



Bernard Lalonde

La position solide de Yves Hébert

Le trésor de la Nouvelle-France, produced by Yves Hébert Inc., was shown this summer in the Television Masterpiece division of Montreal's Festival des films du monde. Shot originally in thirteen half-hour segments for the Canadian Broadcasting Corporation, it has been shown in Italy, Finland, Czechoslovakia and Spain and is now being prepared as a full-length feature and dubbed in English. Two French youngsters and three young Québécois find an old document and go hunting three thousand pieces of gold that were cached in New France. Hébert, who began as an architect, went to film school in Paris and then to work for the CBC. He and his associates — Vincent Davy, Claude Jobin, Jean-Pierre Ratelle and Marcel Lefebvre — have had striking commercial successes producing television series, political documentaries and industrial films. They are now working on thirteen one-hour programs for TV, each built around a traditional woman heroine.



Mireille Dansereau: Her *L'arrache-coeur* is being honoured by the American Film Institute in Washington, DC, this month.

and as it turns out, so is just about everyone else except the not-so-bright young man.

This summer Forcier and his producer, Bernard Lalonde, made *Albert en Albinie*, which translates as *Albert in the Land of the Albinos*. François, called Frank in the manner of Montreal, is an albino and the seventh son of a seventh son. He moves about at night because the sunlight hurts his eyes. He meets a young girl who spends the nights slashing tires in a parking lot in a futile effort to save her father's tire-repair business. They meet Albert, called Bert, a bowling champion, and together they scheme to make money. The pursuit of money is what it is all about. *L'eau*, which was a *succès d'estime*, was shown only in Quebec where it did relatively poor business, black humour not yet having built a reliable audience there. Lalonde has international hopes for *Albert*, which will be dubbed in English.



Yves Hébert

Les réalisatrices

There are fifteen major film-production companies in Montreal, scores of male directors and several female ones. Two of the women have, however, achieved critical recognition. Mireille Dansereau, whose *L'arrache-coeur* was shown at Montreal's film festival, has won a variety of awards and so has Diane Létourneau, who made *Les servantes du bon Dieu*, which was shown at Cannes. *L'arrache-coeur* examines the relationship between mothers and daughters with Ibsenian reality, and *Les servantes*, a documentary, is a surprising, sympathetic and candid look at the daily lives of an order of serene nuns, who cook and sew and do other humble housekeeping tasks for priests.