

1953: Two morbid films, *Coeur de maman* (the story of a mother mistreated by her oldest son and his wife) and *L'esprit du mal* (about a woman who tries to marry her stepdaughter to a retarded son of a millionaire) were made by small companies.

In the late 1950s and the 1960s new filmmakers with new themes appeared. They broke all of the old rules, mocking what previously could not be mocked and, in such films as *Deux femmes en or* and *L'initiation*, treating sex with less than the traditional restraint.

Canada à Cannes

Quebec film did well at Cannes in 1977, when Monique Mercure received the best actress, ecumenical prize for her role in *J. A. Martin photographe*. This spring three films were shown under official auspices — *Avoir seize ans*, *Mourir à tue-tête* and *Les servantes du bon Dieu*.

The first, directed by Jean Pierre Lefebvre concerns the prison of adolescence — a sixteen-year-old boy commits a senseless act of vandalism in defiance of his high school and his teachers. Jay Scott of the *Toronto Globe and Mail* called it a "passionate plea for the rights of the young" done in "an elegantly simple style."

Mourir à tue-tête, directed by Anne-Claire Poirier, is a movie about rape, which in Mr. Scott's words "uses the coercion and dehumanization it condemns to make its point."

Les servantes, by Diane Létourneau, concerns an order of nuns, "aged, happy women, so well preserved by their insulated existence that she [Miss Létourneau] found herself asking each one her age; the answers are astonishing."

Carole Laure's career began with Gilles Carle's *La mort d'un bûcheron*, which was shown at Cannes in 1973.



Gratien Gélinas and Nicole Germain.

Scott reports that *Les servantes* drew packed houses, *Mourir à tue-tête* "engendered a good deal of discussion" and *Avoir seize ans* was hailed as a great work by some and as a bore by others.

The festival wound up its two-week schedule with a Franco-Canadian co-production, *À nous deux*, by Claude Lelouch, which was well received.

Une bibliographie

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