

## UNCERTAIN GLORY (The other *Casablanca*)

For THOMAS McNULTY- in appreciation and gratitude\*

*Uncertain Glory* is the 29th in the celluloid career of Errol Flynn. The only film of Flynn's released for the year 1944 falling between *Northern Pursuit* and *Objective Burma*. The first of a series of seven films (ultimately amended to three) to be made by Flynn's company, Thomson Productions, which was contracted to Warners both for use of facilities and release arrangements. It has the distinction of being the 5th of 8 films in which Flynn would die, along with *Charge of the Light Brigade*, *Dawn Patrol*, *The Private Lives of Elizabeth and Essex*, *They Died With Their Boots On*, *Rocky Mountain*, *Too Much Too Soon*, and *The Roots of Heaven*). And also the 4th of 5 dealing with the subject of World War 2- the others being *Desperate Journey*, *Edge of Darkness*, *Northern Pursuit*, and *Objective Burma*.

It's Flynn's first important film post-trial. He's in mid-career, and about 33 years old. He is vulnerable and changed. And the performance shows it- someone in transition, from a boyish attitude toward life into a man's more serious focus (remember we're speaking about Flynn: he still had his extra-curricular activities- only less of them). At about this time he was paying alimony and support, married\*\*, LIVING WITH Nora, a father, working on the novel *Showdown* (writing always having a calming effect), and a recently successful USO and bond tour (meaning public acceptance). He chose this film as his next project, and it DID NOT capitalize on (although there are the usual references to a young man in search of feminine company) the rape trial (the ordeal actually started on 10/11/42 with 2 policemen coming to the house and culminated in an acquittal on 2/6/43) by suggesting the new image he would ultimately be saddled with. But in this film, it was clearly a move to play against type and branch out.

As Thomas McNulty has written: "Flynn wanted to be taken seriously as an actor and felt let down by the lukewarm reception from critics and audiences to some of his attempts at comedic roles. He watched for interesting scripts and read everything the studio sent him. Among the stacks of scripts he found one he liked. Written by Laszlo Vadnay and famed western writer Max Brand ... the story ... took its title from Shakespeare's *Two Gentlemen From Verona* ..." Well, even borrowing a part of a line, in actual fact, from the old Bard, can prove to be inspiring as there are many wonderfully delicious dialogue exchanges that range from capturing momentary humor, to plumbing the very depths of human soul searching. The full gravity of these desperate times comes through, and our then ally, France, is most sympathetically (corny, maybe to modern eyes, but was no doubt moving to then contemporary ones) portrayed. Warner Brother's *Casablanca* had a similar approach, and more will be said about this later. And now, as the saying goes, on with the ...

The film opens with the traditional Warner Brother's musical theme and logo, that

\* "... (for) the book many have been awaiting for the past thirty years."- Lincoln Hurst

\*\*In most accounts, Errol and Nora were married in August, 1943. Also in most accounts, Nora was pregnant when they married. By all accounts, Deirdre was born January 10, 1945, so shall we say, the numbers don't add up? But, in all likelihood, he was.

transitions into a few bars of “La Marseillaise”, as the credits start to roll, accompanied by a scene- it’s just before dawn, and a view from a bridge, overlooking another bridge, above a river. With two towers and an unmistakable landmark flanking both sides of the river in the background, you know where you are. In the foreground, off to one side, is a small statue holding a fish by the throat.

France, as will be evidenced in the film, is under German occupation (1940 - 1944) and has been for some time. Can’t help but think here that the history of France, is represented in the background, and yet at the present moment, the foreground, has the f(rance)ish clutched in a death grip. The time of day is the transition between “the darkest hour”, and as the saying goes “just before the dawn”- the beginning of a new day, and possibly, for France as well. This particular hour also has an association with an event about to take place.

Another fade out and in to a pan of a Paris street, now accompanied by original music, some policemen walking past a church, then focusing on an archway, and picking up with the movement of an indistinct figure through it, in a hat, following the street’s course, past a banner showing the Swastika at the top, then 1943 beneath it, and some writing beneath that. It becomes clear that the figure is a priest, and he is walking up to a building, Prison Central, passing through the outer door, into a courtyard, and through another door of the inner building. The guillotine, off to the one side, then becomes the focus of our attention as it shows it’s action in a trial test.

Adolph Deutsch, Academy Award winning composer of the music for *Annie Get your Gun* (1950), *Seven Brides for Seven Brothers* (1954), and *Oklahoma* (1955), provides, near the beginning of his career, the music for *Uncertain Glory*. It is both different and refreshing from the standard Warner Brother’s fare and gives just the right flavor for this unique film effort. It is subtle, sensitive, ominous, patriotic, exhilarating- in other words a good fit to the various situations that occur throughout the far ranging moods of this film. In short- it is first rate.

We now see a man, Errol Flynn, peacefully sleeping on uncovered bedding. He is roughly awakened and informed with the first words of the movie spoken by the warden: “Jean Picard- Jean Picard, get up. Your appeal has been rejected by the Court of Cassation. Your petition for pardon was not accepted. The hour has come.” He rejects both the barber (there to shave his neck) forcefully shoving him away, and the priest’s extended bible, with the gesture of his hand pushing it closed, and the words: “Save it for somebody else”.

The next scene is in the warden’s office in which the warden is speaking to the Police Commissioner (Douglas Dumbrille). Then Inspector Marcel Bonet (Paul Lukas) arrives. (He is there to get a final confession from Picard- a formality.) The warden recounts the story of how it took several months for Bonet to “run down Picard” (as we pick up on the conversation:

“He has quite a record,” offers the Commisioner.

“Oh yes, everything in the book- I have followed him for 15 years from his first petty theft up through forgery, blackmail, and burglary,” responds Bonet, “But he is a clever one Commissioner, in all that time I could never put him away for more than 6 months,” further adds Bonet.

“Until he committed murder,” adds the Commissioner.

Picard is brought in. Bonet questions him as to the particulars of a jewelry store robbery and murder of the night watchman, but admits to nothing,

Here Picard is about to be executed and he’s still not talking- there’s got to be MORE to this story- as we will see. It’s really a beautifully played scene, and an introduction to the two main characters, one with a quiet intensity and rectitude, and the other, many faceted, although, at this point, an indication only of Picard at his nadir.

Picard further offers to Bonet: “You’re a fool. I didn’t talk before. What makes you think I’ll talk now? ... This must give you a lot of satisfaction, Bonet?”

“It does,” agrees Bonet definitely.

“It’s been a long road, hasn’t it?” observes Picard, in an almost friendly way.

“Yes, but you see it has come to the right ending Picard,” Bonet responds righteously. (Picard spits at his feet.)

The other main actor in the film is Paul Lukas. He won the Academy Award for Best Actor in the previous year for *Watch On The Rhine*. He had a film career which lasted over 5 decades, acting in films, first in Europe, before being brought over to America in 1927 by Adolph Zukor. Beginning as a matinee idol (he bears an uncanny resemblance to John Barrymore in his late 40’s, early 50’s), he moved into mainly foreign character roles due to his pronounced accent. With *Uncertain Glory* he gave an Academy Award winning performance, once again, with a beautifully subtle, yet strong portrayal as the famous Inspector of the Sureté. Alas, the taste of the Academy went counter to this type of character, let alone film, and *Going My Way* swept the Oscars for that year with Barry Fitzgerald winning in best supporting. Twice more would the careers of Flynn and Lukas cross again, and there is a wonderful story about one of these times in *My Wicked, Wicked, Ways*.

