



**MY LITTLE LOVES (MES PETITES AMOUREUSES)**

*Director:* Jean Eustache  
*Production Company:* Elite Films  
*Producer:* Pierre Cottrell  
*Unit Manager:* Armand Barbault  
*Location Manager:* Louis Seuret  
*Production Administrator:* Cloë Eschalièr  
*Production Assistants:* Serge Dubor, Jacky Moyal, Pierre Roitfeld  
*Production Secretary:* Rebecca Taylor  
*Assistant Directors:* Luc Béraud, Bertrand van Effenterre, Alain Centonze, Denys Granier-Deferre  
*Trainee Assistant Director:* Boris Eustache  
*Script Supervisor:* Irina Lhomme  
*Screenplay:* Jean Eustache  
*Director of Photography:* Nestor Almendros  
*Assistant Cameras:* Jean-Claude Rivière, Dominique Le Rigoleur  
*Grips:* Johannes Brunet  
*Gaffer:* Jean-Claude Gasche  
*Stills Photography:* Pierre Zucca, Bernard Prim  
*Editors:* Françoise Belleville, Alberto Yacelini, Vincent Cottrell  
*Costumes:* Renée Renard  
*Titles:* Lax  
*Sound Recording:* Bernard Aubouy, Bernard Ortion  
*Boom Man:* Jean-Louis Ughetto  
*Sound Mixers:* Bernard Aubouy, Nara Kollery  
*Cast:*  
Martin Loeb (*Daniel*)  
Ingrid Caven (*mother*)  
Jacqueline Dufranne (*grandmother*)  
Dionys Mascolo (*José Ramos*)  
Henri Martinez (*Henri*)  
Pierre Edelman (*Louis*)  
Marie-Paule Fernandez (*Françoise*)  
Maurice Pialat (*Henri's friend*)  
Roger Rezzi  
Anne Stroka  
Louis Caut  
Alain Dumais  
Ernest Simo  
Sandra Sabine  
Fabienne Dorey  
Christian Lucet  
Hilaire Arasa  
Michel Almadouar  
Caroline Loeb  
Marie-Hélène Fassier  
Philippe Gyuriu  
Aissa Ihamouine  
Jean-Louis Damani  
Patrick Eustache  
Jean-Noël Picq  
Jean-Claude Gasche  
Felicia Ferguson  
Jean-Jacques Bihan  
Ghislaine Lakomy  
Brigitte Pangaud  
Michele Deboutet  
Claire Treille  
Jacques Romain  
Vincent Testanière  
Roger Rizzi  
Cirque Muller  
Syndra Kahn  
France 1975  
123 mins  
Digital 4K (restoration)

**LOVE, PAIN & CINEMA: THE FILMS OF JEAN EUSTACHE**

# My Little Loves (*Mes petites amoureuses*)

French artists seem peculiarly attracted to the mysteries of childhood and adolescence. In literature one thinks immediately of the luscious worlds conjured up by Proust and Alain-Fournier, in which characters are surrounded by a complex mesh of wistfully remembered sights, sounds and scents: in films, there is *Zéro de conduite*, *Les Jeux interdits*, *Les Mistons*, *Mouchette*. Now Jean Eustache contributes his considerable pennyworth in *Mes petites amoureuses*, a film which has long been in mental preparation. The mammoth, bracing *La Maman et la putain* reached the screen in advance purely because it could be made for much less money; following its success, the 2.5m francs needed to budget *Amoureuses* finally became a concrete reality.

At a superficial glance, the film could be taken for a sad, nostalgic idyll: the opening sound is of Charles Trenet singing 'Douce France', and Nestor Almendros' photography makes the song title seem perfectly apt. Village streets and neighbouring fields are dappled with sun and shadow; no rain cloud darkens the skies. The soundtrack is as full of open air as the images: crickets chirp, wind whistles through the trees. The story-line equally suggests a recognisable mood and pattern, with its young hero stumbling towards adulthood and sexual experience. Thirteen-year-old Daniel (Martin Loeb) moves from a happy village childhood (living with his grandmother) to a small town adolescence (living with his mother and her silent Spanish lover). His experiences with girls become bolder: from practical jokes (like firing a toy gun at their heads) he moves on to fondle them, kiss them, and eventually he lies down with a dark beauty in the long grass. At the end he returns to the country for a holiday; the girl he used to eye pushes his hands away from her breasts, and he joins his other friends romping innocently in the fields, feeling much older and wiser.

