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"A NOUS, LA LIBERTE"

"...EASILY AMONG THE TEN BEST FILMS OF ALL TIME..."

Arthur Knight, Saturday Review

C'est bon!

**RENÉ CLAIR
CHEVALIER
COLETTE MARCHAND**

"René Clair's 'A Nous, la Liberté' in the field of movie satire has never, for me, been surpassed"
—Bosley Crowther, N. Y. TIMES

**RENÉ CLAIR'S
"A NOUS,
LA LIBERTÉ"**

music by GEORGES AURIC

Scoop!
MAURICE CHEVALIER'S Newest
"Chevalier de Menilmontant"
also
COLETTE MARCHAND in
"Romantic Youth"

Joseph Burstyn Inc.
Release

AD MAT 201 2 COL X 65 L

**"RANKS EASILY AMONG THE
10 BEST FILMS OF ALL TIME"**
—Knight, Saturday Review

"'A Nous, La Liberté' in the field of movie satire has never, for me, been surpassed."—Crowther, N. Y. Times

"One of the all time great film comedies"—Sylvester, News

**RENÉ CLAIR'S
masterpiece
"A NOUS,
LA LIBERTÉ"**

also
MAURICE CHEVALIER'S Newest
"Chevalier de Menilmontant"
plus
COLETTE MARCHAND in
"Romantic Youth"

Joseph Burstyn Inc.
Release

AD MAT 202 2 COL X 65 L

"'A Nous, La Liberté' in the field of movie satire has never, for me, been surpassed"—Crowther, N. Y. Times

**RENÉ CLAIR'S
"A NOUS,
LA LIBERTÉ"**

also
MAURICE CHEVALIER'S newest short
"Chevalier de Menilmontant"
plus **COLETTE MARCHAND** in
"Romantic Youth"

AD MAT 203 2 COL X 32 L

René Clair's
**"A NOUS,
LA LIBERTÉ"**

also
MAURICE CHEVALIER'S newest short
"Chevalier de Menilmontant"
plus **COLETTE MARCHAND** in
"Romantic Youth"

AD MAT 102 1 COL X 20 L

René Clair's
**"A NOUS,
LA LIBERTÉ"**

also
MAURICE CHEVALIER'S
"Chevalier de Menilmontant"
plus **COLETTE MARCHAND** in
"Romantic Youth"

AD MAT 101 1 COL X 25 L

"'A Nous, La Liberté' in the field of movie satire has never, for me, been surpassed"
—Crowther N. Y. Times

RENÉ CLAIR'S comedy masterpiece
"A NOUS, LA LIBERTÉ"

also CHEVALIER in "Chevalier de Menilmontant"
plus COLETTE MARCHAND "Romantic Youth"

AD MAT 204 2 COL X 28 L

René Clair's
**"A NOUS,
LA LIBERTÉ"**

also
MAURICE CHEVALIER'S
"Chevalier de Menilmontant"
plus **COLETTE MARCHAND** in
"Romantic Youth"

AD MAT 205 2 COL X 10 L

**René Clair's
"A NOUS, LA LIBERTE"**

CAST

Louis	RAYMOND CORDY	An Old Convict	William Burke
Emile	HENRI MARCHAND	An Old Orator	Vincent Hyspa
Jeanne	ROLLA FRANCE		
The Uncle	PAUL OLIVIER		
Paul	Jacques Shelly		
The Foreman	Andre Micaud		
Maud	Germaine Aussey		
An Old Man	Leon Lorin		

Running Time: 83 minutes.

Distributed by Joseph Burstyn, Inc.

CREDITS

Direction	René Clair
Photography	Georges Perinal
Decor	Lazare Meerson
Music	Georges Auric
Script	René Clair

