

Valérie Quennessen (1957-1989)

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Information about Valérie Quennessen is scattered all across the Internet, but none is completely accurate and comprehensive. We thought that such a beautiful and talented artist, whose untimely and tragic death prevented her from becoming the star she could have been, deserved better treatment. As a starting point we used the best current biography available: that prepared by an Australian fan, Neil Cannon, who moderated a now defunct web site, devoted to Valérie's memory¹. Here, the text was mostly taken from the press kits of the American movies she starred in, viz., French Postcards, Conan the Barbarian and Summer Lovers. Neil Cannon's version was then supplemented with extensive research of Internet sites, such as the International Movie Database (IMDb) and André Siscot's 'Les Gens du Cinéma' (LGdC)², and original investigation through English and French books, magazines, newspapers, and with available public documents or personal information we could gather, purposely avoiding any mention of living persons, unless their names were given in documents available to the general public. We would like to thank Miles Chapin and Véronique Jannot for their kind help and comments; we are indebted to the members of the 'Topix' and 'Summer Lovers' forums and, above all, to Elsa Manceaux, Valérie's daughter, who courageously and not without a faint touch of humor, dissipated some vain speculations about her mother's fate, and provided a window into her activities in those years following her film appearances, when we knew nothing and hoped so much that she had simply elected to live a quiet, private life.

Valérie Quennessen, was born Valérie Madeleine Michelle Françoise Drodolot-Quennessen on December 3, 1957 in Boulogne-Billancourt, a suburb of Paris. Named after both her grandmothers and her Godmother aunt, her Quennessen ancestors are believed to originally have come from Picardy, in Northern France, where this patronym is well attested³. The Drodolots came from the confines of Champagne and Burgundy⁴. Among Valérie's paternal ascendants were engineers and manufacturers. Her great-great-grandfather, François Adrien Quennessen (1813-1881), a chemical engineer, was notable for his work in the concentration of sulphuric acid, for which he was awarded the 'légion d'honneur'⁵. His son, Louis Adrien Drodolot-Quennessen (1863-1945), became a noted metallurgist in Paris where he headed a company producing industrial platinum. He was briefly mayor of the little town of Cauffry (Oise 'département') from 1891 to 1896⁶, and founded in Neuilly-sur-Seine an orphanage which still exists. Valérie's paternal grandmother, Madeleine Quennessen, née Matalon, came from a well-known Jewish family from Saloniki⁷, in Northern Greece. On the maternal side,

¹ "Valerie Quennessen (1957-1989)", <http://www.oocities.org/hollywood/academy/4896/bio.htm>; said to be "mirrored from Geocities in the end of October 2009". Neil Cannon lost his battle with cancer in January 2009, 'Topix' forum, <http://www.topix.com/forum/fr/paris/TAOO0BMPBK6MET4BC/p17>). We would like to salute his memory.

² LGdC, [http://www.lesgensducinema.com/affiche_acteur.php?mots=quennessen&nom_acteur=QUENNESSEN_Valerie&ident=47334&debut=0&record=0&from=ok](http://www.lesgensducinema.com/affiche_acteur.php?mots=quennessen&nom_acteur=QUENNESSEN_Valerie&ident=47334&debut=0&record=0&from=ok;);

³ "GeneaNet", <http://www.geneanet.org/search/?name=quennessen&ressource=arbre>. The name itself is Germanic, from middle-Dutch *Cuene*, 'bold' and *-sind*, 'travel', 'path', cf. Marie-Thérèse Morlet, *Dictionnaire étymologique des noms de famille*, new ed., Paris, 1997, p. 820.

⁴ The family's cradle was Les Riceys, in the modern 'département' of Aube, "GeneaNet", <http://gw0.geneanet.org/andrem505?lang=fr:pz=andre+charles+albert:nz=masson:ocz=0;p=jean+baptiste:n=drodolot>

⁵ Donald McDonald & Leslie Bernard Hunt, *A History of Platinum and its Allied Metals*, London, Johnson Matthey, 1982, pp. 291 & 318-321.

⁶ Jean Merlo, *Histoire de Cauffry des origines à 1945*, Paris, 1996, p. 185.

⁷ "GeneaNet", <http://gw0.geneanet.org/andrem505?lang=fr:pz=andre+charles+albert:nz=masson:ocz=0;p=rachel+madeleine:n=matalon>. On the Matalons: <http://www.malamro.com/matalon.htm>.

Valérie was related to the famous 'Lip' dynasty of watch-makers from Besançon, in Franche-Comté. Her maternal grandparents were James Gaston Lipmann (1905-1995), an industrialist who had lived in the US during WWII and had been one of the friends and collaborators of Jean Monnet, one of the 'Fathers of the European Union'⁸, and Michelle Marguerite Pesty, a pianist. Her father was a journalist and her mother a commercial artist. Several of her close relatives were or still are active in the musical, literary and artistic 'milieu' and in the movies world.

Valérie started performing at the age of seven with an acrobatic gymnastics troupe in a semi-annual competition, winning first prize with jury commendation when she was ten. The award was presented by the President of the 'Conseil Municipal' of Paris⁹. She also went on a training course as a clown¹⁰, most probably meaning the study of pantomime. There exists a wonderful portrait of her at about that time, a painting by her artist mother¹¹. Valérie poses frontally, wearing a tan flowers-adorned kimono, with large, wide opened blue eyes, freckles all over her face and nose, her long slender-fingered right hand on her heart, toying with a lock of her long, chestnut hair. Those freckles can often be seen showing through in many of her movie stills and captures.

Aside from her childhood acrobatic activities, disclosed in various movie press kits, little else is known about Valérie's early life up until her middle teens. Although she initially had no particular desire to become an actress, it was about then that she began acting classes to overcome what she considered an "almost terminal case of shyness". Acting intrigued her, and what was meant to be therapy soon became a vocation. Sometime during 1974, Valérie enrolled at the École Nationale Supérieure des Arts et Techniques du Théâtre, or 'École de la rue Blanche', the French equivalent of the New York City High School for the Performing Arts. After six months, she left school to act full time, appearing in various plays and TV commercials. One such commercial was made in 1974 when she was sixteen, viz., a thirty-one second commercial for the nouveau M. Propre (Mr. Clean).¹² At seventeen she obtained her first movie roles in Jacques Fansten's *Le Petit Marcel* (1975) and in *Le Plein de super* (1975), a bittersweet comedy/road movie by Alain Cavalier, which also starred Patrick Bouchitey and a young Nathalie Baye¹³. Valérie played a short part as 'Marie', the ex-girlfriend of one of the four anti-heroes who drive through France in a Chevrolet break:

À l'intérieur, quatre jeunes hommes, quatre solitudes touchées par la grâce de l'amitié. Au-delà du portrait attachant d'une génération, on y découvre quatre actrices splendides de sincérité et de sensualité, Nathalie Baye, Béatrice Agenin, Catherine Meurisse et la trop tôt disparue Valérie Quennessen¹⁴.