As they begin walking towards the execution, an air raid siren starts to wail. “The English always get up a little too early for my taste,” quips one of the guards. Cut to the planes in the sky, their bomb doors opening, and the bombs dropping. Cut to an aerial view of the targets. Now back to the prison and its bombing, with Picard emerging from the rubble and passing through the, now broken, outer wall.

We next see him outside an apartment building, he enters it, checks out the list of tenants, the camera focuses in on the name Henri Duval, and Picard ascends the staircase. Fade out and in to the interior of an apartment, with the legs of a woman and a man in profile. The woman (Faye Emerson) is adjusting her nylons as the man (Sheldon Leonard) sips a glass of wine. The girl is now primping, and goes over to a mirror as the man follows. She tells him of how she was pinched

in the air raid shelter earlier, hoping for a reaction of jealousy, but turns it out to have been the man himself.

There is the sound of a door buzzer. The girl heads towards the bedroom, lingers just inside the door frame but with her upper body hanging out. She pops herself out of view, momentarily, then back in, then out as she finally closes the door. Duval opens the apartment door, and with both surprise and annoyance on Duval's part, in walks Picard. (A scowl never leaves Duval's face throughout much of his screen time.) Picard asks for money, a permit and passport. Duval picks up his hat and "minimally handles" it as the conversation continues:

"With half the police in Paris after you, why do you come to my place?"  
"I come to my best friend, naturally. I'm a great believer in friendship, Henri, I can trust you just like you can trust me- ah, ah, Henri, don't pick up any telephones, would you- you missed the guillotine the last time, but if I'm caught again you mightn't be so lucky," answers Picard ironically.

With that warning, Duval leaves.

An unusual camera shot of just Picard (from below and slightly off to one side a la Orson Welles), at one point, adds to the unfolding of the scene. And this scene provides a possible answer to an earlier question: did Picard pull the robbery and murder alone?

A curious aside is what Sheldon Leonard, said in his book (as condensed from what appeared in the McNulty book) about his scene with Flynn:

" Errol Flynn was a pain in the ass ... I liked to find some business that would keep my hands occupied (in rehearsals) ... I tied and retied a long telephone cord ... Raoul Walsh, the director, called me over ... that piece of business you've got with the phone cord ... Errol's going to do it ... The next day I found a string of beads on the set. During rehearsal, I twirled them around my forefinger ... Raoul called me over ... you know that piece of business you do with the beads? ... Errol's going to do it ... from then on, I kept my hands in my pockets."

Hence, my "minimally handles" reference earlier.

Picard looks around and immediately heads for an armoire, helps himself to some clothes, rubs the dirt off his face with his old shirt, and notices a woman's handbag. (And assumes the presence of a woman.) He takes out a cigarette case, removes one, and brings a woman's handkerchief to his nose, and then goes over to the bedroom door, and strikes up a conversation. He pretends to know her. (Louise: her name is on the case.) And she now, out of curiosity, opens the door. She says she doesn't know him and asks where Henri is. He says, casually, that Henri will be gone about an hour. She comes back with the observation that he looks like he's been caught in the air raid. He confides in her that he was the "inside man" (of the earlier bombing), as the conversation continues:

Oh, you belong to the underground?“ she asks.

“Body and soul,” he says feigning devotion.

“What if they find you?” she asks with concern.

“They’ll line me up against the wall- my life wouldn’t be worth that.” (Snaps his fingers.)

“You’re very brave,” she says admiringly.

They both like what they see, he lights the cigarette, they share a puff, a kiss and ...

Duval returns, bounding up the stairs, still with that scowl, and puts the key into the lock. Cut to 2 pair of legs leaning cozily against one another, on the couch. She springs from the couch back to the bedroom closing the door. Duval enters the apartment, sees Picard sleeping on the couch, and a smile (relief that Louise and Picard have not become acquainted?) breaks across his face. He wakes Picard up, and the serious look returns to Duval’s face again. Picard takes the money and papers and Duval realizes Picard has helped himself to his best suit, and says so. Picard then TAKES THE HAT from the head of Duval, and thanks him for “EVERYTHING.” As Picard opens the door, he pauses a minute, sticking his tongue in his cheek, and closes the apartment door behind him. Duval reaches into his pocket for a cigarette, sees rising smoke, looks down into an ashtray with 2 cigarettes still burning, and a framed photograph of Louise beside it, realizes what has gone on and snaps the cigarette in his hand. Cut to Louise, behind the closed bedroom door polishing her nails, not knowing of his discovery, and waiting.

Back, now, to a long shot of Paris, and fade in- to the Bonet apartment. A conversation is going on between Bonet and his son. (The son trying a ploy to avoid that age old bane of all children: going to school.) His wife and daughter enter the room. Then the son and daughter leave for school. Bonet complains (remember it’s wartime) about the quality of the coffee. The phone rings and the wife answers. It’s the Commissioner, for the third time, calling. Bonet continues to read the paper as the wife takes the message: he’s annoyed that Bonet is still at home. Bonet speculates that the Gestapo must be giving the commissioner a hard time about the escape of Picard. Bonet and his wife have a conversation about Picard in which Bonet says that he is unconcerned as he has Picard in his head which is as good as if he had him in his hand. The maid comes into the room and announces that a man named Duval wishes to see him, says it’s important. At first he doesn’t know the name, but then remembers:

“Wait.” (He pauses.) “Duval-” (He reflects a moment.) “Yes. Come in Duval,” as Bonet goes back to his paper.

Duval (still with that scowl) then comes in. This time he has his hat in his hand and is NOW doing a “bit of business”.

“Sit down Henri,” as Bonet gestures towards a chair, without looking up, and Duval sits down.

“Well, where is he?” and Bonet finally now looks up.

Duval breaks into a nervous smile as he leans forward to begin ...

Exit Sheldon Leonard. Sheldon Leonard “played character parts in dozens of films” from the mid-thirties through the early 60’s. During the 50’s he also began working in television, “later becoming a highly successful TV-Producer/Director ... of shows including ‘The Danny Thomas Show’, ‘The Andy Griffith Show’, ‘The Dick Van Dyke Show’, ‘Gomer Pyle’, and ‘I Spy’.”

Cut now to a train marked Paris-Bordeaux, and into a compartment with Louise, and a conductor enters saying all passengers going on to the Spanish border will transfer at Bordeaux. Louise starts to get up. Cut next to a hotel room with Picard talking to a waiter as he enjoys a glass of wine. The waiter leaves, carrying out some empty dishes, and we now see that Louise is lounging in the room. Picard reveals his plans that friends are to sneak him across the border into Spain and (with a look on his face, that he doesn’t mean it) says he will send for her. There is a knock at the door. (It’s the waiter with a message.) Picard opens it, reaches for a piece of paper in the waiter’s extended hand and is cuffed by Bonet. Picard struggles, pulling him into the room but Bonet has a gun on him. Picard now thinks it was Louise who has betrayed him (we see the hint of a person who has been hardened by life and his wonderful expression of this, reveals all) and accuses her of it. Louise, now even more confused, asks what it’s all about. Bonet reveals to Louise that Picard is a convicted murderer. Louise considers this for a moment, then a flash of anger crosses her face as she slaps Picard and exits. Bonet then quips: “You’ve always had a weakness for women and bonne idée .” To which Picard responds annoyed: “ Oh, go to the devil.” “No Picard, “ replies Bonet, “that’s your address.”