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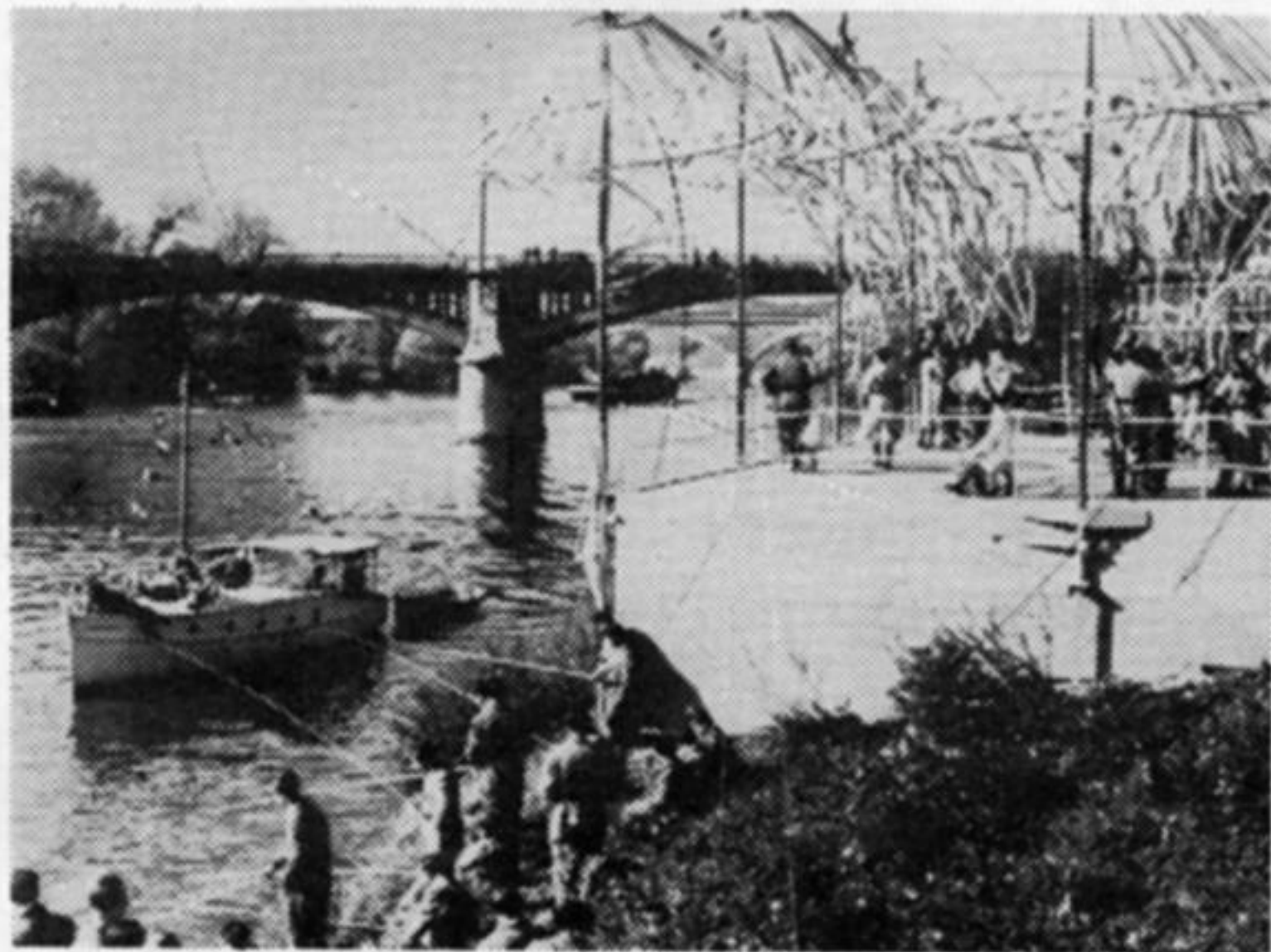
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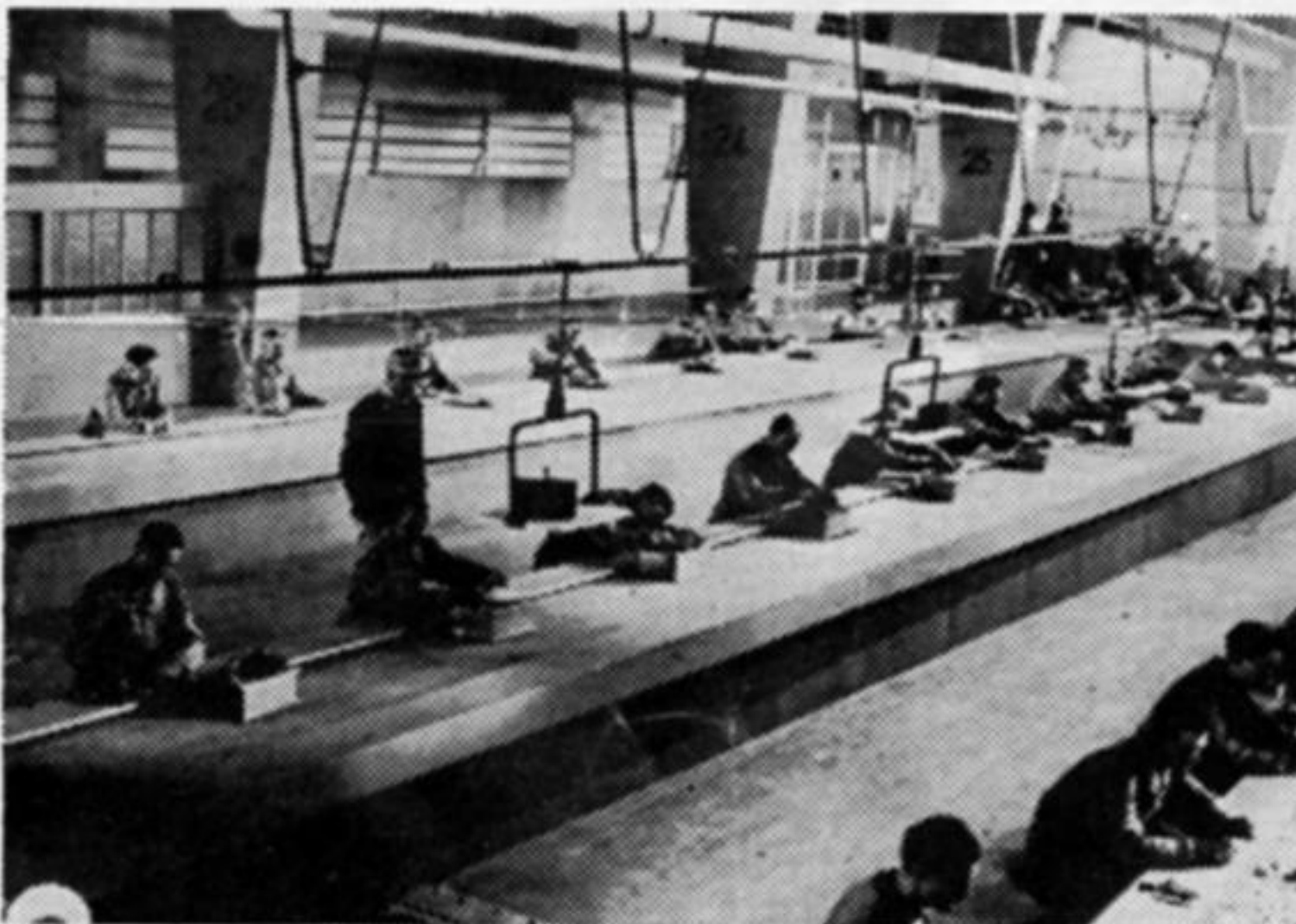
Industrialist Louis (RAYMOND CORDY) and his factory employee, Emile (HENRI MARCHAND), happily reminisce of the time they shared the same prison cell in this hilarious scene from René Clair's great comedy, "A Nous, La Liberté," opening at the on