In 1976 Valérie successfully competed to matriculate at the prestigious Conservatoire National d'Art Dramatique de Paris¹⁵, which can best be compared to the celebrated London Royal Academy of Dramatic Arts (RADA). She studied there for three years, with such eminent teachers as Marcel

⁸ 'Wikipedia', <http://fr.wikipedia.org/wiki/Lip>.

⁹ Not by the 'mayor of Paris', as stated in the current bios of Valérie, as this office did not exist at the time; it had been suppressed in 1871 and was revived only in 1977.

¹⁰ French press kit of *French Postcards*, ca. August 1980.

¹¹ <http://www.mariequennessen.com>, Portrait Section.

¹² <http://www.youtube.com/watch?v=gaNBIOpgSMM>

¹³ IMDb, <http://www.imdb.com/title/tt0075076/>; "EncycloCiné", <http://www.encyclocine.com/index.html?menu=5213&film=18746>. Released on 04/07/1976.

¹⁴ <http://spiritofsixties.canalblog.com/archives/2012/01/10/23216475.html>: "Inside, four young men, four lonelinesses touched by the grace of friendship. Beyond the endearing portrayal of a generation, one discovers four actresses, stunning with sincerity and sensuality, Nathalie Baye, Béatrice Agenin, Catherine Meurisse and the too soon departed Valérie Quennessen".

¹⁵ On this school, familiarly known as Le Cons', see http://fr.wikipedia.org/wiki/Conservatoire_national_sup%C3%A9rieur_d'art_dramatique.

Bluwal, Pierre Vial and Antoine Vitez¹⁶. Some of her classmates would become future stars of the French cinema, notably Ariane Ascaride, Catherine Frot and Jean-Pierre Darroussin¹⁷. She supplemented class lessons with professional productions. Among her theatrical credits are Racine's *Bajazet* (Alain Boublil, Studio d'Ivry, 1976)¹⁸ and the adaptation of *Phèdre* by Antoine Bourseiller, with Chantal Darget in the title role¹⁹, which played at the Théâtre Récamier (1976/77)²⁰. She took part in the creation of Jean Anouilh's *Chers Zoiseaux* at the Comédie des Champs-Élysées (12/04/1976)²¹. She also was 'Mita' in Pirandello's *Nuova colonia* beside the great Silvia Monfort (1977/78)²². To balance her formal training Valérie spent the summer of 1978 in Avignon developing a work-in-progress, Alain Gautré's *Babylone*, and after a series of exercises with the director, Pierre Pradinas, the piece was set and commenced a regular run²³. During this time, Valérie acted in the made for TV play *Tête de rivière* (1978)²⁴ and had supporting parts in *La Tortue sur le dos* (Luc Béraud, 1978)²⁵, *On efface tout* (Pascal Vidal, 1979)²⁶ and *Martin et Léa* (Alain Cavalier, 1979)²⁷. In the latter, which conveys many of the filmmaker's obsessions, Valérie plays 'Cléo', a young thief. Though her role was a minor one, the director mentions her name in a short list of actresses, nine in all, whose "visages pleins de grâce" illuminated his movies during his fifty years long career²⁸:

It was then, in the last months of 1978, Valérie got her first role with an international cast, co-starring in *French Postcards* (released 1979) as 'Toni', a charming French girl who befriends some American students, played by Miles Chapin, Blanche Baker, David Marshall Grant and Debra Winger, all of whom were in the early part of their careers.

"Valérie was a lot of fun to work with. High-spirited, beautiful, eager to try different things (including acting in English for the first time), she is sorely missed. *French Postcards* was a great script, and a great opportunity for a bunch of young actors. It's still one of my favorite films and I remember it, and the experience of making it, fondly", said Miles Chapin²⁹.

Véronique Jannot, who was cast as 'Malsy' in that movie, says nearly the same thing:

"Je garde le souvenir de quelqu'un d'enjoué et de très sympathique, pleine de cette vie qui lui a été enlevée. Et d'un talent naturel"³⁰.

¹⁶ On Antoine Vitez (1930-1990), who had been the poet Louis Aragon's secretary,

http://fr.wikipedia.org/wiki/Antoine_Vitez.

¹⁷ "Rue du conservatoire", http://www.rueduconservatoire.fr/eleve/4a22fafb035de/valerie_quenessen (Valérie's 'fiche élève'); http://www.rueduconservatoire.fr/annuaire_nom_promotion.php?critere_promotion=1979 (her classmates).

¹⁸ "Les Archives du spectacle", http://www.lesarchivesduspectacle.net/index.php?IDX_Spectacle=29868.

¹⁹ Antoine Bourseiller and Chantal Darget are the parents of Christophe Bourseiller, who plays 'Pascal', the jealous boyfriend of 'Toni' in *French Postcards*.

²⁰ http://www.lesarchivesduspectacle.net/index.php?IDX_Spectacle=27769 (Valérie is uncredited).

²¹ http://www.lesarchivesduspectacle.net/index.php?IDX_Spectacle=23247 (uncredited).

²² http://www.lesarchivesduspectacle.net/index.php?IDX_Spectacle=23581. A filmed version of this play was shown on French TV (TF 1) on 08/18/1978, *Télé 7 Jours*, # 950, 08/12/1978, p. 80-81;

http://fr.wikipedia.org/wiki/La_Nuova_Colonia#Cr.C3.A9ation_fran.C3.A7aise.

²³ Wikipedia, http://fr.wikipedia.org/wiki/Pierre_Pradinas; <http://repertoire.chartreuse.org/piece5153.html>. Valérie's classmates, Catherine Frot and Jean-Pierre Darroussin were also in the cast.

²⁴ "Base de données de films français", http://php88.free.fr/bdff/image_film.php?ID=7542. She plays 'Doris', the main character's girlfriend. The noted Polish actress Anna Prucnal was cast as her stepmother.