Exit Faye Emerson. She made over 2 dozen movies in the 40’s, “playing heroines in the studio’s lesser films and second leads” before she made the transition to radio and then television. She is credited, by some sources, as being the inspiration for the naming of the “Emmy Award”. During the year of this film’s release, she married one of the then President Franklin Roosevelt’s sons (Elliot) no less. She was also married later married to the musician Skitch Henderson. She retired to Palma Di Majorca in 1963, and so had crossed paths with Flynn again- posthumously.

They leave the room, there is a struggle on the stairs, Bonet deftly unlocks his own cuff, as Picard tumbles down the stairs, and Bonet, with his gun and same self-assuredness, regains control.

Back on the train to Paris, the conductor comes into the compartment announcing that there is a change at Clavelle to go on to Paris. Bonet asks why it is not the normal through train. The conductor explains the reason is because the bridge over the Gartempe River was blown up along with a German Troop Train, as he hands Bonet a newspaper. (To read about it.) The conductor then notices the shackles and (in a shift of camera angle and lighting to show Flynn’s “bad”

photographic side with some shadow) asks who the criminal is, and Bonet gestures at Picard. The conductor then asks, what he did, and Picard quickly responds: "I killed a conductor for asking too many questions." The conductor quickly leaves the compartment.

A look at the local paper reveals the headline: "100 Hostages To Die Unless Saboteur Found Within 5 Days". Picard tries to reassure Bonet, who is obviously troubled, that the Germans will probably capture the saboteur, (the camera angle changes to the now well lit "good side" of the Errol Flynn profile leaning his head against the seat back, looking slightly upwards) but Bonet disagrees adding: "They are not ordinary criminals like you. They are intelligent people having great brains directing them. They do things for France." Picard continues and asks what do the Germans do to the saboteur? "Firing Squad," answers Bonet. Picard further questions Bonet as to particulars of the execution: 8 guns, hands tied behind back, and blindfold (optional). Picard observes: "At least it has a more dignity than the guillotine." Picard considers (what he just said) a moment, and suggests turning himself in as the saboteur. Bonet does not even consider it. They disembark at the Clavelle Train Station. Picard keeps up with the idea as they walk. "They'll even fire a salute in my honor," says Picard, to which Bonet replies: "You amuse me Picard."

They now overhear a conversation between the Captain of the Mobile Guard, and the German Officer. (They have just met up in the train station.) The Officer asks what the Captain has found. Nothing is the reply. The Officer offers that he does not trust him, as he is French just as are the saboteurs, and that if the saboteurs are not found, the Captain will be held personally responsible. The meeting is over.

Bonet and Picard go to eat. Bonet is lost in thought and Picard notices it. The hostages then walk by the restaurant. Bonet can no longer eat. He finally relents and suggests they go visit the bridge. They walk past farmland and through some woods until they come upon a safe vantage point with a view of the demolished bridge- steam is still rising up from the various parts of the wreckage. Bonet makes Picard review the description of the sight without looking. Bonet then announces that they will spend the night in the village below, and go to Paris the next day.

They walk down into the village, encounter a priest (Dennis Hoey) who, when asked, directs them to a hotel. The priest, in turn, enters a building and moves on into a room, with a group of local townspeople, who are discussing the hostage situation. An older woman, Mme. Maret (Lucille Watson), is sitting in the center of the room, and appears to be leading the meeting. A young and very beautiful girl then also enters, Marianne (Jean Sullivan) has just come from lighting candles for all the hostages. Mme. Maret, whose only son is one of the hostages, persists

in the questioning: "Is he (the saboteur) worth more than a hundred lives?" The priest counters with: "Anything that maintains the free spirit is worth more than life." The priest then leaves. Mme. Maret still continues: "Well, that leaves us just where we were before, with folded hands, hoping for a miracle. That's what's wrong with this whole country." And then a change of expression on her face as she comes up with another thought: "Why must we depend upon the saboteur? Why not let someone else take the blame?" She asks one of the older men to volunteer, and, of course, he doesn't. The hotelier is called away by another young girl (sent by his wife) who announces that there are 2 new guests at the hotel- strangers. And the meeting breaks up. But the seed of an idea has been planted ...

Jean Sullivan, the ultimate love interest for Picard, portrayed a girl of both innocence and inexperience who grows into a mature young woman before the end of the picture. She was just 20 years old at the time of this filming but gives a performance of a more well seasoned and experienced actor. Her performance is nothing short of remarkable. Quite possibly, she had the most unique career of anyone who appeared in *Uncertain Glory*. This was her first film. Two more were to follow in succession: *Roughly Speaking* and *Escape in the Desert* - both of which were released in 1945. She then abruptly moved to New York City and began studying ballet and dancing professionally. While practicing her flamenco steps, one day, she was "discovered" and became a dancer with the American Ballet Theater. She added flamenco guitar (she also played cello and piano) to her act and became a popular entertainer in Latin nightclubs throughout New York City. She also appeared on TV variety shows like "The Steve Allen Show" and "The Jackie Gleason Show". She went on to the stage and was both director of New York's South Street Seaport and co-artistic director and performer at the museum's Theater-on-the-Pier. She was also, at one time, a meteorologist on local New York television stations. She returned to the screen one last time in 1976's *Squirm*.

Mme. Maret is now sitting alone, lost in thought, but her thoughts are interrupted by Marianne's humming in the background. She gets up and goes to where the sound is coming from, questions the appropriateness, and Marianne is most apologetic. As Mme. Maret is comforting her, she makes the observation: "Poor child, when you are not even allowed to sing at your age."

Back at the Hotel de la Gartempe, Picard and Bonet are talking. Bonet is helping prepare him for the Gestapo questioning the next morning. As his own name can be checked against records, Picard remembers the name of someone he served with in the army who returned home to Martinique:

"We looked enough alike to be brothers, except he was a little stupid," says Picard reflectively.

"Well, that would not help kill the resemblance," dryly responds Bonet. (Picard does a double take.)

The middle name of Dupont, though, troubles Picard: "Emile, can you see that on a tombstone? Sounds like a hairdresser. "

"You are Jean Emile Dupont," Bonet says firmly.



Bonet continues by informing him of the particulars of Martinique: a small island in the West Indies, the climate is very warm, it's chief business is rum, the capital is Port du France, Napoleon's wife came from there. "Rum, and girls like Josephine- what did I ever leave for?" humorously asks Picard

They go over the rest of the story: "Where did he land in France?" (Marseilles.) "How?" (Working on freighter and jumped ship.) "Where did you get the dynamite for the bridge?" (Santa Claus.) "Who were your companions?" (I've forgotten.) "Who gave you the order?" (A carrier pigeon, but doesn't remember the name.)

"You just don't remember anything or you just don't answer," advises Bonet. "They will put you through the jumps but just simply don't answer." "Jumps, what jumps?" Picard asks with concern. "You've got to be prepared for it- those Germans are going to work on you a bit." Picard suddenly has a change of heart: "Work on me? Oh no, that wasn't part of the deal. You should have told me that before." "Well the deal wasn't my idea, and there is always the guillotine," Bonet threatens, which gets Picard back in line.

Time passes as they keep going over the story, then, cut to the town square clock, and the tone of the hourly chimes sounding as the clock face reads 10 PM. Bonet cuffs Picard to the bed, which surprises him, and then Picard observes: "Always the policeman, here I help you dig my own grave, and you still don't trust me."

