

Document Citation

Title	A nous la liberte
Author(s)	Maxi.
Source	<i>Variety</i>
Date	1932 Jan 05
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	A nous la liberté (Freedom for us), Clair, René, 1932

A NOUS LA LIBERTE

('Freedom for Us')

(FRENCH MADE)

Paris, Dec. 20.

Film Sonore. Tobis production and release made in Tobis Epinay studios. Directed by Rene Clair from own scenario. Music Georges Auric; photography Perinot. Recorded on Tobis Klangfilm. Running time, 95 mins. At Ermitage, Paris.

Emile	Henri Marchand
Louis	Raymond Cordy
Jeanne	Rolla France
The Uncle	Paul Ollivier
Paul	Jacques Shelly
The Foreman	Andre Michaud
Maud	Germaine Aussey
An Old Gentleman	Leon Lorin
A One Time Prisoner	William Burke
An Orator	Vincent Hyspa

Rene Clair has applied a technical formula similar to that of his proceeding productions, 'Sous Les Toits de Paris' and 'Le Million,' to a subject matter which constitutes a social satire. That is his film has a minimum of dialog and a good deal of accompanying music. It is easily understandable even to those who do not know French. Reaction to the film is not locally on a par with its international chances. This was the case with 'Sous Les Toits de Paris,' adversely commented upon over here before becoming an international hit.

This film really comprises two parts. One half is social, and really the backbone of the picture, tending to show conditions under which industrial workers are laboring as identical to those obtaining in prisons. The other part, which practically constitutes an independent story, is a love affair. Like most Clair films, it contains much footage devoted to chases. A distinct effort at production has been made and cost of film is well over \$100,000. The spectacular part, either in jail or the factories, is somewhat reminiscent of 'Big House,' but the treatment throughout is more Germanic than that of many German films.

Clair has used the same trick as in 'Le Million,' having a ghost chorus express in song thoughts which the principals act. Film is different from the usual run and despite its weak parts, it is an international bet with eventual dubbing facilities since there are no closeups.

Social half shows two prisoners attempting to break jail. One escapes while his pal is captured. The

man who escapes secures a job as a gramophone salesman and then rises to the position of a big manufacturer. Chain system and discipline obtaining in his factories are identical to those obtaining in the prison. When the recaptured man has been liberated, he traces his former mate who gives him a job and both are happy until more jail birds appear who attempt to blackmail the manufacturer. Latter refuses to come across, and the last scene has the two former convicts escaping to live as tramps on the day of his crowning achievement as an industrialist; the inauguration of a factory where machines do the work while the personnel goes fishing.

Love story consists of the manager's pal, as one of the workers, in love with a girl clerk and finding that she already loves another man.

Raymond Cordy, who gives a fine impersonation of the industrialist, was a taxi driver a year ago. He is somewhat of the Bancroft type. His pal is well played by Henri Marchand. Balance of the cast is excellent.

Mari.

VARIETY 1/5/32