

## Document Citation

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Her "Tra-La-La" had Paris at her feet —  
the police at her heels . . . . .

# jenny lamour

(OUAI DES ORFÈVRES)

Winner of the

**GRAND PRIX INTERNATIONAL**

"JENNY LAMOUR"

RECOMMENDED BY NATIONAL BOARD OF REVIEW!  
B Classification by NATIONAL LEGION OF DECENCY!

(Who could ask for more?)

starring

**LOUIS  
JOUVET**



Featuring the new **SEXSATIONAL!**

**SUZY DELAIR**

"Slick" — Walter Winchell (and he ought to know)

"A Mae West Who Really Means It!" — TIME Magazine

"... More Realistic Than 'NAKED CITY'" — Bosley Crowther, The New York Times

# SCENES

that Sell . . . Tickets.

# PUBLICITY



Noel Meadow and David Kay

Present

## "JENNY LAMOUR"

### THE CAST:

Dora	Simone Renant
Jenny	Suzy Delair
Maurice Martineau	Bernard Blier
Brignon	Charles Dullin
Antoine	LOUIS JOUVET
Chief Inspector	Rene Blancart
Paulo	Dauran
Taxi Driver	Pierre Larquey
Manon	Claudine Dupuis

### PRODUCTION CREDITS:

Directed by HENRI-GEORGES CLOUZOT  
Screen play & Dialogue by Mr. Clouzot & Jean Ferry  
From the Novel "Legitime Defense" by S. A. Steeman  
English dialogue titles: Noel Meadow & Harry L. Ober

Songs by Francis Lopez (music) and  
A. Horney (lyrics):  
"DANSE AVEC MOI" (Dance With Me)  
"AVEC SON TRA-LA-LA" (With her Tra-La-La)  
"LASSE SANS AMOUR" (Sad Without Love)

Tsigeune Music by Paul Toscano's Orch.

**SYNOPSIS:** A young and talented couple, living and working in a little-known milieu, the cheaper music-halls in post-war Paris, are projected into a deep and ominous personal crisis. JENNY LAMOUR (Suzy Delair) is a pretty singer, eagerly ambitious to rise high in her profession. She is wholly in love with her husband, MAURICE MARTINEAU (Bernard Blier), an equally talented musician who is also in love with her, but is extremely jealous. He complains constantly of her habitually friendly manner.

Solely for career reasons, Jenny makes herself agreeable to BRIGNON (Charles Dullin), a repulsive rake who promises her a part in a film he is producing. The contract is to be signed at a luncheon next day, but Maurice learns of it, keeps the rendezvous for Jenny and is heard to threaten Brignon's life. Jenny tries to outwit Maurice by having dinner at Brignon's apartment. She tells her husband she is going to visit her grandmother in a suburb. But Maurice suspects and, after preparing an elaborate alibi for himself, goes with a gun to Brignon's.

He is horrified to find Brignon dead, bathed in blood. Maurice flees in confusion, ineptly completes the final stage of his alibi, then takes refuge in the photo studio of his childhood friend, DORA (Simone Renant). She is friendly with Maurice and Jenny and has her studio in the building in which they live. To her he pours out his fears—that Jenny killed Brignon, that he himself is now suspect because of his threats. After he leaves, JENNY, also terrified, comes to Dora to confess that she struck Brignon with a bottle when his advances became too eager. He had fallen, his eyes glazed, Jenny relates . . . Suddenly she recalls that she has left her fur-piece on Brignon's sofa! Dora volunteers to retrieve it, and to obliterate fingerprints Jenny may have left.

The inexorable mechanics of the police enter at this point. There is discovery, notification, tiny clues to be correlated, fragments of testimony to be compiled, suspects to be grilled and rejected, new clues to be followed. There are the human failings of policemen, the impinging of their small and inescapable personal problems upon their official duties, their bafflement, their impatience, their minor victories, their determination to solve the crime.

Dominating them is Chief Inspector ANTOINE (Louis Jouvet), gruff, forceful yet gentle if it serves a purpose, somewhat uncouth and disliking women. Sometimes he seems artless, often bumbling, but always relentless. Slowly, methodically, he tears Maurice's alibi to shreds, reducing the pianist's morale to pulp. He turns his knife-like suspicions on Jenny, too, then Dora. Repeatedly they thwart him, lead him astray. But he is tenacious in the swift-moving chess game that takes him from Quai des Orfèvres, headquarters of the French Criminal Police, to cafe rehearsals and backstage of music-halls.

His patience triumphs and the killer is unmasked. Antoine finds justification for the heavy cost of crime-detection, which always preoccupies his frugal soul.

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## SCENES

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