The following morning, the hotelier walks down the hall, with pitcher in hand, reaches an open window, and tosses out the contents. The phone rings, he answers it, and says it's a call from Paris. Bonet takes the call, confirms it's the Suite de Generale, asks for the (Police) Commissioner, and announces into the phone that he shot Jean Picard as he was trying to escape while swimming across the river. The body has not yet been recovered. The Commissioner, in turn, breaks from the conversation and instructs a subordinate to put out the word that the Picard case is closed. He then returns to the call and instructs Bonet to take a few days off.

Exit Douglas Dumbrille. Originally a bank clerk and onion farmer from Canada. A wonderful character actor, appearing in over 200 films throughout his more than 30 year career: "he played either a suave villain or corrupt tycoon or politician". In our film, he plays a police commissioner, and though only on the screen in two scenes, he adds his own special presence. He transitioned to some TV work in the 50's and 60's. He was married to Allan Mowbray's daughter. Allan Mowbray, actor, was one of Flynn's fellow Olympians.

Picard, who has been listening, questions Bonet. Bonet explains how no one will be looking for Picard, except as a drowned body, and no one will be expecting any word from him (Bonet). Picard inquires as to the deadline for the saboteur to

give himself up. The answer: 3 days. Picard begins to laugh, and comments: "I am a dead man- everything is different."

Picard then asks Bonet to give him 3 more days for living. Bonet has expected this, and of course says no. They soon leave the hotel and walk by the Mobile Guard Headquarters where some townspeople have gathered. It goes back and forth as Picard keeps pleading with Bonet. The Captain pulls up in his car, and is immediately questioned by the townspeople as to his search for the saboteur. They find out what he knows: that a British plane has picked up the saboteurs- he found the tracks where one had landed near the bridge.

Apprehensive, Bonet directs Picard off the street and into a shop. There is the young girl, Marianne, and Picard strikes up a conversation with her. Some of the Mobile Guard officers enter the shop. Picard begins to improvise- buying a shirt and some fishing poles and accessories. A bit of further questioning on Picard's part as to fishing follows:

"What are you using for bait?"

"Grasshoppers, if you can catch them," says Marianne.

"Oh sure. My friend, here, can catch anything," responds Picard. (An obvious reference to his own experience.)

He asks where the fishing is, she tells him directions, but, seemingly confused, asks Marianne if she would show them.

An old woman appears at a doorway, above the shop level. She lingers for a moment, and then withdraws. A moment later, the tinkle of a hand bell is heard. Marianne excuses herself. The conversation then picks up between Picard and Bonet:

"Not bad, is she? I've never run into this fresh country type before," says Picard.

"This is no time to get mixed up with a girl," responds Bonet rather crossly.

"Why on the contrary Bonet- what do you mean? How better can a man spend the last 3 days of his life, huh. (Tongue in cheek, again.)

Cut now to Marianne entering a back room (private residence) to see what the "bell call" is about. It turns out to be the owner of the shop, Mme. Maret, who has summoned her. She asks about the two men and Marianne relates the information she knows, including that she was asked to show the way. Mme. Maret encourages her to do this and as the scene closes, Mme. Maret has a odd expression on her face. (We will soon know what it exactly means.)

Cut now to Bonet, Picard, and Marianne by a brook. Bonet rolls up his pants and wades into the water. Marianne and Picard move further away by walking across

to the other side and upstream, ultimately stretching out beside the brook. Picard and Marianne have some time alone. He tells her his full name- Jean Dupont, and almost trips up in the process. And he begins to woo her. (We have, in this scene, a possible glimpse of the real-life “technique” which Errol Flynn, no doubt, used on more than one occasion.) He is all charm and gentleness, holding her hand, complementing her on skin, when, all of a sudden, there is a change of expression on Picard’s face. A serious look. He sees a road, inquires about it and where it leads, just as Bonet is upon them and announces: “We’ve had enough fishing, both of us.”

They arrive back in town. She is clearly smitten, and asks if he couldn’t postpone his trip to Paris. He says it is not possible. She suggests they meet tomorrow after church. He agrees and goes to kiss her hand, but Bonet intercedes and he settles for a handshake. Upon entering their hotel room, they discover the Mobile Guard Captain and an officer waiting for them. The Captain states that every stranger was to report to the police. Bonet claims ignorance of this fact. The Captain retells the sabotage story: there were 3 saboteurs, 2 got away, and that they have caught the other. He asks to see their papers. Picard moves slowly away from his proximity to the Captain, as he thinks quickly:

“Now don’t lose your temper with this poor fellow. He is only doing his duty.”

This sets up the drama of what is about to unfold as Bonet hands him his identification papers. The Captain is rattled as he recognizes the name of the esteemed inspector. Picard moves even further away (making it physically awkward to produce the papers which he doesn’t have) as he offers how he’ll mention the Captain, favorably, back in Paris. The Captain is even further disarmed- with gratitude. The captured saboteur (Ivan Triesault) is now brought in, and this time it is Bonet’s turn to show some quick thinking:

“Why didn’t you tell them that you were a Sureté man, Durand?”

The saboteur is dumbfounded but manages a fainthearted response. Now it is Picard’s turn to be impressed with the improvisation of Bonet as can clearly be seen on Picard’s face.

The Captain is again apologetic, and speaks crossly to his officers as they leave the room. Bonet locks the door. “Durand”, of course, remains. Bonet questions him. He is Major Jacques Moran, of the Free French Army, and he is, indeed, one of the saboteurs. He is to be picked up by plane at midnight. He asks if he can wash up and Bonet gestures towards a room off to the side. Moran goes into the room and closes the door. Bonet and Picard have a conversation about what has just transpired. All of a sudden, Picard realizes that he has missed an opportunity for freedom: he could have said nothing (at the start) and Bonet and

the saboteur would have never gotten out of it, and Picard, of course, would be free as no one is looking for him anymore. Further, Bonet would not have been able to give him away because then he would have been giving himself away. Bonet then appeals to his patriotism in that the real saboteur would have been caught and died. But Picard is shameless in his own self-interest. Bonet reestablishes dominance at the point of a gun and offers that if Picard had tried to escape he would have used it, and that he would still now. Picard's expression changes momentarily to defeat but then dismisses him with the wave of his hand and:

"Ah, how brave a gun makes a little man."  
Bonet rejoins with: "And how small the biggest cowards."

Later, the three of them walk to the sight of the pickup- Bonet is showing the beginnings of illness, and is coughing. Bonet asks for the particulars of the sabotage and Moran complies:

There were 3 saboteurs, but the bridge was well guarded- a dozen soldiers at both ends. Impossible to overpower them, so they waited. At 1:15 AM, they boarded a slow freight train heading south, dropped off in the middle, and planted a new type of bomb- a time bomb. They waited again. At 3:17 AM, a slow freight train, headed north, crossed the bridge and they got on it- dropping off 3 km beyond the bridge, and then waited to be picked up. As he finishes, the drone of a plane motor is heard and signals it's identity with an intermittent sound. Moran, remarking that he regrets the impending execution of the hostages, says goodbye to them both, and heads off.

Next morning, Bonet awakens himself with his own coughing (He's obviously sicker.) He glances over to Picard's bed and sees he's not there. He gets up and goes over to the now empty bed, examines the handcuffs, and discovers next to them, the object Picard used to pick them.