²⁵ IMDb, <http://www.imdb.com/title/tt0070818/>; review by Janet Maslin, *New York Times*, 01/30/1981,

<http://movies.nytimes.com/movie/review?res=9900EFDE153BF933A05752C0A967948260>.

²⁶ IMDb, <http://www.imdb.com/title/tt0254623/> (Valérie is uncredited); "EncycloCiné",

<http://www.encycloCine.com/index.html?menu=5213&film=20373> (as Valérie Quenessen, a not uncommon misspelling).

²⁷ IMDb, <http://www.imdb.com/title/tt0077915/>.

²⁸ "Qu'est-ce qu'il reste ? Une envie de rendre hommage à des visages pleins de grâce, couchés sur la pellicule: Romy Schneider, Léa Massari, Irène Tunc, Catherine Deneuve, Valérie Quenessen, Isabelle Ho, Camille de Casabianca, Catherine Mouchet, Annick Concha". "What does remain? A desire to pay homage to faces full of grace, put down on film etc." (introduction to the release on DVD of a series of his films, 2011).

²⁹ Personal communication to Neil Cannon (see note 1).

³⁰ "I have the recollection of someone playful and very likeable, full of that life that she was bereft of; and (possessing) a

In a 2008 interview with Christopher Kuli³¹, Willard Huyck and Gloria Katz comment on the making of *French Postcards* and its actors, remembering the young Valérie Quennessen, then aged twenty:

CK: "I think the most charming actor in the whole film is Valérie Quennessen as Toni. I just fell in love with her the moment I set eyes on her..."

WH: "When we saw her, she had no experience, and Miles (Chapin) really helped her behind-the-scenes and pulled her through the film³². She had no concept on matching or continuity. My friend (John) Milius later used her in *Conan the Barbarian*, and he really fell in love with her too. She was very lovely..."

GK: "...She was kind of a wild child, but she had really settled down and married this really nice guy. Then, right after she had a baby, she got killed in a motorcycle accident (*sic*)".

CK: "In the film, she projected this kind of rebellious nature, yet also having a lot of charm under the surface..."

WH: "Yes, she was very lovely".

One of Gloria's first concerns was to glamourize the central character of 'Toni'. To achieve that, one needed to transform an attractive, but unsophisticated young girl into the gorgeous, quintessential 'Parisienne' the part required. This was mostly the work of Catherine Leterrier³³, the costume designer, taking Valérie around to shop for clothes for the movie, and to the hair dresser to give her an elegant, fashionable haircut. The results were simply extraordinary. Valérie literally sizzles with grace and femininity, with just a zest of arrogance in the beginning, soon to disappear as her love story with Chapin's 'Joel' develops. Valérie's performance and personality were favorably judged by the critics. Janet Maslin of the *New York Times* called her an "irresistible French gamine³⁴", while David Denby, who dismissed the movie as an "amateurish comedy", nevertheless in his review for the *New York Magazine*³⁵ spoke admiringly of "Valérie Quennessen, a splendid girl with intelligent eyes and chic, close-cropped hair". Frank Rich, film critic for *Time Magazine*, even compared her to the famous Jeanne Moreau, no small compliment for such a young performer³⁶:

"Joel's romance with a snippy French girl (Valérie Quennessen) is a hotbed of clichés; it moves us only because Chapin's likable innocence contrasts so well with Quennessen's robust, Moreau-like sexuality".

Many agreed that this budding newcomer was on the verge of becoming a star³⁷:

"But the discovery of the movie is young Valerie Quennessen, a witty, disarmingly lovely French actress who plays Chapin's amie. (Valerie who speaks slightly accented English because her mother grew up in Brooklyn during the Occupation, could have a spectacular career ahead)".

natural talent" (personal communication to X. Lorient).

³¹

<http://web.archive.org/web/20091214220545/http://www.cinemaverdict.com/2008/07/01/interview-willard-huyck-and-gloria-katz/>

³² Miles Chapin helped her in more than a way. He related to the writers that, during the scene where 'Toni' and 'Joel' are in bed together, both completely naked under their sheet, freezing, he did his best to cheer Valérie, chatting all the time and trying to make her laugh.

³³ Catherine Leterrier (b. 1942) has a highly distinguished career as a costume designer, being nominated to an Academy award in 2010 and winning three 'César' in 2000, 2004 and 2010.

³⁴ *The New York Times Film Reviews, 1979-1980*, p. 117,

http://books.google.fr/books?id=raULAQAAMAAJ&q=%22irresistible+french+gamine%22&dq=%22irresistible+french+gamine%22&hl=fr&ei=ejA8TijQJ5Ck-gaBnoWUAg&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCoQ6AEwAA.

³⁵ *New York Magazine*, 11/05/1979,

http://books.google.fr/books?id=jeECAAAMBAJ&pg=PA86&dq=%22val%C3%A9rie+quennessen%22&hl=fr&ei=vMkpTvehFYu8-Qa2nuHIBg&sa=X&oi=book_result&ct=result&resnum=4&ved=0CDgQ6AEwAzgK#v=onepage&q&f=false.

³⁶ *Time Magazine*, vol. 114, # 19, 11/05/1979, p. 98.

³⁷ "Picks and Pan Reviews", <http://www.people.com/people/article/0,,20074916,00.html>.

To which the Italian weekly *Epoca* echoed:

« UN SOLO FILM ED È GIÀ FAMOSA. Dagli Stati Uniti assicurano che è una ragazza da tener d'occhio: fa l'attrice, si chiama Valerie Quenessen, ha preso parte a un solo film, "American-French Postcard" (*sic*), ed è bastato a renderla famosa³⁸.

During her time at the Conservatoire Valérie formed a new wave rock band, 'Look d'Enfer' (A Glance from Hades); she wrote songs for the group and worked as the lead singer³⁹. She became a source of inspiration for some of her schoolmates among whom was Saskia Cohen-Tanugi, her junior by two years, who had a column on rock music in the daily *Libération*, and is now a successful theater actor, writer and director in Israel⁴⁰.