SM-1



Life is one long picnic for employees of the completely automatic factory depicted in René Clair's great comedy, "A Nous, La Liberté," opening at the on

SM-2



An efficiency expert's dream comes true in this rollicking scene from René Clair's great comedy, "A Nous, La Liberté," opening at the on

SM-2-3



Having insulted his wife's friends, tycoon Louis (RAYMOND CORDY) braves their parting sallies in this riotous scene from René Clair's great comedy, "A Nous, La Liberté," opening at the on

SM-2-2

CATCH LINES

An exuberant satire on love, industrial life and human society in the '30s, in a dazzling, riproaring musical farce!

Director René Clair's truly international film—a brilliant, witty and entertaining masterpiece!

It's French, it's gay—it's cinema genius at its best!

René Clair, France's brilliant film director, has re-edited his famous film, "A Nous, La Liberté," which will be presented for an extended run starting at the This is one of the three Clair films which launched the whole foreign film vogue.

Happily the film's famed "singing flower" scene will be a part of the film, thanks to the cooperation of the Museum of Modern Art in New York. Clair omitted this scene in his re-editing job and, when fans objected, he ex-

plained that he had eliminated it because he didn't think today's audiences would appreciate it. Urged to reinstate the footage, Clair explained that the negative had been destroyed. A search of the Museum film vaults proved fruitful and the sequence has been put back.

Georges Auric, the noted composer, supplied the entrancing musical score for "A Nous, La Liberté," which is being released by Joseph Burstyn, Inc.

