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Daybreak a Fascinating French Picture

By WILLIAM BOEHNEL.

For all its grimness and futility, Daybreak, the new French film starring Jean Gabin, at the Little Carnegie Playhouse, is a peculiarly fascinating offering because it deals honestly and unrelentingly with a group of ordinary people caught in a fate beyond their understanding.

There is nothing glamorous about these people, whose emotions and desires lead them to tragedy and despair. They include a sandblower, a prostitute, a romantic young girl who likes to listen to descriptions of Nice and a lecherous animal trainer. Nor is their story a pleasant one. But the way it is told is simple, honest and persuasive.

Briefly it is the story of a laborer who wants to marry a young girl and settle down, but who is goaded into killing her elderly admirer not so much because he wants to kill, but because the elderly admirer wants to be killed out of desperation.

An admirable cast has been chosen to interpret this Dostoevsky gloom. Mr. Gabin is superb as the murderer and fine performances are turned in by Arletty as the prostitute, Jacqueline Laurent as the girl with romantic leanings and Jules Berry as the animal trainer. Daybreak is about as funny as a Maxim Gorky novel, but one must admit that it is compelling and heartrending.

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THE NEWS, LOS ANGELES,

'Daybreak'

By FRANK MITTA

When it comes to utilizing the film medium for telling of psychological import, French begin where others off.

"Daybreak" (Le Jour Leve), which opened yesterday at the Esquire, is the latest Gallic effort along these lines. It should nullify forever the section of the Hollywood creed about the impossibility of transferring mental processes to celluloid.

For "Daybreak," in a little more than an hour, tells a story so psychologically involved that it would take a Dostoevsky 200,000 words to relate it completely. Why