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Title	Assignment in Brittany
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-- Ten Minute Intermission --

ASSIGNMENT IN BRITTANY (MGM, 1943) Directed by Jack Conway; Screenplay by Anthony Veiller, William H. Wright and Howard Emmett from the novel by Helen MacInnes; Produced by J. Walter Ruben; Camera, Charles Rosher; Musical Score, Lennie Hayton; NY premiere, Criterion Theatre. 98 mins. With Jean Pierre Aumont (Captain Metard and Bertrand Corlay); Susan Peters (Anne Pinot); Richard Whorf (Kerenor); Signa Hasso (Elise); Margaret Wycherly (Mme. Corlay); George Colouris (Capt. Holz); John Emery (Capt. Deichgraber); Reginald Owen (Colonel Trane); Sarah Padden (Albertine); William Edmunds (Piehe Miles Mander (Col. Fournier); Darryl Hickman (Etienne); Adia Kuznetzoff (Louis Basdevant); Fonald Stuart (Townsend); Alan Napier (Sam Wells); George Brest (Henri); Odette Myrtil (Louis' sister); Almira Sessions (Mme. Perro); Lionel Royce (Von Steffen); Frank Lackteen (Arab chief); Peter Lawford (Navigator); Francis X. Bushman jr (German Lieutenant); Rex Williams (Sgt. Krulich); Lucien Prival (Von Pless); Juanita Quigley (Jeannine) Dick Wessell (German sergeant); Robert O. Davis (Orderly); John Merton, Frederick Brunn (Gestapo) May McAvoy (Nurse); Morris Ankrum (German major); Charles Irwin, Pat O'Moore, Leyland Hodgson (Commandos); Ferdinand Schumann-Heinck, William von Brincken (German officers); George Davis (Nestor); Steve Geray (Priest); Jack Norton (Drunken peasant); Hans Schumm (German sentry).

"Assignment in Brittany" is exactly the opposite of its co-feature: a pure "fun" film based on the "exact double" theme so useful in espionage and underground thrillers, over-produced like most MGM films of its day, totally artificial in look and design, yet thrilling and entertaining - with at least a nod to the realistic brutality which was creeping in to even the casual entertainments of the war years. The Commando Raid climax, led by dear old Reginald Owen, winds it all up with a bang and some of the performances are excellent - particularly George Colouris (backed by some classic dialogue) as the head Nazi villain, and Susan Peters as a charming heroine. Charles Rosher's glossy cinematography is another major asset of an overlong but always very entertaining movie.

----- William K. Everson

Program Ends: 11.00 p.m. (No discussion period)

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