In June 1979 Valérie graduated from the Conservatoire. The following year, she got a small part in Claude Lelouch's overlong saga *Les uns et les autres*, aka *Bolero* in the U. S. (1980, released 1981), playing Francis Huster's girlfriend⁴¹, then as a 'guest star' in the TV mini-series *Pause-Café*, starring Véronique Jannot, which was a huge hit in France in 1981⁴². In that same year she appeared briefly in another mini-series, *Silas*, shot in Bavaria for the German ZDF to be released for Christmas⁴³. She had agreed to star in a movie entitled *La Java*, which would be directed by Claude Miller in the autumn (of 1980)⁹. For some reason, it was never shot. Then, to capitalize on the success of *French Postcards*, Valérie travelled to the United States. John Milius, who had met her during the filming of that movie, cast her as 'Princess Yasimina' in *Conan the Barbarian* (1981, released in May 1982).

"I saw her in a movie that Willard Huyck made and I liked her..." Milius said. "She had a very interesting quality, and she's very sensual and sexy but rebellious and lost at the same time. She seemed perfect for that⁴⁴".

Valérie, who possibly might have got better roles⁴⁵, found this one interesting⁴⁶:

"On one level, I realize the basic appeal of my character is her body"... "But the totality of the *Conan* film is really much more than that. When I read the script, I thought it was just a matter of sword fighting. But when I read the books, I found they were filled with sorcery, and I liked that very much. I've always loved fairy tales, and I've always believed that just around the corner, magic truly does exist, human magic".

³⁸ *Epoca* (Milano), # 1528, 01/19/1980, p. 23: "**One film and she's famous already.** From the United States we are assured she is a girl to keep an eye on; she's an actress, her name is Valérie Quenessen, she took part in only one film, "American-French Postcard" and it was enough to make her famous".

³⁹ See notes 1 and 10 above. Valérie sings in some of her movies, notably in *Nuova colonia*, where she sings a duet in Italian with the late Belgian actor Raoul de Manéz. She has a very soft and sweet voice.

⁴⁰ Wikipedia, http://fr.wikipedia.org/wiki/Saskia_Cohen-Tanugi; Armelle Hélot, "Le grand théâtre du monde", <http://blog.lefigaro.fr/theatre/2009/12/saskia-cohen-tanugi-toujours-a.html>

⁴¹ IMDb, <http://www.imdb.com/title/tt0083260/>

⁴² "AnnuSéries", <http://www.a-suivre.org/annuseries/encyclopedie/series.php?series=2555>. Valérie appears in episodes 3 & 4, playing a secretary (credited as Valérie Quenessen).

⁴³ "Serien", <http://215072.homepagemodules.de/t516490f11776728-Silas-D.html>. Valérie is cast in the 6th and last episode, as 'Melinda', a washerwoman (as Valérie Quenessen).

⁴⁴ Joint commentary by John Milius and Arnold Schwarzenegger on the DVD/Blu Ray edition (July 2011). Milius uses quite similar terms in "Conan Unchained", making of the film (2000): "She came in and read. She read very well as the princess, a very troubled soul, she exuded with sensuality and innocence".

⁴⁵ It would seem that Valérie was at some time considered to play the lead in the RKO remake of *Cat People* by Paul Schrader (released April 1982), a part which was eventually held by the beautiful German actress Nastassja Kinski (Paul M. Sammon, "Conan the Barbarian. Filming Robert E. Howard's Sword & Sorcery Epic", *Cinefantastique*, 12, 2-3, April 1982, p. 47).

⁴⁶ DVD/Blu Ray edition of *Conan* (presumably from the press kit of the movie).

The movie was shot in Spain in the first months of 1981, mostly near Madrid and in Almería⁴⁷. Both strong-willed, Valérie and Milius had some differences during the shooting, according to Arnold Schwarzenegger⁴⁸:

“What he (Milius) didn’t like was for you to come to work with set ideas. If you got intellectual about acting he would freak out. I saw him do that with the French actress (Valérie Quennessen), who would say, ‘Well, I see the character as a bit more insecure.’ He would scream, ‘Don’t think! Just do!’”

Notwithstanding, the director liked her very much, and spoke appreciatively of her performance, in which he saw a mixture of innocence and sensuality. However, her role was not a major one, and some of her scenes were eventually cut out⁴⁹. Nevertheless, what she did was enough to inspire this comment to Patrick Poivre d’Arvor, a famous TV anchor and film critic for the French magazine *L’Économie*:

“Le scénariste John Milius, cette fois derrière la caméra, en profite pour nous asséner de longs plans, lourds comme la massue de Conan. Le film pourrait facilement se débarrasser d’une bonne demi-heure. D’une distribution assez terne, retenons, sans trop de chauvinisme, la jeune Française Valérie Quennessen⁵⁰.”

More fairly, an Italian blogger, Germano M., aka ‘Elgraeco’, expresses his enticement for the two female leads:

“Sandahl Bergman (Valeria), l’unica, vera valchiria che avesse (e che il mondo abbia) mai visto” and “la stupenda Valérie Quennessen, la principessa, figlia di Re Osric, ornata di serpenti vivi”⁵¹.

But Valérie is best known for her role as the captivating ‘Lina’, a French archaeologist in the movie *Summer Lovers*. She was twenty-three. Her co-stars were two young American actors, then largely unknown, Daryl Hannah (aged twenty) and Peter Gallagher (twenty-five). But it appears that Valérie was not the actress that Randal Kleiser, the director, and Mike Moder, the producer, first had in mind⁵²:

“Kleiser and Moder had met with an Italian actress they liked for the third part of the triangle when they were in Europe, but she subsequently reneged because she didn’t like the script’s extensive nudity. It was now July (1981); Kleiser and Moder, working fast, made a deal with an agent they knew in Los Angeles. The agent offered two European actresses as contenders for the part... After both actresses were flown in from France and Italy and the French one, Valérie Quennessen, was chosen, Moder ended up paying her roughly the same as he was paying the other two actors – despite the fact that Quennessen had very minor American credits”. (For comparison, Daryl Hannah’s salary is said to have been between 75,000 and 100,000 US dollars. Kleiser’s was

⁴⁷ ‘Octopusmagnificens’, a Spanish fan and blogger:

<http://octopusmagnificens.blogspot.com/2006/04/la-mejor-pelcula-de-arnold-se-rod-en.html>;
<http://octopusmagnificens.blogspot.com/2009/10/el-arbol-del-infortunio-y-el-valhalla.html>.

⁴⁸ Arnold Schwarzenegger, interview with Kirk Honeycutt, “Milius the Barbarian”, *American film*, vol. 7, May 1982, p. 36.

