

hotel room (where Marc Gagnon has an encounter with an equally anonymous smiling blonde) and the front page of *The Winnipeg Free Press*. Quite possibly the producers, who include the Société-National de Télévision Française (TF-1), wanted to avoid a too specifically Canadian look, in the hope of being more attractive to international markets. It is precisely the mistake made by the Canadian Film Development Corporation (CFDC) in supporting numbers of faceless failures in the past. The CFDC's successor, Telefilm Canada, is also participating in **He Shoots, He Scores**. Canadian, you say? Pity.

Nor do we get much of a feeling for what Quebec is like, or what it's like being a Quebecer, unless certain xenophobic Freudian slips count. After a win the team trainer, a zany fellow, wraps a towel around his head and salaams, praising Allah. In another episode the coach, angry with the team owner (whose name is Goldman), tells the general manager: "And if that's not clear enough, you can translate it into Yiddish for me." This is awkward, if not painful.

**He Shoots, He Scores** skates along the surface, its protagonist too shallow to command anything more than adolescent interest. Pierre Lambert, like Duddy Kravitz, is an intense, ambitious young man willing to use people and betray his friends to get to the top. But Duddy could at least be funny (there are no laughs in **He Shoots, He Scores**), and is somewhat pathetic in contrast to his grandfather, who retains some sense of tradition, some values.

No such perspective, no suggestion of any limit on self-indulgence or self-expression, exists in **He Shoots, He Scores**. "You think you're going to explode, you feel so good," is Pierre's description of the sensation of scoring a goal. No ironies here; feeling good is what it's all about.

It may be that the series will attract mass audiences. If it does, it will be for all the wrong reasons. Not everything has to be **The Tin Flute** or **Maria Chapdelaine** but, even in the hedonistic '80s, it is possible to create characters and situations that viewers can care about. In this, **He Shoots, He Scores** fails completely, and the failure is the more significant when the project has so much money, and such important cultural issues, riding on it.

### Ralph Friesen •

**HE SHOOTS, HE SCORES** A dramatic new 13-part series about a young hockey player's rise to stardom. On CBC Television. The series was produced by Claude Héroux Productions in association with the CBC, Société Radio Canada, O'Keefe Breweries, Ltd., and the Société-National de Télévision Française (TF-1), with the participation of Telefilm Canada. **p.** Claude Héroux **d.** Jean-Claude Lord **s.c.** Louis Caron, Réjean Tremblay **trans.** Tim Reed **prod. sec.** Nicole Forget **d.o.p.** Bill Wiggins **unit. man.** Pierre Laberge **assist. unit. man.** Paul Bujold **prod. sec.** Louise David **acc.** Yvette Duguet **prod. assist.** Claude Lacoursière, Gilbert Lucu **d.** Jean-Claude Lord **1st a.d.** Frank Ruszczyński **2nd a.d.** Ginette Paré **3rd a.d.** Kim Berlin **casting** Hélène Robitaille **cont.** Marie Daoust **d.o.p.** Bernard Chentrier **assist. cam.** Jean-Marc Casavant **sd.** Henri Blondeau **boom** Pierre Blain **art d.** Dominique Ricard **set dec.** Jean Bourret **props/buyer** Michèle Nolet **props** Michel Comte **assist. props** Réal Baril **make-up** Louise Mignault **hair** Richard Hansen **cost. design** Sylvie Krasker **assist. cost. design** Mary Jane Wallace **ward.** Marianne Carter **gaffer** Yves Charbonneau **best boy** Marcel Breton **key grip** Marc De Ernsted **grip** Stéphane De Ernsted **l.p.** Carl Marotte, Jean Harvey, Chantale Labelle, Marina Orsini, Macha Meril, Benoit Girard, Marc Messier, Michel Forget, Yvan Ponton, Sylvie Bourque, Lise Thoun.

## Iolande Cadrin-Rossignol's Contes des mille et un jours ou Jean Desprez

The attempt to honour a figure from the past can end in romanticizing, creating nostalgia, in effect, separating us further from the one we wish to remember. Iolande Cadrin-Rossignol's most recent documentary, **Contes des mille et un jours ou Jean Desprez**, works against such tendencies. This video portrait recalls with clarity, energy and a real sensuousness the life of important Quebec media personality, Laurette Laroque, better known by her practical pen name, Jean Desprez.

After three years of research, interviews and script writing, Cadrin-Rossignol emerges with a careful compilation, a work which embraces the many facets of Desprez's life. The video traces Desprez's history using different sources; archival photographs and sound recordings, drawings and sketches, dramatization (in which actor Jacqueline Auger-Laurent portrays her mother in the role of Jean Desprez, adding an interesting dimension to the structure of the work: Auger-Laurent appears both as herself, discussing her childhood, and in fictive sequences as a young Desprez), interviews with colleagues, friends and admirers, are woven together. The various techniques are well integrated. The resulting multiform structure provides the space necessary to tell the tale of a woman who regretted only having one life when it would take at least 10 to satisfy her own dreams and aspirations.

