



WHITE PINE
PICTURES

UNION PICTURES, in association with WHITE PINE PICTURES presents

GENIUS WITHIN

The Inner Life of Glenn Gould

"I'm very much the anti-hero in real life, you see, but I compensate madly in my dreams."

-Glenn Gould

Directed by: **Michèle Hozer & Peter Raymont**

Producer: **Peter Raymont**

Produced by **White Pine Pictures** in association with **Bravo!**
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Images may be downloaded at:

<http://glenn Gould film.wordpress.com/>

GENIUS WITHIN

The Inner Life of Glenn Gould

SYNOPSIS

An enigmatic musical poet, world-renowned pianist Glenn Gould continues to captivate twenty-seven years after his untimely death.

Intimately revealing the man behind the myth, ***Genius Within: The Inner Life of Glenn Gould*** casts a fresh light on the mysterious pianist whose ideas were as controversial, and his private life as passionate, as his music.

The film features never-before seen footage of Gould, photographs and excerpts from his private home recordings and diaries, plus personal memories from Gould's most intimate friends and lovers, some who have never spoken about him publicly before.

MID-LENGTH SYNOPSIS

An enigmatic musical poet, world-renowned pianist Glenn Gould continues to captivate twenty-seven years after his untimely death.

His inimitable music and writing reveal an insightful worldview that we are still unraveling – his use of complex recording technologies, including editing and manipulating recordings and over-dubbing, was unprecedented. Though there have been many documentaries about Gould, most are distracted by his eccentricities, focusing on the pills, gloves, and scarves while missing the man and message behind the music. ***Genius Within: The Inner Life of Glenn Gould*** pierces through the myths, revealing the man beneath the icon.

Genius Within: The Inner Life of Glenn Gould weaves together an unprecedented array of never-before seen footage of Gould, photographs and excerpts from his private home recordings and diaries, plus personal interviews with Gould's most intimate friends and lovers, to reconstruct his thoughts on music, art, society, love, and life. Some of these people who have never spoken about Gould publicly before include Cornelia Foss, Roxolana Roslak, Ray Roberts, Petula Clark, Vladimir Ashkenazy, Lorne Tulk, John Roberts, Mark Kingwell and many others.

In our current media saturated world, where information trumps knowledge, there's a profound need for someone who cuts through the static, and speaks to us with a clear, candid, and timeless tone. That was one of Glenn Gould's most profound gifts.

GENIUS WITHIN

The Inner Life of Glenn Gould

LONG SYNOPSIS

An enigmatic musical poet, world-renowned pianist Glenn Gould continues to captivate international audiences twenty-six years after his untimely death.

His inimitable music and writing reveal an insightful worldview that we are still unraveling – his use of complex recording technologies, including editing and manipulating recordings and over-dubbing, was unprecedented. Though there have been many documentaries about Gould, most are distracted by his eccentricities, focusing on the pills, gloves, and scarves while missing the man and message behind the music. ***Genius Within: The Inner Life of Glenn Gould*** pierces through the myths, revealing the man beneath the icon

Genius Within: The Inner Life of Glenn Gould humanizes a legend and provides a new context, for his legion of fans as well as those encountering Gould for the first time, to understand the passion and inspiration that gave rise to such a genius and his incomparable power of expression.

Genius Within: The Inner Life of Glenn Gould weaves together an unprecedented array of never-before seen footage of Gould, photographs and excerpts from his private home recordings and diaries, plus personal interviews with Gould's most intimate friends and lovers, some who have never spoken about him publicly before. The film reconstructs his thoughts on music, art, society, love, and life. Interviews include Cornelia Foss, Roxolana Roslak, Ray Roberts, Petula Clark, Vladimir Ashkenazy, Lorne Tulk, John Roberts, Mark Kingwell and many others.

In our current media saturated world, where information trumps knowledge, there's a profound need for someone who cuts through the static, and speaks to us with a clear, candid, and timeless tone. That is one of Glenn Gould's most profound gifts.