⁴⁹ “The Conan completist”, <http://conancompletist.com/EN/princ01.htm> (Conan approaches the ‘spitfire’ princess as she is chained to a megalith before the ‘battle of the mounds’ scene. She is defiant as he speaks to her and he grabs her by her chin, telling her she will be returned to her father). The 2011 edition contains additional restored material, including some of Valérie’s work, <http://movie-censorship.com/report.php?ID=121>.

⁵⁰ “Du muscle et du sang”, *L’Économie*, #1518, 04/13/1982, p. 7: “Screenwriter John Milius, this time behind the camera, avails himself of the opportunity to deal us lengthy shots, as heavy as Conan’s club. The movie could easily get rid of a plain half-hour. From a rather nondescript cast, let’s select, without too much chauvinism, the young Frenchwoman Valérie Quennessen”.

⁵¹ “Book and Negative Blog”, 07/23/2010: “Sandahl Bergman (Valeria), the only true valkyrie that I (and the world) have ever seen” and “the stunning Valérie Quennessen, the princess, King Osric’s daughter, adorned with living snakes”, <http://bookandnegative.altervista.org/blog/cinema/conan-il-barbaro-1982/>.

⁵² Stan Berkowitz & David Lees, “What Price Romance”, *Esquire*, 98, July 1982, pp. 107-111 (reproduced in Robert Atwan & al., *American Mass Media. Industries and Issues*, 3rd ed., 1986, pp. 308-314, esp. p. 310).

close to one million!).

Though we may assume that Valérie appreciated this opportunity to appear once again in a Hollywood production, she expressed some concern at the perspective of suddenly leaving her current activities. (Besides her acting assignments, she was also involved at the time with classes in technique, photography, dancing and acrobatics.) She declared during a press junket in New York for the film, which was quoted in a *Globe and Mail* article at the time⁵³:

“When they called me for the movie, I had to stop all what I'm doing. These Americans, they expect you to drop everything for the movies”. But Miss Quennessen did drop everything and made her third American movie, the first being *French Postcards* and the second, *Conan the Barbarian*. During the filming of *Conan*, Arnold Swartzenegger taught her bodybuilding; while working on *Summer Lovers*, as an archeologist, she made an important find in an actual dig. “

The filming of *Summer Lovers*, on the Greek islands of Santorini, Mykonos, Delos and Crete, began in September 1981⁵⁴. The script included many scenes of the three leads in various stages of nudity. Randal Kleiser⁵⁵:

“The shoot was like a vacation, but with the normal stress of making a movie. At first, the actors seemed awkward with the nudity, but after being around the hundreds of nude beach goers, they loosened up. Valérie Quennessen was very free, and her presence also helped Daryl and Peter get into the mood”.

According to the movie press kit:

“The production secured an unprecedented permission to film at an actual dig⁵⁶ – Akrotiri, the presumed ‘lost city of Atlantis’. Instructed by a real archaeologist, Valérie set to work before the cameras in an area of the site selected for light and production values. She had hardly started when, much to the joy of everyone, she uncovered several pieces of 3500-year-old pottery. They were turned in and added to the scientific collection”.

However, the details of this story are too good to be true; if she really discovered anything, it will have been planted there for her to find (courtesy of the Greek archaeologists in charge of the site).⁵⁷

After the filming was over, in mid-October 1981, Valérie appeared in the short *We Cannes*, made for TV during the 1982 Cannes festival, directed by François Manceaux⁵⁸, who had had a bit part as an archaeologist in *Summer Lovers*; then she flew once more to Los Angeles for the purpose of post-production.⁵⁹ It was probably on this occasion that she gave an interview to the press, which was

⁵³ Lawrence O'Toole, “NY Clips”, *Globe & Mail*, 07/30/1982, p. E1.

⁵⁴ More detailed accounts of the film shooting, including several amusing anecdotes, will be found in the press kit, <http://summer-lovers.net/production.html>, and in the *Esquire* paper (see note 52 above).

⁵⁵ “Fulle Circle Magazine”, <http://fullecirclestuff.blogspot.com/2010/01/conversation-with-randal-kleiser.html#/2010/01/conversation-with-randal-kleiser.html>.

⁵⁶ Presumably thanks to Harry Stein, on-location production assistant, who spoke fluent Greek: Gerry Kroll, *The Advocate*, 02/06/1996, p. 50, http://books.google.com.au/books?id=yWMEAAAAMBAJ&pg=PA47&dq=Kleiser+The+Advocate&hl=en&ei=w9wGTt3EGOSNmQWancSMAQ&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCsQ6AEwAA#v=onepage&q=Kleiser%20The%20Advocate&f=false.

⁵⁷ On the Akrotiri excavations, then led by Prof. Christos Doumas, “Santonet.gr”, <http://www.santonet.gr/archaeology/akrotiri.htm>; <http://www.santonet.gr/santorinivolcano/christosdoumas.htm>.

⁵⁸ Extracts of this short were aired on TV (A2) on 05/04/1983 (*Télérama*, # 1737, p. 97). Valérie plays ‘Janine’, a young provincial girl, who together with her friend (Camille de Casabianca, director, Alain Cavalier’s daughter) goes to the Cannes festival to try and sell a screenscript they have written; they attend a press conference by Costa Gavras, interview Wim Wenders... but eventually achieve nothing. See below note 74.

⁵⁹ S. Berkowitz, D. Lees (note 52, above): “Their (the actors’) contracts stipulated three free days of looping, so the only expenses were to fly Valérie Quennessen to Los Angeles from Paris and house her, and to bring Peter Gallagher in from New York and house him.” In fact Valérie had her quarters at Kleiser’s residence (communication from Miles Chapin).

reproduced in the *St. Petersburg Times*⁶⁰. Vernon Scott, longtime Hollywood correspondent for United Press International, reported:

“Valérie Quennessen, a down-to-earth young woman in her 20s has starred in only three movies, *French Postcards*, *Conan*, which is currently in the theaters, and *Summer Lovers*, recently completed. Valérie is a far cry from the cuddly sex kitten image of French females fostered by scores of Hollywood movies. The only thing Valérie has in common with Simone Simon, Brigitte Bardot, Catherine Deneuve and Leslie Caron is a delectable French accent and an enchanting femininity difficult to translate to paper.”

