Halpern Martineau, ph. Martin Duckworth, ed. Toni Trow, Tiina Soomet, sd. Lorna Rasmussen, p.c. Good News Productions Inc., 1978, col. 16mm, running time 30 minutes, dist. DEC Films.

Good Day Care: One Out of Ten should receive lots of exposure throughout Canada, especially now, during the International Year of the Child. Its title refers to the fact that, of all the children whose parents work away from home, only one in ten has access to supervised day care in this country. "Many people I know don't think day care can be good for children, so I wanted to show a good centre from a child's point of view. That's what the first section of the film does," says producer-director Barbara Martineau. Martin Duckworth is said to have shot most of this film on his knees, the

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Meeting eye to eye, photographer Martin Duckworth and his little people

camera at a level with the children. The result of his effort is the unique point of view in the opening section of the film, and an intimacy with the children being filmed throughout.

A variety of activities in three Toronto day care centres (Friends', St. Peter's, and Regal Road) were filmed to illustrate the different approaches to day care, the use of space and the relationships with the community. Through interviews with staff members, parents and children, the film suggests several important elements that make for good day care, including the involvement of parents in the administration. **Good Day Care: One Out of Ten** is a good resource tool for any group in the planning stages of establishing a centre. It's also a fascinating film in its own right, full of energy and color, beautifully shot and interestingly structured.

The first section of the film provides total immersion within one specific centre, where we are able to see a wide variety of experiences available for a child in day care. Anyone looking for an alternative to the babysitter who relies on the TV set will be impressed with the amount of personal attention, exercise and creative interaction that takes place in this setting. One of my favorite moments is a tacit interaction between a child and a male staff member, with the child choosing hats for both of them. In a mixture of seriousness and pure delight, they don the hats, gaze at one another

and burst into laughter, as the voice-over narration mentions the good self-image that a child can develop in this atmosphere. However, this section ends with the fact that for most children in Canada, such a milieu is simply "out of reach".

The middle section of **Good Day Care: One Out of Ten** provides us with a useful and fascinating historical perspective on day care in Canada since the beginning of the century. Using archival photographs taken in factories, "sweatshops," homes and schools, this section of the film traces the relationships among industry's needs, government priorities, working conditions for women in the labor force and day care. Some of these old stills are extraordinarily revealing, especially of the shameful working conditions that accompanied the height of the Industrial Revolution. As well, this section documents the continuous failure of the government to deal with day care: a failure that is still with us. In fact, by 1977 the number of day care spaces available in this country had actually decreased.

Building on the impact of these archival photographs, the final section of the film includes shots of present-day work environments that are almost equally appalling: huge laundries where women iron clothing all day; garment factories full of sewing machines; secretarial pools, where wages are still not adequate to cover day care. Nevertheless, the film emphasizes the importance of active

organization by parents in order to change the present situation. The footage from the three different Toronto centres is used here to illustrate what can be done.

"I started out to make a home movie about Friends' Day Care, where my son had been for three years. But very early on in making the film I discovered that the general situation of day care in Canada is appalling," says Barbara Martineau. "I realized how lucky we'd been, and what strong measures are needed to provide better care for all our children. That is what the rest of the film is about — all our children, and all of us. After all, children are our future."

Joyce Nelson

The Show - A Night of Starlight

p. Peter Thompson d./ph./ed. John Bertram
asst. ph. Robert Bergman sd. Dave Webb,
Douglas Ellis m.d. Jim Betts p.c. P.F. Productions

For years now Jim Betts and the gang have been getting together for a few songs, some dancing and a great deal of hard work, in order to put on a show. **The Show: A Night of Starlight** documents the production of the annual review staged by a group known as New Faces at the University of Toronto's New College.

The John Bertram film follows all the action from the initial stages of auditions in October of 1976 through to opening night the following February. The review written and directed by Mr. Betts involved a large and diverse cast and crew. Over eighty-five students majoring in subjects from computer science to physical education dedicated themselves for four months to the creation of the final performance.

A Night of Starlight did not evolve from a tight script and an iron-willed director. Betts allowed the interests and abilities of the cast members to flourish and to supply some of the direction. Through a series of workshops and improvisations the eventual structure that was unveiled to the public on opening night developed.

John Bertram edited over six hours of footage into a tight twenty-six minute package that fits nicely into the half-hour television format. The continuous camera move-