After 8 years of creating award-winning documentaries together, ***Genius Within: The Inner Life of Glenn Gould***, sees Gemini award-winning editor Michèle Hozer step out of the cutting room for the first time to co-direct with Emmy award-winning filmmaker/producer Peter Raymont of White Pine Pictures.

GENIUS WITHIN

The Inner Life of Glenn Gould

"It's a real regret for me, not having met him. We could have had a good laugh together and made some music together."

- Petula Clark

THE CAST

VLADIMIR ASHKENAZY, Pianist/Conductor

FRANCES BATCHEN, Gould's Girlfriend

KEVIN BAZZANA, Biographer, Writer; *Glenn Gould: The Performer in the Work* (1997), *Wondrous Strange: The Life and Art of Glenn Gould* (2003)

PETULA CLARK, Singer
Whose music Gould admired

VICTOR FELDBRILL, Conductor

CORNELIA FOSS, Artist
She and Gould intended to marry

CHRISTOPHER FOSS, Cornelia Foss's Son

ELIZA FOSS, Cornelia Foss's Daughter

DON HUNSTEIN, Photographer

MARK KINGWELL, Philosopher/Writer; *Extraordinary Canadians: Glenn Gould* (2009)

JAIME LAREDO, Violinist/Conductor

JOHN P.L. ROBERTS, Lifelong Friend

RAY ROBERTS, Close friend and personal assistant

ROXOLANA ROSLAK, Soprano
Close collaborator

FRED SHERRY, Cellist

LORNE TULK, Audio Engineer and close friend

RUTH WATSON HENDERSON, Pianist/Composer

JAMES WRIGHT, Gould Scholar

GENIUS WITHIN

The Inner Life of Glenn Gould

TIMELINE

1932 - Glenn Herbert Gold is born in Toronto on September 25 to Florence Greig and Russell Herbert (Bert) Gold. (The family changed its surname to "Gould" around 1939).

1935 - Gould's prodigious musical gifts, including perfect pitch, become apparent. At age 4, his mother becomes his first piano teacher.

1943 - He begins studying piano with Alberto Guerrero.

1946 - On May 8, Gould makes his orchestral debut with the Toronto Conservatory Symphony Orchestra at Massey Hall as part of the Toronto Conservatory of Music Annual Closing Concert.

1947 - On October 20, Gould gives his first public professional solo recital, held in Eaton Auditorium, Toronto. He is now managed by Walter Homburger. Around this time, the Gould family acquires one of the earliest tape recorders, and Gould begins eagerly to explore the new technology and document his playing.

1949 - Gould decides to become a concert pianist under tutor Alberto Guererro, whom he clashes with over his singing and flamboyant style.

1950 - In a recital at Hart House, Gould offers perhaps the first characteristically "Gouldian" program: Bach's Italian Concerto, Beethoven's "Eroica" Variations, and Hindemith's Third Sonata.

1952 - Gould ends his piano lessons with Guerrero. For the next few years, he spends an increasing amount of time living at his family's cottage, practicing, thinking, reading, composing, and generally preparing himself for an adult career as a musician.

1955 - Gould gives his New York debut recital in Town Hall on January 11. The following day, he is offered an exclusive recording contract with Columbia.

1956 - In January, Columbia releases Gould's recording of Bach's Goldberg Variations. It is released to almost universal critical and popular acclaim, launching his international career as a recording and concert artist.

1957 - On May 7, he begins his first European tour and becomes the first North American pianist to perform in the Soviet Union since WWII.

1959 - At age 27, Gould finally moves out of his parents' home, at first, into the Windsor Arms Hotel. On August 31, he gives his last public performance in Europe at the Lucerne Festival in Lucerne, Switzerland, performing with the Philharmonic Orchestra.