“Valérie is elusively insouciant. She’s shy one moment, flirty the next, self-assertive a moment later, then by turns overcome by ennui and animation. Before *French Postcards* a couple of years ago, she was an obscure actress who had appeared in a half-dozen small roles in as many French pictures and several stage plays. She shrugs indifferently when asked why she apparently is star material in the United States – although she spent fewer than three months in this country – and an unknown in her native France”...

“I was surprised when I was cast in *Postcards*.” Valérie said in an erotic accent. “It wasn’t my intention to become a movie star. I was content to appear in small film roles in France to take my time and build my career slowly and carefully. But these American films have been exciting”...

Then more precisely on *Summer Lovers*:

“We spoke English in the film... which is not difficult for me. I studied English in school and in Spain. I can think in English as well as French, although I think differently in each language. Every French word has a history for me. Each has many inflections and nuances which I must consider before I use it. English is new. I don’t worry about the nuances. I go directly to the idea. I try to communicate with the camera without wasting time on the meaning of the words themselves.”

And, being asked about her curious position, a French actress mostly active in American films, she was quoted answering:

“It’s just the course my career has taken”, she said. “I have been hearing English in movie theaters and pop music all my life... Someday I would like to star in French movies – when I am ready for it and when the industry gets back to what it was⁶¹. Meanwhile, I am content to continue my acting studies and to appear on stage in Paris and, *certainement*, to work in American films where I find it easier to say ‘I love you’ than ‘*Je t’aime*.’”

Summer Lovers was released in July 1982 and despite the negative reviews of most critics⁶² (and the subsequent disavowal of its two American stars⁶³) it was a box-office success and has since become a cult movie in the English speaking world, though it was apparently never released in France itself⁶⁴. On the whole, while certainly not a great film, due to the weakness of the plot⁶⁵ and the mediocrity of

⁶⁰ Vernon Scott, “French actress isn’t stereotypical”, *St Petersburg Times*, 05/22/1982, p. 7B.

⁶¹ Valérie had obviously a poor opinion of many French productions of that time.

⁶² For a florilege of reviews, <http://summer-lovers.net/reviews.html>. Not all of them were derogatory: the famous Roger Ebert was rather indulgent in his paper for the *Chicago Sun Times*, <http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/19790301/REVIEWS/901010312/1023>, but some were truly awful, even denigrating, the Italian site “Mymovies.it” going so far as to speak of “una pornografia dell’imbecillità, cui appartiene questo film”, <http://www.mymovies.it/dizionario/recensione.asp?id=24394>; even so, Valérie was rarely if ever the target of such vicious attacks.

⁶³ Daryl Hannah is reported to have slammed it (rather ungratefully since it was her first leading role) as a ‘stupid little movie’, <http://www.avmaniacs.com/forums/showthread.php?t=47328&page=1>. For Gallagher’s views: Will Harris, “The A.V. Club”, <http://www.avclub.com/articles/peter-gallagher.57490/>.

⁶⁴ It’s not referenced in the Internet site “Encyclociné” (<http://www.encyclocine.com/index.html>), where they boast to have listed more than 41,000 movies distributed in France. Though the movie was briefly mentioned in the weekly *Ciné-Revue*, 05/20/1982, p. 30-31, it remained virtually unknown in France till its release on DVD in 2003. Even then, it was overlooked by the major reference works, such as Jean Tulard’s *Guide des films*, Paris, 1990, new ed. 2005.

⁶⁵ Some even say its ‘dishonesty’ (Scott Ashlin, aka ‘El Santo’, “1000 Misspent Hours”, <http://www.1000misspenthours.com/reviews/reviewsn-z/summerlovers.htm>). Kleiser wanted the movie to have a ‘happy ending’. So he carefully avoided asking that question: “What will happen to the trio when, three weeks later, the Americans

the script, *Summer Lovers* has an undeniable appeal which owes much to the juvenile beauty and charm of its two female leads⁶⁶ and especially to Valérie's personal charisma. She really is "the life of the movie". Janet Maslin, who wrote a mildly ironical review for her *New York Times* chronicle, readily acknowledges it⁶⁷:

"Miss Quennessen, looking pert and clever, is a lot more intriguing than her co-stars, but the script does not show her off to any advantage. When Cathy comes to visit and remarks, 'You have a lot of books on archeology', poor Lina must snap back, 'I'm an archaeologist'."

Ordinary moviegoers and Internet bloggers, having fewer inhibitions than professional critics to express their opinions, are often very explicit. 'Ned Merrill' wrote in his "Obscure One-Sheet" blog (March 2008)⁶⁸:

"As for Quennessen, she probably comes off the best of the three in terms of performance, in large part, because her character is exotic and has the most mystery about her, but I think she is even more beguiling in the earlier *French Postcards*".

Under the title 'I fell in love with Valérie Quennessen', the Canadian Jason Norris, from Duncan, BC, perfectly conveyed the emotions that so many have felt (08/17/1999)⁶⁹:

"This is a great movie for those willing to throw caution to the wind and go for a ride. At first I was into it for the funky love-triangle. I wanted to see how it would turn out. As it progressed, I found that I was paying less attention to the sexual aspects of the film and ended up lost in the eyes of Valérie Quennessen. Without a doubt she has the most beautiful soul I've ever seen in a woman's eyes. The instant it ended I came to IMDb to see what else she's done. Then I learned the worst. Valérie died 10 years ago. I genuinely feel a loss in my heart. I must be crazy. I must be in love".

Valérie herself, doing the publicity whirl for the movie in New York, expressed mixed feelings in an interview with Lawrence O'Toole⁵³:

"Although she is the focal point of a ménage à trois in *Summer Lovers*, French actress Valérie Quennessen says she doesn't like crowds... She sat poised, smoking Indian cigarets which, like Gitanes, are foul but chic... She still finds it difficult to accommodate the American style of being an actress. "In France, we never get involved in the actor myth," she says. "We try to get close to the actors we work with. You can't get this close to American actors"⁷⁰. They get so wrapped up in what they do that they ask themselves afterwards, 'Who am I?'. It is not easy to be in the movies. Miss Quennessen looks soulfully at her toenails. Like her sea-colored eyes, they are exquisite".

At the same time or possibly a little later, in a declaration, partially reproduced in *Films in Review* by critic, Kenneth M. Chanko, she compared her American experiences and the different directorial styles

will have to get home?"

