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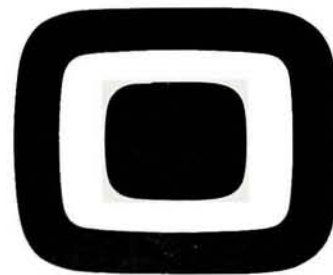
Kohanyi makes liberal use of flashbacks to fill in Steve and Jennie's background. Unfortunately there is so much background to be filled in that, the flashbacks become obtrusive to the main narrative. But, gradually, one does begin to appreciate why Jennie and Steve turn to each other, given the constricted atmosphere of the small Ontario town where they grew up, with so little hope or opportunity.

The flashbacks expose the central flaw in the picture; Jim Osborne's script, seems to be too ambitious for the form into which it has been set. Labouring attempts are made to hold the obvious sub-plots together. Thus, the car, which Steve's buddy in the garage is seen periodically working on, becomes a symbolic replica of Steve's old car, right down to the blue paint. In one sub-plot, Elaine — Jennie's designer friend — sleeps with Steve; then, in an admittedly touching but arbitrary scene, confesses that she has also slept with Jennie. Another twist of the plot finds Albert leading Steve into a hobo jungle, where Steve is consequently beaten up after discovering that Albert, too, has been involved with his sister. No attempt is made to integrate Steve's food freak girlfriend, Kathy (Kate Lynch), into the core story. To an extent, the inconsistencies of the plot are mitigated by

some uniformly excellent performances. Against all odds, Thomas Hauff and Paddy Jardine, as the siblings manage to make the characters of Steve and Jennie real, convincingly portraying, the anguish of their guilt-ridden relationship. Patricia Collins and Kate Lynch also do well with the feeble roles they are called upon to perform. But the real acting honors go to Don Francks, for his portrayal of Albert. After more than his share of bad luck and ridicule over the years, Francks, with a new sense of depth in his acting has demonstrated his versatility and skill in a recent burst of meaty roles, here, and in *Drying Up The Streets*, *Riel*, *Fast Company* and *Fish Hawk*.

In his documentaries, Julius Kohanyi showed himself to be a director of ability and intelligence. In *Summer's Children*, he has shown that he can draw sensitive and compelling performances from actors and deal with 'controversial' material without sensationalism. That he has already received a good reception from the people who count for future production opportunities bodes well for his career. But, it must be admitted, this film's scaffold-like plotting is a more distinct handicap to its commercial success than its introspective tone or its 'daring' theme.

J. Paul Costabile



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## SHORT FILM REVIEWS

### Glenn Gould's Toronto

d. John McGreevy ph. Roger Moride ed. Ted Roberts sd. Brian Avery m. Glenn Gould p. John McGreevy, Pat Ferns p.c. John McGreevy Productions, Nielson-Ferns International (1978) col. 16mm

*Glenn Gould's Toronto* is a documentary about, as Director John McGreevy puts it, Glenn Gould's personal view of Toronto. Well not quite. It's as if Gould also consulted the Ontario Ministry of Tourism to find out the "must see" places in town. The film should more accurately be called "Glenn Gould, a resident of Toronto, isn't and doesn't want to be." As he so aptly puts it at the end of the film:

"you can find tranquility in a city, but only if you opt not to be a part of it." But I'm getting ahead of myself.

*Glenn Gould's Toronto* is a one hour documentary, part of a Nielson-Ferns-John McGreevy series on the great cities of the world. Other cities in the series are *Peter Ustinov's Leningrad*, *R.D. Laing's Glasgow*, *George Plimpton's New York*, and *Germaine Greer's Sydney*. McGreevy has chosen his tour guides wisely: all have what they call in advertising, a high recognition factor — a key to successful television sales. Furthermore, they ooze respectability, are literati, somehow associating this series with a cultural purity that is hard to resist. A good sell. Ripe for marketing. Corporate filmmaking on the march. I've never seen a film about a city made for a mass audience, with so slight a purpose.

Living in Toronto myself. I feel self-

consciously pressured to like any film about home. So to save my conscience, let me say that *Glenn Gould's Toronto* is professional, competent, mildly amusing average entertainment. *Experiencing* this film was quite another matter.

Documentary film has to have a purpose. In 1928, the German filmmaker Walter Ruttmann made *Berlin: Symphony of a City*: editing as movement, movement as the pulse of life in a great metropolis from dawn to dawn. Ruttmann's film is the original film poem of the city as an organizing force in our lives, as a core to contemporary existence. Willard Van Dyke in 1939 made his contribution with *The City*. Shot in New York, the film condemned the problems of city life and welcomed the possibilities of renewed urban life in planned suburbs. The film's message has proved to be a pipedream, but it still exudes a passion and concern lacking in the Glenn Gould film. More recently the city has been the focal point of experimental films — the beauty of cities in Haanstra's *Mirrors of Holland* (1950), and their potential for playfulness





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-



## SHORT FILM REVIEWS

ment and quick-cutting style establishes the brisk pace of the film within the first few minutes. A lot of information is revealed with the use of montage sequences of the technical and make-up preparations. The viewer is not allowed a chance to get bored. The pace of the film sympathetically reveals the hectic tempo of the production.

The primary concentration of the camera focuses on director Betts. He is seen briefing performers backstage, holding auditions, guiding workshops and supervising the band rehearsals. These events are not ordered chronologically. The various elements are not isolated but are presented as a whole. The inter-cutting of the performance with the various stages of preparations gives the viewer a visual representation similar to that of memory. The film reminded me of my own past experiences with theatrical presentations. Producer, Peter Thomson said such a reaction is quite common with viewers.

Although it is evident that the cast and crew worked very hard, their smiles and laughter pervaded. Jim Betts comes a-

cross as a director who was pleasant to work with. **The Show: A Night of Starlight** is an enjoyable film experience, that left this viewer convinced that it was fun to be a part of the musical's production.

D.M. Templeton

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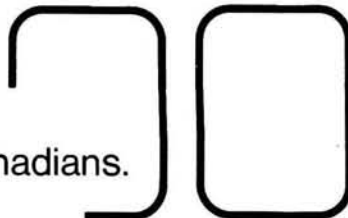
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