Such regret worked to spur the artist on. Desprez's contribution to various media in Quebec is enormous: she wrote extensively for radio and television, was a journalist, critic, columnist, worked both in film and theatre. A cataloguing of Desprez's diverse efforts alone would provide material for a documentary. Yet, **Contes des mille et un jours** moves far beyond any such objective account. Instead, an impressionistic collage is achieved; we approach Jean Desprez through the video, we have a sense of being near her. Two organizing principles of the video set up such a sensory depiction of Desprez: the radio tapes of Desprez herself commenting on her métier, her life and the society she lived in, and the candid testimonies of her daughter, Jacqueline Auger-Laurent. In both instances it is the voice that transports us to an epoch very different than the one we live in now: the pre-television era.

During the '40s and '50s, radio held a primary place in peoples' homes and hearts. **Contes des mille et un jours** is an evocation of that time. It is fitting, then, that such attention has been paid to sound quality in this production. The rich tones and clear inflections are heard with pleasure, the dramatization of broadcasting in the radio station is viewed with interest, and Desprez's response to television at the time of its birth is understood with humor and delight. "Oui, c'est beau", she said, "when one closes one's eyes it's almost as nice



• Writing a thousand and one tales, Jacqueline Auger-Laurent as her mom, Jean Desprez

as radio."

The most popular radio show Desprez wrote was *Jeunesse dorée*, which continued on the air until the time of her death in 1965. As one listener recalls, this 'radio-roman' was so well-liked that you could walk down the street on a summer day when the windows were open and still follow the program. Michelle Rossignol, director of the National Theatre School, speaks of the importance of radio for actors at that time. Radio was used as a tool for voice training; actors would listen to Desprez's programs from week to week, identify the various characters and imitate their styles.

The adventure series for children **Yvan l'intrepide** is remembered by listeners for its fantastic voyages where one's imagination was brought into other cultures by a young flying doctor.

Desprez's interest in other cultures is only one indication of the searching, open mind behind her creations. Considered an avant-gardiste by many who knew and worked with her; Desprez challenged her world and times consistently by voicing her concerns in her writing. *La Cathédrale*, her first play dealt with homosexuality, class issues and sexism. She was an advocate of Quebec talent and fought hard to dispel the mistrust of its own worth found within Quebecois theatre. She spoke out against American cultural imperialism and how it affected Quebec in particular; she convinced the public of their heritage and constantly defended Quebec actors and writers.

Jean Desprez identified with strong, accomplished women; she wrote programs on Marie Curie and Lucy Stone. She spoke directly to the women of Quebec, reminding them of how they

had been neglected for three centuries, how they were involved in their own neglect. She fought for practical causes, lobbying for the family allowance cheques to be issued in the mother's name as opposed to the father's.

An awareness to all forms of oppression informed Desprez's work on many levels. This keen sensitivity was probably honed by the marginality she felt in her own life. Although Jean Desprez did not stop producing since the beginning of her career in radio, she experienced that daily insecurity felt by so many artists. She never knew what the next day would bring; she wondered always, as a single parent, if she would manage to raise and support her daughter.

**Contes des mille et un jours** raises the question, if indirectly, of art's insecure place in society; at the same time it celebrates an artist who placed herself proudly in the world for all to hear and see.

### Patricia Kearns •

**CONTES DES MILLE ET UN JOURS OU JEAN DESPREZ** **d.** Iolande Cadrin-Rossignol based on an original idea by Louise Carré **exec. p.** Louise Carré **assoc. p./admin.** Claire Stevens **assoc. p. p. man.** Suzanne Laverdière **p. sec.** Danielle Charlebois **1st assist. d.** Thérèse Bérubé **unit man.** Lucie Bouliane **d.o.p.** Jean-Charles Tremblay **1st assist. cam** Pierre Duceppe **sd.** Serge Beauchemin **assist. sd.** Yvon Benoit **art. d.** Carole Paré **assist. dec.** Vincent Gaucher **gaffer** Claude Fortier **2nd elec.** Sylvain Bergévin **key grip** Pierre Charpentier **make-up** Mikie Hamilton **ward.** Anne Beauchamp **hair** Nicole Pelletier **loc. photog.** Romeo Garaicyp **l.p.** Jacqueline Auger-Laurent, Lucie Guibault, Andrée Pelletier, Roland Chénail, Anie Pierard, Richard Duhaime and interviews with Philippe Laframboise, Pierre Dagenais, Roger Garceau, Colette Dorsay, Michelle Rossignol, Jacques Normand, Huguette Proulx, Yvette Brind'amour and others. Produced by La Maison de Quatre Inc. with financial participation from Telefilm Canada, La Société générale du cinéma du Québec and with the collaboration of La Société Radio-Canada and the Dept. of communications at UQUAM. **Colour** Video **running time** 75 min. 51 sec.