

accent that she found difficult to understand.

French/English relations took another dive when on location in Montreal it was forbidden to speak French on the walkie-talkies. The atmosphere soured yet further over a disparity in the allocation of per diems between visitors and Canadians working on the production. The union representing Quebec's technicians lodged a formal grievance over the issue and there was also a 15-minute work stoppage in protest.

Perhaps then it is not surprising that a popular nickname for the film became *Little Gloria ... Finished at Last*. Nevertheless, from a certain perspective, there was something fascinating about the making of this film: the eddies of discontent swirling in the depths, momentarily billowing on the surface and the thundering ironies that threatened to crack the somnambulant present snoring through a repetitive history into an angry and resolved wakefulness. There is the Chateau Laurier, the most elegant 'Canadian National' hotel, standing in the shadow of the Peace Tower, absorbed by the Vanderbilt story and manifest as the Waldorf Astoria. There is also the Fulford Estate overlooking the Thousand Islands and the shores of New York State, owned by a weakening old man who once scandalized the town and split his family irreparably by marrying the upstairs maid - an efficient young woman who now maintains a firm body and hand on the affairs of the household. Her husband was also a liberal member of parliament in Mackenzie King's government during the transition years when King steered Canada triumphantly away from the grip of England directly into the grasp of the United States. This was the government whose film policy allowed the abuse of 'quota quickies' and also settled for a weakened Canadian Cooperation Agree-

ment with the Hollywood majors rather than fight for an independent feature film industry.

But most ironic of all perhaps is the use of the McLaughlin mansion. McLaughlin earned his wealth and status by designing and manufacturing automobiles. His company represented the only time in history when there was a Canadian car industry. It lasted until he sold out to General Motors. Now the house is a museum, a relic, and a film set for the Vanderbilts, a family that controlled many companies operating in Canada.

The ironies and contradictions of course are filtered out in the *Little Gloria* we will see on the screen. The film as glamorous commodity hides the real status of its production. The medium harnessed to serve a consumerist ideology, sapped of any cultural vitality. What *Little Gloria* represents is an opportunity missed to reinvent films like Fassbinder's *Beware of the Holy Whore* or Godard's *Le mépris* - the opportunity to make a film on a film whose appropriate form would perhaps blend *The Twilight Zone* with *Invasion of the Body Snatchers* with something of Peter Watkins to snap the time stretched tensions that were omnipresent during the production: British/American masters, French/English bitterness, Capital/Labour hostility, Continentalist/Nationalist antipathy.

But this film still has not been made - our Dr. Caligari has many faces (including the Canadian cabinet) and the somnambulant still sleep or dream and the American film producer in *Le mépris* sneers, "When I hear the word culture I reach for my wallet." All this is to say that in Canada neither money nor ideas are forthcoming to reinvent culture and lowest common denominator films hold sway.

Gavin O'Malley ●

## Shocktrauma A major operation

For three weeks this August Studio 'B' at Magder has been converted into a medical research centre.

William Conrad is playing the leading role of a cardiac surgeon in charge of a medical research unit. This is Conrad's first time playing an M.D.

The script is taken from a true story about how Dr. R. Adams Cowley spent 15 years pioneering trauma medicine. Dr. Cowley is responsible for setting up a unit where victims in severe states of shock, following accidents, are given instant care. Toronto's Sunnybrook Hospital has such a unit.

Producers Chris Dalton and Wayne Fenske are working with Glen-Warren Productions in this project. Fenske, Dick Atkins (executive producer) and Eric Till (director) spent three days with Dr. Cowley in his Baltimore hospital. They were invited to observe the operations and were introduced into the whole area of Cowley's medical unit.

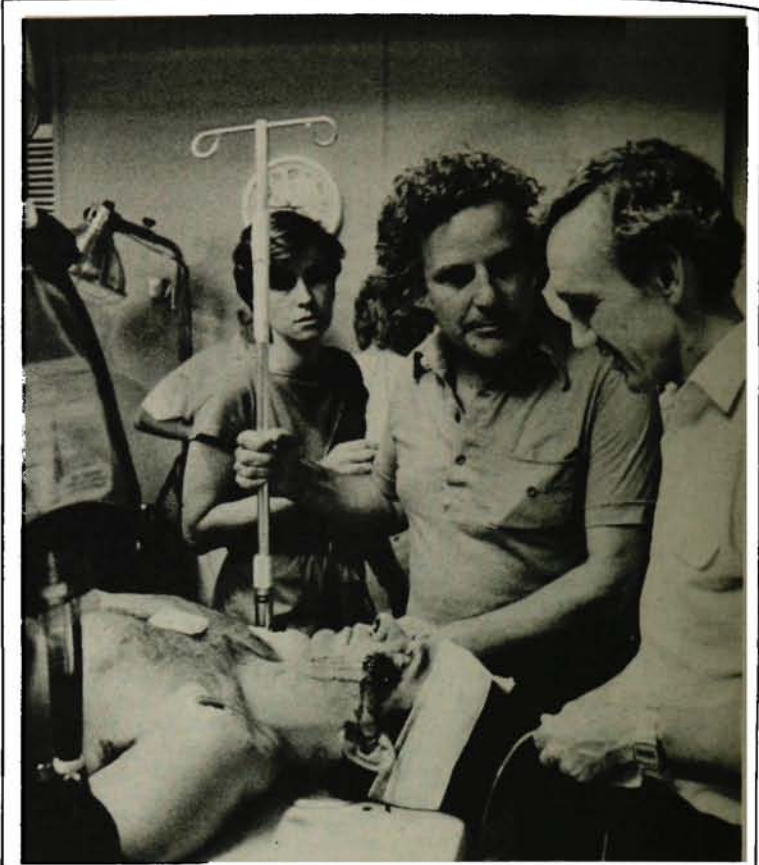
All those years pursuing Glen-Warren to get involved in the movie business has paid off. Fenske says. He feels *Shocktrauma* is a script that is topical and intelligent.