Under its beguilingly familiar surface, however, *Mes petites amoureuses* remains as stern and uncompromising as its predecessor. France, in fact, is anything but *douce*, and Eustache dwells on the boredom rather than the excitement of adolescence, the desperate wanderings from diversion to diversion. And the diversions happen mechanically, almost without emotion: suddenly, and inexplicably, Daniel punches a schoolmate in the stomach and receives a blank look in return. When he enacts a circus trick before his pals (lying down, like the strong man, on broken glass), his audience only manage to look faintly bewildered. Once Daniel leaves for the town, life becomes even more desultory and the boy's face assumes the set features of boredom. Deprived of schooling through insufficient funds, he idles away the hours 'helping out' in a cycle repair shop; outside work, he finds his pleasures visiting the cinemas (the town is blessed with four of them), strolling hopefully down an avenue traditionally set aside for pick-ups, lounging outside a café with fellow layabouts, swapping cigarette packets and stories of sexual exploits. The

## LOVE, PAIN & CINEMA: THE FILMS OF JEAN EUSTACHE

**The Virgin of Pessac (La Rosière de Pessac) +  
The Virgin of Pessac 79 (La Rosière de Pessac  
79)**

Sun 3 Sep 14:45; Tue 12 Sep 20:20

**The Pig (Le Cochon) + Job Offer (Offre d'emploi)  
+ Alix's Pictures (Les Photos d'Alix)**

Sun 3 Sep 18:30; Wed 20 Sep 20:50

**Robinson's Place (Du côté de Robinson) + Santa  
Claus Has Blue Eyes (Le Père Noël a les yeux  
bleus)**

Tue 5 Sep 20:40; Thu 14 Sep 18:00

**Numéro zéro**

Fri 8 Sep 17:55; Sat 23 Sep 11:30

**The Mother and the Whore (La Maman et la  
putain)**

Sun 10 Sep 14:15; Sat 23 Sep 14:10

**My Little Loves (Mes petites amoureuses)**

Mon 11 Sep 18:05; Mon 25 Sep 20:30

**A Dirty Story (Une Sale histoire) + Hieronymous  
Bosch's Garden of Delights (Le jardin des  
délices de Jérôme Bosch)**

Fri 15 Sep 18:20; Wed 27 Sep 20:40

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exploits themselves are passionless, interrupted affairs; for full-blooded  
romance we have to turn to the films Daniel sees, such as Albert Lewin's  
*Pandora and the Flying Dutchman*, where Ava Gardner disports herself in a  
series of dizzily bizarre images.

Eustache's directorial style emphasises the bleak daily round of his hero. The  
narrative proceeds through a succession of short scenes separated by quick  
black fades, pin-pointing confrontations and gestures with Bressonian force  
(though the style also attractively points up the humour inherent in much of the  
material – as with Daniel's circus trick). The elliptical approach serves a further  
purpose by focusing on the random comings and goings of the community;  
people unhurriedly walk by, meet and pass on – a kaleidoscope which conveys  
the atmosphere of Daniel's environment without any recourse to heavy local  
colouring. This slow-motion choreography of characters works most  
remarkably in the climactic scenes, when Daniel and a friend leave their  
comrades to pursue two village girls along a country road, only to be pursued  
in turn by the friends they left behind. With the minimum of dialogue, a battle of  
rival courtships ensues, riveting in its truthfulness and lack of rhetoric. Yet  
Eustache doesn't always maintain such a firm grip on events, his obvious  
identification with Daniel leading him to harp on the boy's listless manner a little  
too heavily at times, with the result that the audience sometimes experiences a  
twinge of listlessness itself. But on balance *Mes petites amoureuses* offers a  
distinctly cool, delicately nuanced study of a human being undergoing that  
strange process called 'growing up'.

Geoff Brown, *Sight and Sound*, Summer 1976

## BIG SCREEN CLASSICS

### Out of Sight

Fri 1 Sep 20:30; Thu 7 Sep 20:35; Fri 22 Sep 17:55

### Girlhood (Bande des filles)

Sat 2 Sep 16:00; Sun 17 Sep 18:30; Mon 2 Oct  
18:10

### Il bidone (The Swindle)

Sun 3 Sep 12:20; Thu 14 Sep 20:45; Sat 30 Sep  
15:40

### Hidden (Caché)

Mon 4 Sep 18:00; Thu 21 Sep 20:40; Wed 27 Sep  
17:50 (+ intro by Geoff Andrew, Programmer-at-  
Large)

### Notorious

Tue 5 Sep 14:30; Sat 23 Sep 11:45; Sun 1 Oct  
15:20; Tue 3 Oct 20:30

### The Wind Will Carry Us (Bad mara khahad bourd)

Wed 6 Sep 18:10 (+ intro by Shohini Chaudhuri,  
Professor of Film Studies, University of Essex); Fri  
15 Sep 20:40

### Ace in the Hole (aka The Big Carnival)

Fri 8 Sep 14:40; Mon 11 Sep 20:45; Fri 29 Sep  
18:00

### The Killers

Sat 9 Sep 18:20; Tue 12 Sep 14:30; Mon 18 Sep  
20:50

### The Maltese Falcon

Sun 10 Sep 11:50; Mon 25 Sep 14:40; Tue 26 Sep  
20:55

### F for Fake

Wed 13 Sep 18:20 (+ intro by Jason Wood, BFI  
Executive Director of Public Programmes &  
Audiences); Thu 21 Sep 18:30

### Barry Lyndon

Sat 16 Sep 19:30; Sun 24 Sep 14:30

### The Kid with a Bike (Le Gamin au vélo)

Tue 19 Sep 20:45; Tue 26 Sep 18:05

### Au revoir les enfants

Wed 20 Sep 18:00 (+ intro by film critic and  
lecturer Dr Julia Wagner); Thu 28 Sep 20:45