1960 - Gould spends the first half of the year living at the Algiers Apartments on Avenue Road, and then moves into a penthouse (No. 902) at The Park Lane Apartments, 100 St. Clair Avenue West - his home for the rest of his life.

GENIUS WITHIN

The Inner Life *of* Glenn Gould

1962 – Gould meets Cornelia Foss, a painter and the wife of Lukas Foss, a composer and pianist Gould greatly admires. He befriends the couple. By 1964, his friendship with Cornelia has evolved into the most important romance of his life. Gould performs a controversial Brahms concert with Leonard Bernstein in New York with very slow tempi. His performance, and the conductor Leonard Bernstein's pre-concert speech alluding to their differences over interpretation, provokes criticism in the press.

1964 - On April 10, Gould gives a recital at Wilshire Ebell Theatre in Los Angeles -- his last live public performance.

1968 – The performer-manager relationship between Glenn Gould and Walter Homburger ends.

1968 - Cornelia Foss leaves her husband Lukas and brings her two children to live in Toronto to be close to Gould. They intend to marry.

1971 – On January 10, Gould records his first session in Eaton Auditorium, Toronto, where he will make most of his recordings for the rest of his life. Around this time, he also hires a personal assistant, Ray Roberts, who becomes a close friend

1972 – Gould creates musical arrangements for the film Slaughterhouse Five distributed by Universal Pictures.

ca. 1973 - Cornelia Foss leaves Gould and returns to live with her husband, conductor Lukas Foss in New York.

1975 – On July 26, Gould's mother dies.

1979 – "Glenn Gould's Toronto" (part of the series "Cities") appears on CBC-TV on September 27. The program receives two ACTRA awards and is nominated for a GENIE award in 1980.

1982 - CBS releases Gould's new recording of the Goldberg Variations. The album wins two GRAMMY awards and a JUNO award in 1983, as well as a Gold Disc from the Canadian Recording Industry Association in 1984. In the summer, he conducts a recording of the chamber version of Wagner's Siegfried Idyll for CBS.

On October 4, 1982, Gould dies at age 50 after suffering a stroke a week prior. Some 3,000 attend his memorial service on October 15.

Sources:

Library and Archives Canada: The Glenn Gould Archive,
<http://www.collectionscanada.gc.ca/glenn Gould/028010-309-e.html>
Kevin Bazzana, Biographer, <http://www.glenn Gould.com/>

GENIUS WITHIN

The Inner Life of Glenn Gould

MICHÈLE HOZER

DIRECTOR'S STATEMENT:

When I originally learned that Peter Raymont was developing a film about Gould, I, like most Canadians, knew the standard shorthand about this cultural icon: great pianist, but a rather odd and shadowy personality. I owned a copy of the Goldberg Variations and was a fan of "32 Short Films about Glenn Gould." But, frankly, I knew little about Gould the man, even if I had an interest in him as an almost mythical character.

When I was approached by Peter to co-direct, I immediately agreed because I knew Gould would, like all mythical figures, be a fascinating, complex and contradictory character to explore. At the same time, there was something about Gould that made him the classic tragic hero. Through him one can explore the greatest virtues in humanity, but also the darkest of fears and flaws—in other words, that which makes us fundamentally human, in all our triumphs and frailties.

From the beginning, it was a challenging undertaking. Gould has not one, but five biographies, with others in the works. Also, since his death in 1982, there have been numerous films exploring his life and achievements. So the basic question: what do we have to offer that's new? Why yet another film about Gould?

Like Gould himself, the answer is complex. At the heart of it all, Gould is a great human story. By intimately looking at the man alongside the myth, not only do we understand a bit more about Gould, we can all understand a bit more about ourselves. We can all relate to wanting to achieve success, to make our lasting mark in some fashion, but is there a human cost, a personal sacrifice, and is it ultimately worth it all? No simple answers but fundamental and worthy existential questions to ponder.

Gould often talked about the transcendental nature of music; maybe by losing ourselves in his music and his story, we can better find ourselves-- or that's my hope.