We next see Picard walking hurriedly through the town square. He turns onto a side street near Mobile Guard headquarters, outside of which are some policemen, next to the Mobile Guard Captain's car, getting on their motorcycles and preparing to get underway. At the other end the German Officer is being driven down the same street. Picard quickly crosses the street and stands in front of a shop window. The Mobile Guard Captain's car drives off and the two cars meet midway. The German Officer speaks directly to the Captain. He relays a report he has heard that the saboteurs are 2 men. One of middle age and the other, younger, and that there were 2 persons matching this description seen nearby. The Captain explains that they have been accounted for. The German Officer then says:

“Before tuesday, at 6 PM, we want a report that the saboteurs are caught- otherwise, the hostages will be 100 and 1!” And with that said, the German Officer drives away.

Bonet now emerges from the hotel. Picard sees him and quickly goes into a pharmacy. He emerges pretending to have gone out for medicine. Picard shows him the box (cardboard, not plastic, was the container of the day) as proof. Bonet suspects poison so Picard swallows 6 pills and then gives the box to him. Bonet hesitates, and then hands the box back saying: ” We’ll wait and see.” In the background, the church bells are ringing.

Cut now to the church steps, as Marianne and Mme. Maret, ascend them and enter the church, just as Bonet and Picard come into view from around the corner. They walk by the church and stop to rest as Bonet is, clearly now, very ill. Bonet suggests Picard go and see the village priest “to straighten out your account”, as the Nazis will not give him the chance. After some exchange back and forth, Picard tops it off with some humor: “If he (the priest) heard my list (of sins), he’d faint. It would take at least a Bishop.”

Inside the church, the village priest is addressing the congregation as to the idea of God’s Will in connection with the hostages. Afterwards, Mme. Maret and Marianne leave the church. Mme. Maret goes to some people on the steps, and Marianne walks over to where Picard and Bonet are. Marianne and Bonet speak about lunch plans but just when Bonet starts to protest, the Nazis pull up, and Bonet and Picard go into the church to avoid them. Bonet is obviously religious as he makes the sign of the cross, while Picard does nothing. Bonet starts to sit down in a pew while Picard suggests the one behind with a cushion. Bonet shifts back and sits next to Picard, then immediately kneels. Picard remains seated.

Here now, we have an opportunity to view an example of a rather regular occurrence in the real life of Errol Flynn, the man, and where art imitates life:

Without any indication up until now, Picard asks Bonet to hear his confession. After some protests, Bonet relents. Picard admits to the bank robbery at Lazarres, and to the theft of the painting, Fra Angelica, from the Louvre with an accomplice named Legrue. But then Picard changes his tone of voice ever so slightly, and says that one day Legrue went up in smoke, and that all that was left of him was a handful of ashes and a couple of gold teeth: “Here’s one of them,” he says as he points into his mouth and laughs. Picard was completely taken in up to this point.

Meanwhile, there is a meeting being held in Mme. Maret’s home, in the parlor. There are 3 men from the town with her. The scene concludes with her saying: “Now, I’ll give you your instructions, in turn, and memorize them carefully, every little detail.”

Now comes the rendezvous for lunch. Marianne, Picard, and Bonet are walking through a vineyard. Bonet stops to rest under the shade of a tree, while Picard and Marianne are out in the sun, on the edge of the vineyard, eating some grapes. They then start to walk, and are holding hands. She inquires as to if he is really leaving tomorrow. He says yes. She somehow senses that he's not coming back and asks if he doesn't care (for her). He admits he does. She asks why then (that is he leaving) and he says:

"It's too hard to tell you- too many things. But after I'm gone, you'll get over it. There's an old saying: 'Love makes time pass, and time makes love pass.' "

Marianne resists: "You don't believe that Jean. Time will never come between us, no matter where you are. We'll find each other again, someday, somewhere." (A mutual kiss.)

"No Marianne, not after tomorrow. We'll never see each other again." (Kiss and fade out.)

Back to Mme. Maret's, and the conversation continues. They discuss the plan to blame "Dupont". The priest happens by, overhears, and interrupts: "If the hundred die, then it is a crime of the German's, for which they will answer, but if we stain our souls with the blood of Dupont, then we must answer to God- it is murder. AND I FORBID IT."

And with that said, he leaves. (Marianne, in another part of the house, briefly appears on the screen showing, by her expression, that she has overheard all of this.) But Mme. Maret, not to be dissuaded, continues discussing the plan.

Back at the hotel, a doctor is examining Bonet. Says he can't travel. Now, with the trip off (to deliver "Dupont" to Paris), Picard asks Bonet if he might leave for awhile as there is something he has to do. Picard reviews the prank he pulled in the church- how he had tried to make a fool of Bonet, and instead made of fool only of himself. With but a few hours left he's been thinking about what Bonet has said, and adds (quite possibly the high watermark of acting for the entire film):

"Standing out there, alone tomorrow, up against that wall, no priest to turn to, I- I'm frightened. I suppose that is the only time a man like me would turn to God- but I can't do it unless you help me."

"How? When?" asks Bonet.

"Now, I want to go to this village priest, and tell him about myself- and try to clear my soul, if it's possible- you said it was, and then I want to go and see Marianne and tell her goodbye. That's all. You can't think I'm lying."

Bonet responds, obviously moved: "I know it's the fever, but somehow I think that for once in your life, you are telling the truth."

Picard promises to be back by “10 o’clock sharp”. Bonet relents, and as Picard goes through the door frame and closes the door to the room, he brings his fingers to his mouth and gestures back to Bonet with a kiss. (And you realize, now, that Bonet and you, the viewer, have just been had again, and you also realize that before you is a thoroughly hardened man- a con man and criminal both.)

In the meantime, Marianne, who knows about Mme. Maret’s plan, is on her way to warn Picard, and runs into him in the Village Square. Picard asks about the road that leads through the woods, and Marianne takes him there.

At the same time, the three instigators (of the Dupont as saboteur story) are moving up the street, gathering townspeople as they go, headed for the hotel to get Picard.

Bonet is now awakened by the rising clamor outside his window. Just as he’s getting up, the hotelier bursts into the room- warning him to leave as they are coming for Dupont and that they think he’s the saboteur. Bonet gets up and goes to the window. He sees the agitated crowd now gathered outside but the priest intercedes and exposes the 3 men, leading them, as liars and that they all should go home. Just then the Mobile Guard Captain and his officers pull up and the Captain demands to find out what is going on. The priest responds calmly and firmly: “That my dear Captain is our affair.” The Captain, quite simply, accepts this offering and leaves. And the crowd also disbands. The scene ends with Bonet as he closes the window.

Exit Dennis Hoey. Though Hoey has relatively short screen time, he makes his mark in every scene he appears in as Father Le Clerc. Possessing a dramatically rich and deep voice, he is the moral and spiritual conscience of the little town, and there is no question as to his authority- he can talk down and intimidate a large crowd, but can do nothing with the strong willed Mme. Maret. Hoey, “ on the stage from 1918, he played character parts in British films from 1927 and in Hollywood from the late 30s. He portrayed Inspector Lestrade in several Sherlock Holmes films of the 40s.” In his 25 year career, he appeared in over 60 films.

It’s now midnight- the clock face is shown and the chimes are sounding. Then there is a pan from the clock down and through the village square and up to hotel and the window of Bonet’s room. He’s looking out. He’s wrapped in a blanket. (Protection from the cold night air.) He moves from the window and sits on the edge of the bed, looking very dejected (as he realizes he’s been duped) and buries his face in his hand. The sound of steps coming up the stairs is now heard. They get closer, and then Mme. Maret, without knocking, enters Bonet’s hotel room, and an exchange follows:

“Where are they?”

“They, whom do you mean?”

“My Marianne, and your friend Dupont.”

