MARCEL CARNE'S
WITH ENGLISH-SUB-TITLES
Les Portes de la Nuit

EXHIBITORS
CAMPAIGN BOOK

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The Gates of Night are about to close on Paris, a rather melancholy Paris following the first thrills and celebrations of Liberation. Towards the Rue des Petites Feuilles comes Diego to break the news to Claire Lecuyer that her husband Raymond, with whom he had been a fellow prisoner during the underground fighting, had been shot. Claire is dumbfounded at the news. Then she bursts out laughing—for hard on Diego's heels comes the supposedly dead man! The two friends fall into each other's arms, and the mistake is explained. Diego did see Raymond leave with the firing squad, but was unaware that he had escaped.

From their talk gradually looms up the shadowy figure of a traitor who put an end to their activities by denouncing them to the Gestapo. Diego has never seen him, but is sure he would recognise his voice should Destiny ever bring them together again.

Meanwhile, the three celebrate their reunion at a nearby restaurant. Towards the end of dinner there enter Guy, flashy son of M. Seneschal, owner of the house in which Raymond lives, and a vagrant musician and fortune-teller who makes some disturbing prophecies. "But," he affirms, "the world is as it is. Do not count on me to give you the key... I am not the doorkeeper... I am not the gaoler... I am destiny... I come... I go... that is all..."

The lives of Diego, Raymond, Guy, and the beautiful Malou whom Guy sees from the restaurant window, are, during that one night, inevitably drawn into a pattern woven by Destiny from which there is no escape. Between nightfall and dawn these puppets of Fate play out a drama charged with love and hate, pathos and revenge.

As dawn breaks over Paris, Diego returns through the awakening streets to his lodging, having undergone, in a few hours, every emotion through which a man can go—usually in a lifetime. But to-day is another day...
YVES MONTAND
YVES MONTAND was born in
Vence in October, 1921. In 1923
his parents moved to Marseilles
because of their antipathy to
Protestants, and settled in the
suburb of Cabucelle. A few
years later the family, already
French at heart, became so in
actual fact.

In 1932, when he was eleven
years old, he left school. He
became a delivery boy in a paste
factory, then a junior hairdresser in his sister
Lydia's business.

In 1936 he deserted hairdressing to start work in
a metallurgical factory. Every Sunday he went singing
in the cafes of the surrounding districts, trying,
among others, to put over Chevalier's songs; and
despite his shocking diction and awkward manner-
isms he got more than a little applause.

Then came the war. Yves, willing to do anything,
became for a time a docker at the Joliette wharf.
But his real interest remained in singing.

Yves appeared at the Colisée, at seaside concert
parties, at open-air music halls. Then in 1940 he
achieved his first real ambition. He went to Paris to
appear at the A.B.C. He wore a maroon outfit with a
check jacket and tie. Promptly, someone in the
gallery shouted: " Bobbysoxer! " The next day he
appeared without the jacket and tie. He had, thanks
to the gallerists, found his ideal formula for clothing.

He eventually graduated to the Moulin Rouge. Here he met the famous Piaf. He had never heard of
her and at first did not like her. He thought her
anodyne. She, on the other hand, mistrusted this
young beginner whom she saw only as a vulgar boy
from Marseilles whose repertoire seemed limited to
somewhat coarse songs.

Piaf heard him. Yves heard Piaf—and realised he
knew nothing. He was only too ready to listen when
she explained to him the real art of singing.

Soon Yves was the star at the Etoile. He had
" arrived." On 13th January (he says 13 is his lucky
number), Marcel Carné telephoned him. They met,
and after a short audition, Yves was put under contract
for the principal role in "Les Portes de la Nuit."

He returned to the Etoile. He toured Belgium and
Germany. Then one day he received a personal
visit in his dressing-room from Jack Warner of
Warner Bros., who gave him a Hollywood contract.

Success has not spoiled him. He remains simple
and modest. Yet a French writer can speak of this
young man as " a dramatist of songs."

NATHALIE NATTIER
NATHALIE NATTIER (real name
Nathalie Beliaeff) is of Russian
origin. Among her recreations
she includes writing poems and
singing songs in her mother-
tongue.

After a small part in "Seul
Dans la Nuit," her first really
important role was in "L'Étrange
Destin," but it was her perform-
ance in "L'Idiot" which estab-
lished her as a star.

Marcel Carné was so convinced of her ability that
he engaged her to play the part of Malou in "Les
Portes de la Nuit" which had been originally
designed for Marlene Dietrich.

Since then she has also made "Le Château de la
Dernière Chance" under the direction of J. F. Paulin.

PIERRE BRASSEUR
A TRUE PARISIEN, born at Ballignolles, Pierre Brasseur
never contemplated any career other than acting.
At the age of 15 he was already on the stage, loving
every minute of it, watching, learning, taking every-
thing it had to offer.

In 1924 he played in "Le Coeur Ebloui" with
Huguette Duflos, and followed this with "La Fleur
des Bois" and "Le Sexe Fable.

Not content with acting, he has himself written
plays of no little merit: " Encre Noire," " Homme
du Monde," " Coeur a Gauche," " Grisso," " Un
Ange Passe," " Sainte-Cécile," in which he has
appeared in Paris and Brussels.

Then the cinema claimed him, as in France it
claims every actor of merit. He made " Claudeine a
l'Ecole," and in 1937 "Café de Paris." In 1938 he
became a star overnight with his performance in
Marcel Carne's "Quai des Brumes." In 1939 he
made "Derniere Jeunesse," and then the war
interrupted his career. Resuming it in 1942 he made
"Lumiere d'Ete," and then proved once more his
extraordinary flair with his creation of Frederik
Lemaître in "Les Enfants du Paradis."

He followed this with "Le Pays sans Etoile," "Le
Femmes Fatales" and then created the part of Georges
in "Les Portes de la Nuit," another definite hallmark
in his career.

"An intelligent actor," wrote a French critic,
"whose innate talent goes hand in hand with a
profound knowledge of his craft, Pierre Brasseur has
made a magnificent success in one of the most
difficult mediums. He can now be numbered among
the select company of the best comedians in France."

PLAYERS
NATHALIE NATTIER
YVES MONTAND
PIERRE BRASSEUR
SATURNIN FABRE
RAYMOND BUSSIERES
SERGE REGGIANI
CARETTE
JEAN VILAR
SYLVIA BATAILLE
MADDY BERRY
CHRISTIAN SIMON
DANY ROBIN

MALOU
DIEGO
GEORGES
MONSIEUR SÉNÉCHAL
RAYMOND LÉCUYER
GUY
MONSIEUR QUINQUINA
LE CLOCHARD
CLAIRE LÉCUYER
MADAME QUINQUINA
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