EDITOR TO DIRECTOR

A good filmmaker is ultimately a great storyteller.

I have been very fortunate to work on films that were made in the edit room.

Unlike fiction films, a documentary editor does not work with a script. Usually the editor has hundreds of hours of footage to go through, and slowly, often painfully, the story is found.

In some way, the transition from editor to director was a natural transition. In fact, my co-director Peter Raymont also started his stellar career as an editor.

GENIUS WITHIN

The Inner Life *of* Glenn Gould

MICHÈLE HOZER

DIRECTOR'S STATEMENT continued:

However, I also became aware of some quite subtle, but important differences between an editor and director.

My most important lesson was learning to gain trust from the people around you, whether producers, broadcasters, crew, or, most importantly, your characters. They all have to feel like you know what you are doing (even if you are only operating from instinct or gut feeling) and they need to trust you with their story - that you will do their stories justice.

The second key difference is living with uncertainty for a longer period of time. As an editor, the material is shapeless in the beginning. But within a couple of months, a structure starts emerging and you are less in the period of cloudiness. As a director, this period is stretched out longer. So you have to learn to live with it and pace yourself accordingly.

And lastly, there's a degree of insecurity that comes with directing—can I do this? Is there a story here? If there is a story, am I capturing it in the field-- with a limited budget? What to shoot, when to shoot, where to shoot? And so on. This is something that, as an editor, I thankfully didn't have to deal with.

Maybe this process will make me be more sympathetic to directors when they first walk into the edit room carting their seemingly endless hours of footage like a ball and chain and wondering if a film will ever emerge.

GENIUS WITHIN

The Inner Life *of* Glenn Gould

PETER RAYMONT
DIRECTOR'S STATEMENT:

I would often awake as a child to the angelic sounds of my Welsh-born father playing the piano. Mum played beautifully too, and my sister, brother and I all dutifully took piano lessons and framed our Royal Conservatory exam certificates. This was the 1960s, when the handsome and articulate Glenn Gould made piano-playing cool. The world was entranced by his extraordinary virtuosity at the keyboard, and Canadians were rightfully proud that this world-famous musical genius had been born and nurtured here.

When my father passed away, I was honoured to inherit the family grand. I play it occasionally now to will away the pressures of the day.

Like Canadian painter Tom Thomson and Hollywood anti-hero, James Dean, Glenn Gould epitomized the classic mysterious loner – brooding, articulate, sexy, he was who we wished we could be. So although several films have been made about Gould, when news broke two years ago that he had had a lengthy, intimate relationship with the wife of an American pianist and composer, I saw this as a wonderful opportunity to explore the hidden heart of this mysterious man.

Michèle Hozer has edited many of my films during the past few years, including “Shake Hands with the Devil,” “A Promise to the Dead,” “Arctic Dreamer,” and many others. With its reliance on archival footage, photographs, audio recordings and interviews, this film on the untold life of Glenn Gould seemed like the ideal opportunity for Michèle to step out of the cutting room to co-direct with me, as well as edit.

The process of making this film has revealed many surprises – we’ve found people who knew Gould intimately, who have never before spoken about the depth of their relationship. We’ve discovered rarely seen footage, never-before-seen photographs, and a wealth of Glenn Gould’s private recordings.

We are indebted to those who stepped out of the shadows and shared their memories with us. Thank you.

We are also delighted that the film has already been purchased for broadcast by ZDF-ARTE in Germany, Sveriges; TV in Sweden; NPS, the Netherlands; WNET American Masters; PBS in the USA; and BRAVO, TVO, and Knowledge Network in Canada.

GENIUS WITHIN

The Inner Life of Glenn Gould

FILMMAKER BIOGRAPHIES:

PETER RAYMONT Director/Producer

Filmmaker, journalist, writer, activist, Peter Raymont has produced and directed over 100 documentary films and series during his 38-year career. His films have taken him to Ethiopia, Nicaragua, India, Rwanda, Chile, the High Arctic, and throughout North America and Europe.