A bonus awaits lovers of the lively arts when they go to see René Clair's famous comedy, "A Nous, La Liberté" which opens at the on Colette Marchand, world-famous ballerina, makes her debut as choreographer in the short ballet film, "Romantic Youth," in which she

dances the principal role. Also on the program is Maurice Chevalier's new short musical vignette, "Chevalier de Menilmontant," which shows the debonair Frenchman revisiting scenes of his childhood. This entire program is released by Joseph Burstyn, Inc.

EXPLOITATION HINTS

Advise the college and high-school French Department chairmen that "A Nous, La Liberté" is coming to town.

If there are any film clubs in your vicinity, let them know that this film is going to open. You should get mass attendance from them for "A Nous, La Liberté" is a film they all know about but have

probably never had a chance to see.

Serve notice on all music clubs and schools of the opening of "A Nous, La Liberté." The music is by Georges Auric, one of France's great present-day composers who has become a legend in his lifetime. The score for this film is considered one of his greatest.

"A NOUS, LA LIBERTE" SYNOPSIS

Louis and Emile, two tramps in prison, find the routine and discipline of convict life extremely irksome and plot their freedom. One night, they put their scheme into operation. With his friend's aid, Louis manages to escape but Emile is captured and returned to his cell.

Almost at once, the world and chance buffet Louis in and out of comic situations and accidents. As he makes his getaway, he trips over a cyclist and involuntarily wins a bicycle race. A series of other such happenings soon wises him up to the ways of society and before long he becomes head of a colossal gramophone factory.

Emile, meanwhile, has completed his prison term and is released. Still a vagabond at heart, he resumes his former irresponsible existence which leads to his being arrested again for lack of visible support. Once again jailed, Emile is desperate and tries to hang himself but the prison window bars to which he has attached the noose, break under his weight and he is free once more.

Falling in love with a girl who works in a nearby factory, Emile is induced to seek employment there. It is a gramophone plant which is the last word in industrial efficiency—the latest mass-production methods are exploited, the workers are driven and bullied by guards and supervisors, those who man the assembly line are fed their meals by a conveyor belt—in fact, it is prison all over again.

Emile is unable to conform. He falls victim to the foreman's fury and a chase ensues which leads Emile into the palatial administrative quarters where he is shocked to find his old friend Louis—now a man of means, property and position. Fearing the uncovering of his past, Louis takes Emile into his private office and offers to buy his silence, but is touched to find that all Emile wants is to resume their

former friendship.

Louis brings Emile to his luxurious home. There a snobbish reception is abruptly terminated by the uninhibited shenanigans of Emile. The next morning, Louis' outraged wife leaves him.

The two pals realize they are still prisoners: Louis by his job as director of the huge enterprise, Emile by his love of Jeanne who loves another and so cannot be persuaded to take Emile even by her uncle's ambitious desire to mate her with the friend of the wealthy director.

Matters are further complicated when former jail companions recognize Louis as black-mail bait. Rather than come across, Louis decides to abscond. While he is packing an enormous sum of money into a case, the crooks arrive and one of them grabs the money bag and hides it on the roof. The blackmailers are arrested and, in retribution, reveal Louis as an ex-convict.

Before preparing to leave, Louis had decided to present his business to the workers. Thanks to his inventiveness, the factory has now been completely mechanized so that the machines do all the work, leaving the personnel nothing to do but to enjoy themselves and the profits. The switch-over of ownership is inaugurated by a farcical official ceremony, in the course of which a sudden storm blows open the attache case of money which is still on the roof. Soon the air is thick with banknotes and a mad scramble results during which Louis and Emile make their escape from the police who were waiting to arrest them.

Once again we see our friends in rags, singing "A Nous La Liberté" — this time to Louis' former employees who charitably throw them a few centimes. Their lost freedom regained, Louis and Emile find true happiness at last.

What The Critics Say!

"A Nous, La Liberté" in the field of movie satire has never, for me, been surpassed."
Bosley Crowther, New York Times

"... a shining example of cinema excellence."
Frank Quinn, Daily Mirror

"... one of the all-time great film comedies."
Daily News

"René Clair's masterpiece, a brilliant satiric comedy..."
Cue

"... a comedy constructed for bellylaughs which it unfailingly produces... easily among the ten best films of all time... Georges Perinal's magnificent photography, Lazare Meerson's delightful decors... Georges Auric's witty, agile score a model of what movie music should be... truly remarkable comedy."
Arthur Knight, Saturday Review

"Each sequence is a small masterpiece of pantomime. The whole is enlivened by the truly comic spirit... excellent. Parents' Magazine