⁶⁶ Valérie and Daryl, both breathtakingly gorgeous, are often associated in the comments, see e.g. the unexpected mention in Roy Blount Jr's memoir *Be Sweet : a Conditional Love Story*: "I have had an affinity for the celluloid Daryl Hannah (and that little tan-all-over French girl, Valérie Quennessen, whatever happened to her?) since the 'sweet-young-threesome-on-a-Greek-isle' scene in *Summer Lovers*... I've never mentioned it to anyone until now" (A. A. Knopf, 1998, ch. 3; paperback ed., 1999, p. 26). There is even a snippet comparing the outfits they wear in the movie: "Cathy (Daryl Hannah) style was effortlessly vacation romantic. All of her wardrobe was Cali girl meets mid-western meets Greek vacation. I loved it. It also screamed a little bit of Brooklyn for me (today's Brooklyn). Lina's (Valérie Quennessen) style was also very cute. I especially enjoyed her work wear" (<http://classicmoviefashion.tumblr.com/>).

⁶⁷ *New York Times*, 08/20/1982, <http://movies.nytimes.com/movie/review?res=9802E3DB103BF933A1575BC0A964948260>.

⁶⁸ <http://knifeinthehead.blogspot.com/2008/03/guilty-pleasures-summer-lovers.html>.

⁶⁹ <http://www.imdb.com/title/tt0084737/reviews>

⁷⁰ She got close at least to one of her American co-stars, Cassandra Gava (the 'Witch' in *Conan*), who much later declared in an interview with Randy Jennings: "Were you close with any of the girls from *Conan*?" — *Cassandra Gava*: "I knew the princess, Valerie Quennessen, pretty well. We were going to both star in something called *Summer Lovers*. It was about a group of young people running around someplace. Daryl Hannah was in it. I was going to be one of the group. It was just a gang, you know like *The Breakfast Club*" (<http://www.thearnoldfans.com/news/1592.htm>). This statement is a bit enigmatic, as Cassandra is not listed in the *Summer Lovers* cast.

of Milius and Kleiser⁷¹:

“Milius wanted the actors to obey his orders. He’s like a Japanese general. He never could be a general in the Army because he’s got asthma. He told me he always dreamed of being a soldier so he could kill the Communists⁷². So he directs as though he was a general. Randal (Kleiser) leaves a lot of things up to you – he’s completely opposed to Milius. With Randal you have a choice in how to play it. It’s much scarier in a way, because you have more responsibility. It was funny to work on these two films in the same year with directors who have such different attitudes...”

She goes on evoking the dangers of movie acting, no doubt having in mind the recent suicide of French actor Patrick Dewaere, and perhaps that too of Dutch actor Hans van Tongeren⁷³, who had a part in *Summer Lovers*:

“There’s a dangerous quality to movie acting. People keep wanting you to be better and better. But everyone has limits. You reach a point where you’ve been the best you can be. It’s amazing, really, how many people in this business commit suicide, for whatever reason. I’m very conscious of that danger right now. I’m just at the beginning of my professional life, and I have to grow up very fast now.”

And so, after *Summer Lovers* Valérie “grew up”, or to quote Gloria Katz, “settled down”, leaving the movie industry to devote time to her family life. She and François Manceaux, with whom she had opened a production office⁷⁴, had two children, Antoine, born 1982, two days before her twenty-fifth birthday, and Elsa-Louise, born 1985. She allegedly declined to star in *Half Moon Street* (released August 1986), the part going instead to Sigourney Weaver. A senior executive for RKO Pictures, David Bowman, tells this story⁷⁵:

“The CEO of RKO had seen Ms. Quennessen in *French Postcards*, *Conan* and *Summer Lovers* and was as impressed with her as all the rest of us. Maybe it really was her eyes. We were casting a film called *Half Moon Street* and thought Ms. Quennessen might be just perfect for the role eventually played by Sigourney Weaver. The President of RKO sent her agent a letter asking if we might discuss if she would be interested and whether we might be able to send her a script (which we were ready to translate into French). He didn’t respond. We sent him a second letter... detailing exactly what might be involved, in terms of time and travel (the film was shot in London, so it wouldn’t be quite the same as flying to Los Angeles). We called and left messages. He never called back. We gave up and eventually we cast Sigourney Weaver. The film was not a great success. I keep thinking that it could have been, with Ms. Quennessen in the lead. Would that have changed anything else in her life? We’ll never know”.

During those years when she was raising her children in the nice place where she lived, in the Latin Quarter, near the Luxembourg Garden in Paris, her professional activity was much reduced. She had told Miles Chapin she wanted to direct a movie, which she never did. In 1984, she made two short films, one by Mathias Ledoux, *Quartier sud*, and another by Jean-Paul Salomé, *La petite commission*⁷⁶

⁷¹ *Films in Review*, 33, October 1982, pp. 483-484.

⁷² Which he did by proxy in his movie *Red Dawn* (1984), starring the late Patrick Swayze and Charlie Sheen, IMDb, <http://www.imdb.com/title/tt0087985/>.

⁷³ Patrick Dewaere, then a major star in France, shot himself on 07/16/1982, aged thirty-five, for no known reason; Hans van Tongeren took his life on 08/25/1982, aged twenty-seven. Both actors had previously played a character who commits suicide.

⁷⁴ *Summer Lovers* press kit, reproduced in Andy Shephard’s “*Summer Lovers* Yahoo Forum”, <http://summer-lovers.net/bios.html>. This office, ‘Panda Movies Associés’, produced the short *We Cannes*. On François Manceaux, a very active and successful director and producer, <http://www.imdb.com/name/nm0541351/> and his own blog, <http://francoismanceaux.blogspot.com/>.

⁷⁵ IMDb, <http://www.imdb.com/name/nm0703211/board/nest/124453999> (under the alias ‘Ramjet’, 12/04/2008). For his views on that film’s failure, <http://www.imdb.com/title/tt0091164/usercomments> (12/04/2008).

⁷⁶ “Cinéfiches”,

http://www.cinefiches.com/film.php?id_film=15902&titre=LA+PETITE+COMMISSION&titre2=. In this short film (9’), she plays ‘Sister Clarisse’, a nun. *Quartier sud* was released on TV (FR3) on 06/23/1984 (*Télérama*, # 1797, p. 55). Both films have been overlooked by IMDb; they are preserved in the ‘Audiovisuel’ department of the Bibliothèque nationale de France (BnF), Paris.