Raymont's films have received 42 international awards, including a Canadian Genie, 9 Gemini Awards (and 34 nominations), several Gold and Silver Hugos, The Sesterce d'Argent and other international honours. His documentary feature, ***Shake Hands with the Devil: The Journey of Roméo Dallaire*** received a 2007 EMMY FOR BEST DOCUMENTARY, and the Audience Award at the 2005 Sundance Film Festival.

Raymont's films are often provocative investigations of "hidden worlds" in politics, the media, and big business. His films are informed with a passion for human rights and social justice, and are regularly broadcasted on private and public TV networks worldwide.

His career began at age 21 at the National Film Board of Canada in Montreal, where, from 1971-78, he worked as an editor, director, and producer. While at the NFB, Raymont also taught film and video production in the Canadian Arctic. In 1979, Raymont moved to Toronto and established his independent film and television production company, Investigative Productions, now operating as White Pine Pictures. He co-partnered the company for many years with his late wife, award-winning filmmaker and author, Lindalee Tracey.

Raymont's previous work as a director, ***A Promise to the Dead: The Exile Journey of Ariel Dorfman*** premiered at the 2007 Toronto International Film Festival and was short-listed for an Academy Award for Best Documentary. It is an exploration of exile, memory, longing and democracy, experienced by the Argentine-American writer and playwright, Ariel Dorfman.

Raymont also produced ***Triage: Dr. James Orbinski's Humanitarian Dilemma***, which had its North American premiere at the 2008 Sundance Film Festival, and was a top-ten audience pick at the IDFA Festival in Amsterdam, and the 2008 Hot Docs Documentary Festival.

Raymont is Executive Producer and co-creator of the hit TV drama series ***The Border***, currently in production for its third season on the CBC. Seasons One and Two of ***The Border*** have been sold to 25 countries worldwide and have recently been licensed to ION Television in the USA.

GENIUS WITHIN

The Inner Life of Glenn Gould

MICHÈLE HOZER
Director/ Editor

Michèle Hozer, a two-time Gemini award-winning documentary editor, has been working in the Canadian film industry since 1987. Fluently bilingual, Michèle grew up in Montreal and studied Communications at Concordia University. She started her career at The National Film Board of Canada, working first in production, then as an editor.

In the spring of 1996, Hozer moved to Toronto, working as a freelance editor for well-known production companies and major broadcasters. She received her first Gemini in 2000 for ***The Nature of Things*** on their millennium special ***Race for the Future***.

In August 2001, Hozer established The Cutting Factory, ensuring the best possible editing environment within the audio post facility of Kitchen Sync. She has cut over 50 documentaries, including award-winning series, such as ***The Baby Human***, ***The Undefended Border***, and ***China Rises***. With a constant focus on story-telling, Michèle applies her unique editing style to a variety of genres, whether arts documentaries, like ***Can't Stop Now with Karen Kain and Jiri Kilean***, or social issue films such as ***Tsepong: A Clinic called Hope***, or historical subject matter such as the feature length ***Arctic Dreamer: The Lonely Quest of Vilhjalmur Stefansson*** (both with White Pine Pictures).

She has worked with Peter Raymont for 8 years, winning her second Gemini for editing the critically acclaimed feature length documentary ***Shake Hands with the Devil: The Journey of Roméo Dallaire***.

Triage: The Dilemma of Dr. James Orbinski, another feature documentary edited by Hozer, had its world premiere at the Sundance Film Festival, and has been screened internationally.

Hozer recently edited the feature length documentary ***A Promise to the Dead: The Exile Journey of Ariel Dorfman***, which had its world premiere at the 2007 Toronto International Film Festival, was short-listed for an Oscar, received two Gemini awards, including Best Social Political Documentary, as well as a number of other international awards.