Conrad's supporting cast include such talents as Linda Sorensen, who plays his friend and head nurse of his unit. Kerrie Keane plays another nurse who meets with a tragic death. Chris Wiggins, Scott Hylands and Chuck Shamata are some of the doctors on Conrad's team. Les Carlson plays the hospital administrator. There is a long list of others playing interns, nurses, injured patients, family of the injured, state troopers, paramedics, and so on.

The first day I visited the set I walked through one of the largest cemeteries in Toronto. The crew was set up at a remote corner of Pine Hills, where Conrad pays a visit to Keane's grave. She was part of his medical unit and he is obviously yet to recover from her sudden death. Gord Robinson (PM/AD) was getting everyone wrapped and heading for the next set-up, which was back on Pharmacy Avenue next to Magder Studios. The crew was in good spirits even though they had four extremely hot hours of shooting in the sun. Being outside was a refreshing change from the 12-hour days they had spent in the studio for the past 14 days.

Back at Magder, Fenske was playing the role of director and of second unit, setting up a shot which consisted of a travelling sequence along Pharmacy Avenue. Crew and gear ready, he and Zale Magder (D.O.P.) tried to get into a comfortable position inside a station wagon that already held a TV monitor, a camera operator, the camera, and an assistant.

Rick Mason is finding this shoot a thrilling and challenging experience.



● Giving technical advice, Dr. Bill Nelson (r.) talks with director Eric Till as Jim Chad waits

Not only is it his first assignment as an operator of a major two-hour drama, but also his first in shooting with an Ikegami (EC35) TV camera. The adjustment of shooting from film to one-inch tape was minor as the EC35 has all the same technical aspects as a film camera. The addition of having a TV monitor close by to check a set-up was an added feature.

Mason signals to his driver Gord Robinson that camera is ready. They pull out slowly onto Pharmacy with Conrad and Sorensen following closely behind in another vehicle.

It's now the last day of shooting in the studio. I come-upon an area that looks like a hospital waiting room. It is empty. I walk further and find an operating room fully equipped but also empty of people. I hear Eric Till's voice giving out blocking directions and I try to locate the set by following the direction of his voice. I keep walking and Till's voice becomes stronger. I finally arrive at a reshuffled semi-private hospital room with empty made-up beds and Lili Fournier (continuity) sitting comfortably in an arm chair with TV monitor in front of her. In the adjoining room, I can see David (art director) Jaquest's set fully equipped with an ECG machine, scanners, intravenous and blood plasma placed next to the beds of the injured patients. A monitoring device is next to Beau Starr as he lies covered with bruises and bandages. Starr is playing a state trooper who, while on assignment, is injured in a gaspne explosion. Starr realizes his condition is serious and asks another state trooper to transport him to Conrad's medical unit in a chopper.

Lights, camera, cast and crew ready, Till calls 'action' and heads in our direction to watch the action on the TV monitor. Camera follows Conrad as he approaches Starr's bed. He has come to pay a social visit and thank Starr for

giving him the idea of using a chopper in an emergency case such as his. Starr, who appears to be resting comfortably one minute, has a relapse and his heart stops. Conrad responds immediately and calls for assistance.

Dr. Bill Nelson technical adviser from Sunnybrook Hospital - Trauma Unit) has been on set since day one to teach the cast how to use medical instruments. It's no wonder when Conrad asks for help from Sorensen and Hylands that the equipment and instruments are handled as if the actors were pros.

Till calls 'cut' and returns to the set giving instruction for another take. When all is ready again, he rejoins us to watch the action on the TV monitor.

Fenske reports that this made-for-TV movie is already pre-sold to over 100 major markets in the States. It has been sold to network affiliates (a first venture for U.S.), pre-empting network shows. First air date is October 1982 in the U.S. A Canadian deal will be negotiated and the film will be shown on CBC or CTV at a later date.

Alice Dwornik ●

**SHOCKTRAUMA** d. Eric Till exec. p. Dick Atkins, Michael Lepiner p. Wayne Fenske, Chris Dalton sc. Stephen Kandel p. man. Gord Robinson 2nd a.d. Fred Feldman 3rd a.d. John Newton cont. Lili Fournier unit man. Rick Watts p. sec. Shalheveth Goldhar p.a. Donna McCormick, Addison Duncan art d. David Jaquest asst. art d. David Charles, Andree Brodeur props. Butch Rose asst. props. Ken Lee Coontz sp. eff. Marty Malivoir painter Gunther Bartlik const. man. Gord Brudie tech. ad. Joanne Pummell d.o.p. Zale Magder cam. Rick Mason focus. Neil Sealor eng. Read Robertson vtr. op. Mike Palmer grip Norm Smith 2nd grip Brian Daniels sd. rec. Karl Scherret boom Gordon Chacra gaff. Frank Merino best boy Martin Harrison make-up Sandi Duncan asst. make-up Michelle Burke hair Tom DiPasquale wardrobe des. Patti Unger asst. wardrobe Kal Moyer cast. Karen Hazzard sup. ed. Eric Wrate ed. Kelly Smith Lp. William Conrad. Linda Sorensen Kerrie Keane, Chris Wiggins, Scott Hylands, Chuck Shamata, Les Carlson, Lawrence Dane, Bruce Tubbe, Barbara Williams, Patricia Idlette, Bob Hannah, George Hevenor pub. Janice Kaye p.c. Glen Warren Telecom Entertainment Inc.