“They- they are together?”

“Don’t try to deceive me- you’re lying, you’re trying to protect them. He’s guilty of a crime and there’s a name for it.”

“No madam, his crime is without a name, and the guilt is mine.”

Exit Lucile Watson. She gives a wonderfully sinister performance, in both her facial gestures and line delivery, as one of the “heavies” in *Uncertain Glory*. “Trained for the stage at the American Academy of Dramatic Arts, and played leads on Broadway from the turn of the century.” She appeared in only 1 film (1916), a silent, early in her career, and another in 1930 before settling, ultimately, in “Hollywood in 1934 and soon established herself as a leading character actress ... she was nominated for an Oscar for her role as Bette Davis’ mother in *Watch on the Rhine*.” She appeared in more than 3 dozen films in her steady film career of just over 20 years.

Back to the fleeing couple, Marianne and Picard have reached the start of the road. He appreciatively thanks her and is about to kiss her goodbye (and we’re about to witness a bravura piece of acting between 2 excellent and equal players):

“Jean, I want to go with you,” she says with a serious (and now very mature) intensity.

“No, no. That wouldn’t work out for either one of us,” as he still maintains his soft tone.

“Why wouldn’t it?” she persists.

“Well, it just wouldn’t, that’s all. “ (Then seriously): “Look, I’m running from a lot more than those villagers- a lot more than the Guard Mobile. I can’t tell you about it.”

“Jean, what have you done? You- you’re not the saboteur?” she says with great concern.

“No I’m not- now don’t ask me any more questions.” He gives her a quick kiss and says: “Goodbye,” as he starts to walk away.

She runs after him and pleads: “Jean, I won’t ask questions; it doesn’t matter. We love each other- that’s all a woman has to know.”

“I’ve got nothing to offer you. Nothing but fear, and trouble and- “

She interrupts with: “I don’t care- you’d be with me.”

Then Picard says coldly: “Maybe I wouldn’t for long.”

Then Marianne, desperately: “Take me with you Jean.”

It stops him cold. He reflects out loud: “Why couldn’t I have met you before- it was so late in so many ways.” They kiss passionately. “Come on,” he says with resolve, as he clasps her hand, and they walk up the road hurriedly.

Cut now to a horse drawn cart slowly making its way up a road, a 15 kilometer stone marker off to the side in the foreground (about 9 miles outside of Paris) tells where they are. Then a close up from the rear right side showing Picard and Marianne in the cart bed and the drover up on his seat. Marianne is asleep, and Bonet is conversing with the drover. He asks if they can’t go any faster. The drover responds:



“Celeste is like France- too old to beat, too tough to die.

“What keeps her going?” asks Picard.

“Courage,” replies the driver.

Marianne and Picard share a meal with the drover and his wife. It turns out their son is also one of the hostages. The sound of ringing church bells (from more than one source) is now heard and it is offered that they are ringing all over France for the hostages. The old couple get up and go outside to pray with the others of the village. Picard then gets up and goes over to an open window, which looks upon a square, and he sees the townspeople kneeling in prayer. He turns away, shaking his head in disgust only to see Marianne lighting a candle in a niche containing a Madonna statue. He asks:

“What are you doing?”

“I am lighting a candle for him,” as she touches a framed photograph hanging on the wall beside the niche. “He must be the son they spoke of.”

“You are still worrying about them aren’t you ?” he says cynically.

The viewing angle changes and we now see her face through the niche: “I can’t help it Jean- I keep seeing their faces,” and she turns to the religious figure, gazing upon it saying “I pray God, the saboteur will give himself up.”

“Give himself up? What for? Why should he?” Picard says with apparent surprise (As he moves over to the table and pours himself more wine.) “Ah, you’re all so sentimental about this thing. This is war- what’s a hundred lives more or less?

That saboteur was working for 40 millions- for the whole of France. “He takes a drink of wine and continues: “All of those people outside there crying, and praying, and sniveling- what have they ever done for their country? Spitting whenever a German goes by, cursing them under their breath- why, that doesn’t mean a thing.” (Puts down the glass of wine and walks towards Marianne and continues): “But blowing up a bridge, killing a whole trainload of Germans, that counts. A handful of peasants is a cheap price to pay for a job like that, and it’s breaking your heart because you happen to know a couple of them.”

“Jean!” she answers in shock and disbelief.

“All right,” he continues, “Let me put it to you this way. Supposing you knew the saboteur, supposing it was your brother, or someone you loved- that would make a difference, wouldn’t it?”

“I don’t know, I don’t understand these things,” she says as she looks down in shame.

Picard walks away from her, still visibly upset and agitated, and looking down himself. And then, curiously, his attention is drawn to the still ringing bells as he looks upward towards the direction of the sound.

“Jean,” she pleads, “don’t be angry with me,” as she walks over to him.  
“Angry?” he says suddenly softly, “I’m not angry.” (they hug and kiss) “How could I be with you? You’ve done everything in the world to make a man happy?”

We have just witnessed the last stand of an outward defense against the idea of giving himself up to save the hostages. It is handled in the sense of an outburst reaction to the simplicity of Marianne’s lighting a candle- showing that it has been growing as an idea and brought into consciousness by the purity of an uncomplicated act of sympathy. His love for her, his “separateness” from his fellow man starts to fall away. Still, there is one “final shift” in his thinking to be realized.

They make up and it’s decided that they will go to Martinique:

“We could find a new life together. I’ve never done much with mine, but with you I could- I know I could,” Picard says with conviction.

But Picard must first go to Paris, alone, to get some money from friends. He promises that he’ll:

“... catch the first train back- I’ll be back tomorrow afternoon .”

She professes her love with: “all my heart.”

“With all your heart- that’s the way I want it to be always.” (kiss and hug) He smiles at her, but as he goes out, a different, almost intent look crosses his face.

It is left to our imagination that he leaves her going to do what he said he would. It is still daylight out but we don’t know the time- not before the next scene unfolds, anyway ...

Back now in Paris, at the apartment of Bonet again. He, still coughing, is conversing with his wife who spoke of her worry over him not calling, as is his usual practice, during the Picard hunt. Bonet is very dejected:

“You’re thinking about the man you had to kill,” his wife says to him most sympathetically.

“Yes,” replies Bonet distracted by his own thoughts.

“Well, it’s a pity, of course, but he was really no good to anyone was he?”

“Well, he might have been,” Bonet answers regretfully.

“But you told me yourself, before you left, that he was just another murderer. Try to forget about it. You did what you had to, that is the main thing,” she keeps talking as she gets up, from her chair, and pours him a drink on the table next to him.

“What time is it?” he asks as he tries to shake himself from his pensiveness.

“It’s just 5 o’clock,” she answers upon checking the pocket watch beside him.

“Five?” he says with surprise and concern.

“Have you got something to do?” she inquires curiously.

“I don’t know yet- I have to think it over. Please darling, leave me alone for a little while?” he asks softly.

“Darling, can’t I help you in any way?” she asks most sensitively.

“No, nobody can help me to decide this,” he answers with resolve.

She leaves the room. He looks at his watch again and then stares off into space- what is he going to do? Tell the truth about what he did, commit suicide over the one and only disgrace of his entire career, or, as he is the ONLY other person who knows the details of a convincing story- turn HIMSELF in as the saboteur? And then the voice of the maid breaks the silence with a conversation out of view: “What name should I say sir?” “Dupont, Jean Emile Dupont.”