. In that same year she also appeared in William Klein's documentary *Mode in France*⁷⁷. Elsa Manceaux relates⁷⁸:

"What she did mostly back in Paris was voice work for radio and commercials. She did a pretty good career in the US but that... caused her to disappear for too long from the French cinema world, and when she came back, it was actually hard for her to get into it immediately... She wanted to come back to the stage, where everything is more intuitive and lively than cinema".

One of those commercials was a song she recorded in 1985 with Patrick Beauvarlet to promote a trade center called 'l'Île Beaulieu', situated in the city of Nantes⁷⁹. In 1988 she got a small part in the TV movie *Haute tension – Eaux troubles*⁸⁰, starring Claude Brasseur, son of the illustrious actor Pierre Brasseur, with whom she shares a short scene. That was to be her last public appearance.

On Sunday afternoon, 19 March 1989, Valérie Quennessen lost her life as a result of a car accident on the Autoroute de Normandie, near Saint-Ouen-des-Champs, not far from Pont-Audemer (Eure)**Elsa Manceaux**⁸¹. She was 31 years, 3 months and 16 days old. She rests in the Cimetière du Montparnasse, in Paris, in the Matalon family grave⁸². It appears that there was no published obituary.

Epilogue

Valérie Quennessen was exceptional. She was bright, highly motivated, multi-talented and beautiful, with a most beguiling smile, stunning 'perse', greenish blue eyes, disarmingly cute freckles and the lithe body of a dancer. She had an engaging personality, being full of life, very friendly, playful and a bit mischievous at times, a magnetic combination that totally captivated all who met her or viewed her films. But none of that went to her head. She was a well-grounded, unassuming, street wise individual who was nobody's fool. A very good actress, she could have had a promising career in the US that might very well have led to stardom, but all the credit she got from her three American movies, which are now cult material, was not enough to advance her career in France, as she preferred a more normal life in her native Paris with her family, her true love being the theater, not motion pictures. Unfortunately, we will never know to what heights Valérie could have risen - or maybe we do... She is deeply and bitterly missed by her family, friends and fans who will always think of her as "an angel who visited us for a while".

⁷⁷ IMDb, <http://www.imdb.com/title/tt0217656/> (uncredited). Valérie plays a 'femme flic' (female cop).

⁷⁸ 'Topix' Forum, <http://www.topix.com/forum/fr/paris/TAOO0BMPBK6MET4BC/p2> (post # 41, 10/05/2009).

⁷⁹ "Bide-et-Musique", <http://www.bide-et-musique.com/song/5003.html>.

⁸⁰ IMDb, <http://www.imdb.com/title/tt0097484/>; "Base de données de films français", http://php88.free.fr/bdff/image_film.php?ID=3538. Valérie plays 'Judith'.

⁸¹ LGdC (note 2 above); see also X. Lorient & R. B. Pinkerton, "CinéArtistes", <http://www.cineartistes.com/fiche-Val%E9rie+Quennessen.html?PHPSESSID=7294bab53a9b86ef901d868699d8f983>.

⁸² "Find-A-Grave", <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=18507270>.

Valérie's Filmography

Title	Director	Release Date	Character Name	Availability
<i>Le petit Marcel</i>	Jacques Fansten	04/14/1976	n/a (a receptionist)	DVD zone 2 – 2012 – French
<i>Le plein de super (aka Fill 'Er Up With Super)</i>	Alain Cavalier	04/07/1976	Marie	DVD zone 2 – 2011 – French
<i>Nuova colonia</i> (theater play adapted for TV)	Anne Delbée (play) Patrick Bureau (TV)	08/18/1978	Mita	INAthèque, BnF, Paris – French, some Italian
<i>La tortue sur le dos (aka Like a Turtle On Its Back)</i>	Luc Béraud	09/27/1978	n/a (Nietzsche student)	DVD zone 2 – 2004 – French
<i>Brigade des mineurs</i> (TV series) – Episode: <i>Tête de rivière</i>	Guy Lessertisseur	11/25/1978	Doris	INAthèque on line shop (http://boutique.ina.fr/) – French
<i>On efface tout (aka We Forget Everything!)</i>	Pascal Vidal	01/03/1979	n/a	VHS – 1981 – French (n/a, out of stock)
<i>Martin et Léa</i>	Alain Cavalier	01/31/1979	Cléo	DVD zone 2 – 2011 – French
<i>French Postcards</i>	Willard Huyck	10/19/1979 (USA); 08/20/1980 (France)	Toni	DVD zone 1 – 2008 – English, some French
<i>Pause-Café</i> (TV mini-series) – Episodes 3-4	Serge Leroy	02/12/1981 (Episode 1)	n/a (a secretary)	DVD zone 2 – 2007 – French
<i>Les uns et les autres (aka Bolero)</i>	Claude Lelouch	05/27/1981 (France); 06/16/1982 (USA)	n/a (Francis Huster's girlfriend)	DVD zones 2 & 1 – 2000, 2003 – French/English
<i>Silas</i> (TV mini-series, ZDF) – Episode 6	Sigi Rothmund	12/25/1981 (Episode 1)	Melinda, a washerwoman	DVD zone 2 – 2010 – German
<i>Conan the Barbarian</i>	John Milius	03/15/1982 (Spain); 04/07/1982 (France); 05/14/1982 (USA)	Princess Yasimina	DVD zones 1 & 2 – 2000 – English; Blu-Ray zones 1 & 2 – 2011 – English
<i>Summer Lovers</i>	Randal Kleiser	07/16/1982	Lina	DVD zones 1, 3, 4 – 2003, 2011 – English, some French & Greek
<i>We Cannes</i> (short – TV)	François Manceaux	05/04/1983	Janine	INAthèque, BnF, Paris – French & English
<i>Quartier sud</i> (short – TV)	Mathias Ledoux	06/23/1984	Rebecca	INAthèque, BnF, Paris – French
<i>La petite commission</i> (short)	Jean-Paul Salomé	08/14/1985	Sister Clarisse	Archives du Film, BnF, Paris – French
<i>Mode in France</i> (documentary – TV)	William Klein	10/30/1985	n/a (a model/female cop)	DVD zone 2, 2006 French (presently n/a)
<i>Haute tension</i> (TV series) – Episode: <i>Eaux troubles</i>	Alain Bonnot	09/24/1989	Judith	INAthèque, BnF, Paris – French

For a comprehensive 383 photo gallery see the Yahoo *Summer Lovers* forum:
<http://movies.groups.yahoo.com/group/summerlovers/messages>; Photo album section.

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