

Document Citation

Title	'Daybreak'
Author(s)	
Source	<i>A.F.E. Corporation</i>
Date	
Type	exhibitor manual
Language	English
Pagination	
No. of Pages	4
Subjects	Gabin, Jean (1904-1976), Paris, France
Film Subjects	Le jour se lève (Daybreak), Carné, Marcel, 1939



*The
Box-Office Star of
French Pictures!*



**JEAN
GABIN**

..in..

“DAYBREAK”

(LE JOUR SE LEVE)

with **JULES BERRY, ARLETTY and JACQUELINE LAURENT**

PRESENTED WITH
ENGLISH TITLES

DIRECTED BY MARCEL CARNE

JEAN GABIN'S RISE TO FAME IN MOTION PICTURES!



One usually wonders at the piece of good luck that often befalls a star-to-be and makes him or her a real star overnight, but after all if there is talent in someone it is bound to be discovered some day . . . that was the case with Jean Gabin.

One day, back in 1932, he was doing to the best of his ability a small part in the movie version of Courteline's famous play "Les Gaites de l'Escadron": he was a soldier in barrack scene. There was nothing extraordinary about the scene, and it was quite short, but somebody happened to be on the set who had a good eye for new personalities. That was Julien Duvivier, who decided there and then that this Gabin fellow with his uncommon ease and naturalness of gestures should get a good part in his next film.

A few months later Duvivier started work on "Maria Chapdelaine", based on the Canadian novel by Louis Hemon, and gave Gabin the much sought-for part of Francois Perier. It was a revelation and Gabin was hailed as France's coming male star. This overnight reputation was only confirmed by his subsequent pictures, one of which "Pepe le Moko" — also a Duvivier production, which was remade in Hollywood with Charles Boyer under the title of "Algiers" — made him unquestionably the greatest French actor of his type, while bringing to him the attention of movie fans all over the world.

JEAN GABIN



1 Col. Scene No. 101

Of course Gabin cannot be ranked as the typical good-looking male lead, although his strong personality has won him many women's hearts, but he made the film producers in France aware that the screen can offer something deeper and more profoundly emotional than pure 'romance', something nearer to real life which does not always have a 'happy ending', and in the last few years France's most prominent directors shared with Gabin their biggest successes.

Jean Renoir's "Grand Illusion" was perhaps the most 'beautiful' picture in the most complete sense of the word, much of it due to Gabin's superb performance — Marcel Carne's last picture "Daybreak" (Le Jour Se Lève) is a masterpiece of technic: completed just before the war, it is probably the last picture to come out of France, and it is typical of that French uncanny gift to blend rare emotional humanity with ordinary facts of life, in the most powerful drama of love and fate that the screen can offer.



'Daybreak' brings you Gabin again



3 Col. Scene

THE C

JEAN GABIN
JULES BERRY
ARLETTY
Jacqueline LAURENT
Jacques BAUMER
Mady BERRY

THE S

Story
Script and Dialogue
Director
Musical score

A Sigma Production presents



Mat No. 301

CAST

..... Francois
 Valentin
 Clara
 Francoise
 Chief of Police
 Doorkeeper

TAFF

..... Jacques VIOT
 Jacques PREVERT
 Marcel CARNE
 Maurice JAUBERT

d by A.F.E. CORPORATION

"DAYBREAK" GIVES A GREAT ROLE TO JEAN GABIN!



The last picture completed in France, before the war took away both Gabin and Marcel Carne to their military obligations, is offering new type of role to Gabin's powerful interpretation.

This simple story of an honest worker, in love with a young orphan girl and who finds himself caught in a hopeless tangle of love and jealousy, is told in flash-backs, bringing out very effectively the various scenes which explain the climax of the beginning. We see Francois, barricaded in his room, recalling to himself his first encounter with Francoise, how lovely she was, how they had become friends and he had thought of settling down and getting married, how they had planned to go and pick lilacs at Easter . . .

While the crowd roars outside, calling for him to come out and surrender himself to the police, he revives the evening when he met Valentin and became entangled with his partner Clara, much against his will. How Valentin had dragged in and out of Francoise's life and his own since . . .

The Police is machine-gunning his door now — what does he care . . . his whole love for life has gone for ever, gone with the confidence he had put in Francoise. Why had she never told him how she had got to know this horrid Valentin . . . Clara told him enough that he was dangerous, in fact Valentin said that himself.

Yes, he had said it again and again this same evening a few hours before as Francois was preparing for his night's rest, insinuating that young girls like Francoise were sometimes attracted by dangerous men like him . . .

That's why he killed him, because he could not bear to hear that man talk about Francoise any longer . . . And now nothing matters any more . . . soon it will be the dawn of another day, but for him alone it will not mean a new day's work and vainly the alarm-clock will ring in the deserted room.



*As French in its Telling
as in its Theme!*

FATE THREW THEM TOGETHER



2 Col. Scene Mat No. 201

JEAN GABIN *in* "Daybreak"

(LE JOUR SE LEVE)

with
JULES BERRY, ARLETTY
and
JACQUELINE LAURENT

Directed by MARCEL CARNE

French Dialogue....
English Titles



Marcel Carne's GREATEST Achievement!

2 Col. Ad Mat No. 202

THE LAST FRENCH PICTURE
THAT CAME OUT
OF FRANCE!

"Daybreak"

(LE JOUR SE LEVE)

starring
JEAN GABIN

with
JULES BERRY, ARLETTY
and
JACQUELINE LAURENT

Directed by
MARCEL CARNE




2 Col. Ad Mat No. 203

Advertising Mats....!

"Daybreak"

(LE JOUR SE LEVE)

starring
JEAN GABIN

with
JULES BERRY,
ARLETTY and
JACQUELINE
LAURENT

Directed by
MARCEL
CARNE



Marcel Carne's Greatest Picture!

1 Col. Ad Mat No. 104

The
Box-Office
Star!

JEAN GABIN

in
"Daybreak"

(LE JOUR SE LEVE)

with JULES BERRY, ARLETTY
and JACQUELINE LAURENT

Directed by MARCEL CARNE

French Dialogue.... English Titles



1 Col. Ad Mat No. 105

Distributed by A. F. E. CORPORATION
1270 Sixth Avenue, New York City

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