Bonet looks over his shoulder. There is a shift in the camera angle: we are now looking at Bonet from a position, which takes in the wall opposite him, that includes a mirror. We see Bonet in the flesh, and in the mirror, we see what he sees: the image of Picard and the maid at the door- but, because we are seeing it “through the looking glass” and Bonet’s almost trancelike state- is it a dream, as Picard starts to walk forward? A change of camera angle, again now, and we see Bonet and Picard, in the flesh (or is it still a dream?)- as Picard walks on into the room to Bonet’s utter amazement! Picard asks about the deadline time (6 PM), and the location where he has to turn himself in (Gestapo Headquarters- Hotel Rothschild). Bonet offers to go with him and he agrees. Picard also asks him to do something:

“There’s a little village near Chateau La Chaise, near Poitier- she’ll be waiting there tomorrow afternoon- there’s an old farm house just south of the town called Barzack’s place ... Tell her I- you’ll think of something.”

Bonet asks sensitively, “There is only one thing I would like to ask you, Jean- what is it that really brought you back?”

Picard replies: “Why, you wouldn’t believe anything I told you now, would you?” “I would now, “ responds Bonet.

Picard, thoughtfully: “Well I, I don’t know. I thought about it all night. I still don’t know- maybe, maybe it was a look I saw in Marianne’s face as she lit her candle. There’s more to it than that- it’s, it’s too many things to have a name. I suppose there’s a time when a man, even a man like me, can find something, something bigger than himself for which he is ready to die, without question almost- almost happily.”

He asks and is told that the day of execution is tomorrow. They shake hands goodbye and:

“Well, It’s been a long road Jean,” as one old friend just might say to another, “hasn’t it?”

“Yes, but you see it’s- it’s come to the right ending,” answers Picard. (The same words spoken earlier to Picard, but there is a look upon his face different from before- a kind of spiritual peace, perhaps the first time in his life).

Picard walks towards Gestapo Headquarters ... enters a large room and attempts to turn himself in. There have been 3 “magnificent gestures” before him. The question asked each of them was how they got past the guards at both ends of the bridge, and, curiously, Picard remains silent and is dismissed. (Have we, and Bonet been had, STILL AGAIN?) He starts to walk out of the room, hesitates, turns back and gives the details. The officer gets on the phone and announces that he has the saboteur.

Is this, now, the end of the movie? No. But what else could possibly be coming? Nothing short of another GREAT and BEAUTIFUL piece of acting, between the two supporting players, and the performance is, indeed, a real show stopper ...

Fade out and fade in to a new day, the sun streaming in through the windows, and Marianne is in an ebullient mood, setting up a table for 2 in the farmer’s cottage. The church bells are ringing jubilantly (as, no doubt, the hostages have now been freed) and there is a knock at the door. Her heart races and a look of delight crosses her face. She removes her apron, and stands by the table- just as the door opens ... In, slowly steps Bonet, dressed in a dark suit, with a solemn look, coat draped over his arm, and he removes his hat. Marianne’s face turns from a look of joy to one of disappointment as she looks beyond him but there is no one else there:

“Where’s Jean- “

Bonet moves forward and stops just before her, but says nothing.

“Is he coming later?”

“No my dear.”

“Never?”

Bonet shakes his head no and looks down.

Marianne sits, and then thoughtfully, looking down: “He didn’t want me to ask questions- who he is, or what he did.” She now looks up with tears in her eyes and says: “Please tell me only one thing- you were his friend- what is he really like deep in his heart?”

“He was a Frenchman.”

With “La Marseillaise” playing in the background, and the original opening scene of Paris, from the beginning- end film.

#### **POST SCRIPT**

A few words should be said about **Raoul Walsh**, the director of *Uncertain Glory*. The supposed originator of the Barrymore body kidnapping story (for the BEST VERSION, see *The Two Lives of Errol Flynn* - the interview process for his contribution to that book inspired Walsh to author his own autobiography, *Each Man in His Time*), he began in Hollywood as an actor with D. W. Griffith. He was a director, as well, from almost the beginning. Of his early works as a director, *Regeneration* (1915) is the only one to have survived. He was one of the 36 original founders of

the Academy of Motion Picture Arts and Sciences (AMPAS). He had his first great success with *The Thief of Bagdad* starring Douglas Fairbanks Sr. in 1924. Other early successes were *What Price Glory* (1926), *Sadie Thompson* (1928), and *In Old Arizona* (1929) in which he lost an eye thus ending his acting career. Yet he went on with directing, writing, and producing. In a 50 year career, he was involved with over 120 films, and worked with many of the great leading men of his time: Cagney, Bogart, Cooper, Gable and Flynn. *Uncertain Glory* was the 5th film (he considered it as only a part of a group of "quickies" done at the time), of 7, with Errol Flynn. Other notable "talking" film titles include *The Big Trail*, *Klondike Annie* (with Mae West), *The Strawberry Blonde*, *High Sierra*, *White Heat*, and *Captain Horatio Hornblower* (a once intended Flynn vehicle). The critic Leonard Maltin has said: "Walsh proved to be a director without a "vision," only as good as his material and often unable to improve it." On the other hand, Ephraim Katz called him: "... a dynamic, instinctive director, he is considered by many critics as one of the great primitive artists of the screen."

As one who very much enjoyed *Uncertain Glory* in its totality, just as I am appreciative of the detail, the subtle touches, the pace, and it's command of a difficult subject, I must take my hat off to Raoul Walsh. While noted as a WONDERFUL raconteur in private, I think he has done a wonderful job here as well. I once heard Jimmy Cagney characterize what "he did" as "just a job", with no pride evidenced- but the evidence of that pride was in the performance. While Raoul Walsh dismissed this film, I submit that in this same "Irish" spirit, it's what can be SEEN.

The Flynn writers are equally divided on *Uncertain Glory*. Errol Flynn, in *My Wicked, Wicked Ways*, characterized *Uncertain Glory*, along with *Desperate Journey*, *Northern Pursuit*, *San Antonio*, *Never Say Goodbye*, *Escape Me Never* and *Cry Wolf*, as a group where: "Mostly, I walked through my pictures." Michael Friedland and Tony Thomas (et al) didn't like it. Peter Valenti somewhat did. George Morris, Thomas McNulty, and, (would you believe it?) even Charles Higham, liked it.

Ah, but there is a catch. While Higham called *Uncertain Glory* "the most fascinating of Flynn's pictures," he also said: "Errol's vanity caused him to wreck the last half of the script ... he throws it away in an absurd sentimental resolution ... he was influenced by his friend Charlie Chaplin ... to whom he showed the screenplay." To add one further positive bit from the Higham book, he said that *Uncertain Glory* was: "Deeply admired by François Truffaut." I could not confirm this by looking at other Truffaut books, so let's just leave it at that- it could have been true (Higham did get some of his facts right) and a positive note to end on concerning the MOST DESPICABLE of villains.

I will close with some truly fine and wonderful words that capture, to my mind, BOTH the man and the performance- a quote from Thomas McNulty:

**"Flynn loved his role as Jean Picard, and it shows in his performance. Picard is unscrupulous, desperate, and lacking in any moral commitment. Beneath Picard's amoral personality, however is the ever-present charm and intelligence that endear him to people. Ultimately, Picard redeems himself but not before deceiving Lukas (and the audience) into believing he possessed sincere intentions. Picard's redemption occurs only after every semblance of honesty has been stripped away and the audience has come to believe him to be a thief and liar. His willingness to sacrifice himself comes as a pleasant surprise and Flynn carries the moment beautifully ... Flynn's excellent performance (is), perhaps the best of his career ..."**

In conclusion, this movie should be viewed on the BIG SCREEN. It is only by watching the film a number of times on TV, in the course of trying to transcribe it, that has given me a true and profound appreciation of ALL it's component parts: screenplay, staging, filming, editing, music,

and above all, ACTING. But especially the acting in one particular performance- the role of Jean Picard. I found myself left wondering, at times, where the man leaves off and the performance begins. There is an eery kind of closeness to them both. Perhaps Flynn's most autobiographical film of them all- that is to say, closest to the truth of what Earl Conrad referred to as: "... the enigma of the most unforgettable figure, I have ever met."

Oh yes, I almost forgot- I have to explain my earlier reference to the "other *Casablanca*". It shares with *Casablanca* these similarities: pro-French, takes place during wartime and occupation, Nazis (bad guys), politically correct local officials- the Mobile Guards (neutrals), locals and Bonet (good guys) whose allegiance is still with the mother country, the "I stick my neck out for nobody" self- interested Picard, romance- but not realized in "a happy ending", ultimate self-sacrifice and redemption of the main character, and above all: A CLASSIC.

### **Uncertain Glory**

1944 A Warner Brothers-First National Picture. A Thomson Production. Directed by Raoul Walsh. Produced by Robert Buckner. Screenplay by Laszlo Vadnay and Max Brand. Based on an original story, "The Last Vacation" by Joe May and Laszlo Vadnay. Music by Adolph Deutsch. Director of photography: Sid Hickox. Dialogue Director: James Vincent. Film Editor: George Amy. Art Director: Robert Haas. Set Director: Walter F. Tilford. Sound: Oliver S. Garretson. Make-up: Perc Westmore. Special Effects: E. Roy Davidson. Orchestrations: Jerome Moross. Assistant Director: James McMahon. Technical Advisor Paul Coze. Unit Manager: Frank Mattison. Unit Publicist Bob Fender. Running time 102 minutes.

### **CAST:**

Jean Picard	<b>ERROL FLYNN</b>	Latour	Victor Kilian
Marcel Bonet	<b>PAUL LUKAS</b>	Saboteur	Ivan Triesault
Marianne	Jean <b>SULLIVAN</b>	Vitrac	Albert Van Antwerp
Mme. Maret	Lucile <b>WATSON</b>	Warden	Art Smith
Louise	Faye Emerson	Innkeeper	Carl Harbaugh
Captain, Mobile Guard	James Flavin	Drover's Wife	Mary Servoss
Police Commissioner	Douglas Dumbrille	Restaurant Keeper	Charles La Torre
Father Le Clerc	Dennis Hoey	Executioner	Pedro De Cordoba
Henry Duval	Sheldon Leonard	Pierre Bonet	Bobby Walberg
Mme. Bonet	Odette Myrtil	Drover	Erskine Sanford
Prison Priest	Francis Pierot	German Officer	Felix Basch
Razeau	Wallis Clark	Veterinary	Joel Friedkin

### FLYNN FILM ALUMNI PAST AND FUTURE:

*Captain Blood* (1935): Pedro De Cordoba (actor), George Amy (Film Editor)

*Charge of the Light Brigade, The* (1936): George Amy (Film Editor)

*Prince and the Pauper, The* (1937): Robert Haas (Art Director), Oliver S. Garretson (Sound)

*Another Dawn* (1937): Robert Haas (Art Director)

*Perfect Specimen, The* (1937): Robert Haas (Art Director)

*Adventures of Robin Hood, The* (1938): Perc Westmore (Makeup Artist)

*Dodge City* (1939): Adolph Deutsch (composer) uncredited, George Amy (Film Editor), Oliver S. Garretson (Sound), Perc Westmore (Makeup Artist)

*Private Lives of Elizabeth and Essex, The* (1939): Perc Westmore (Makeup Artist), Frank Mattison (Unit Manager) uncredited

*Virginia City* (1940): Douglas Dumbrille (Actor), Victor Kilian (Actor), George Amy (Film Editor), Robert Haas (Art Director) uncredited, Oliver S. Garretson (Sound), Perc Westmore (Makeup Artist), Frank Mattison (Unit Manager) uncredited

*Sea Hawk, The* (1940): George Amy (Film Editor), Perc Westmore (Makeup Artist)

*Santa Fe Trail* (1940): Pedro De Cordoba (actor), Victor Kilian (Actor) uncredited, George Amy (Film Editor), Perc Westmore (Makeup Artist), Frank Mattison (Unit Manager) uncredited

*Footsteps in the Dark* (1941): James Flavin (Actor) uncredited, Perc Westmore (Makeup Artist)

*Dive Bomber* (1941): George Amy (Film Editor), Robert Haas (Art Director), Perc Westmore (Makeup Artist)

*They Died with Their Boots On* (1942): Carl Harbaugh (Actor) uncredited, **Raoul Walsh (Director)**, Perc Westmore (Makeup Artist), Frank Mattison (Unit Manager) uncredited

*Desperate Journey* (1942): Carl Harbaugh (Actor) uncredited, Felix Basch (Actor), **Raoul Walsh (Director)**, Perc Westmore (Makeup Artist)

*Gentleman Jim* (1942): James Flavin (Actor) uncredited, Wallis Clark (Actor) uncredited, Sid Hickox (Actor), **Raoul Walsh (Director)**, Perc Westmore (Makeup Artist), Frank Mattison (Production Manager) uncredited

*Edge of Darkness* (1943): Francis Pierot (Actor) uncredited, Art Smith (Actor), Sid Hickox (Actor), Robert Haas (Art Director), Perc Westmore (Makeup Artist)

*Thank Your Lucky Stars* (1943): James Flavin (Actor) uncredited, Walter F. Tilford (Set Director), Perc Westmore (makeup artist)

*Northern Pursuit* (1943) : Wallis Clark (Actor) uncredited, Carl Harbaugh (Actor) uncredited, Adolph Deutsch (composer), Sid Hickox (Actor), **Raoul Walsh (Director)**, Perc Westmore (Makeup Artist), E. Roy Davidson (Special Effects), James McMahon (assistant director)

***Uncertain Glory* (1944)**

*Objective, Burma!* (1945) : **Raoul Walsh (Director)**, George Amy (Film Editor), Perc Westmore (Makeup Artist), Frank Mattison (Unit Manager)

*San Antonio* (1945): James Flavin (Actor) uncredited, Wallis Clark (Actor) uncredited, Pedro De Cordoba (Actor), Perc Westmore (Makeup Artist)

*Cry Wolf* (1947): Perc Westmore (Makeup Artist)

*Escape Me Never* (1947): Perc Westmore (Makeup Artist)

*Silver River* (1948): Sid Hickox (Actor), **Raoul Walsh (Director)**, Perc Westmore (Makeup Artist)

*Adventures of Don Juan* (1948): Pedro De Cordoba (actor) uncredited, Perc Westmore (Makeup Artist), Frank Mattison (Unit Manager) uncredited

*It's a Great Feeling* (1949): Perc Westmore (Makeup Artist), Frank Mattison (Production Manager)

*That Forsyte Woman* (1949): Wallis Clark (Actor) uncredited

*Montana* (1950): Perc Westmore (Makeup Artist)

*Rocky Mountain* (1950): Frank Mattison (Assistant Director)

*Kim* (1950): Paul Lukas (Actor), Wallis Clark (Actor) uncredited

*Roots of Heaven* (1958): Paul Lukas (Actor)

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