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THE FILMS OF VIVIEN LEIGH

Friday, December 18 8pm

ANNA KARENINA

CAST. Anna Karenina Vivien Leigh Alexei Karenin Ralph Richardson
Count Vronsky Kieron Moore Kitty Shcherbatsky Sally Anne Howes
Levin Niall MacGinnis Princess Betty Tverskoy Martita Hunt
Princess Shcherbatsky Marie Lohr Nikolai Michael Gough Stepan
Oblonsky Hugh Dempster Dolly Oblonsky Mary Kerridge
Countess Lydia Ivanovna Countess Vronsky Helen Haye Colonel
Vronsky Austin Trevor

CREDITS Produced by Alexander Korda. Directed by Julien Duvivier
Screenplay by Julien Duvivier, Guy Moran, and Jean Anouilh from Leo
Tolstoy's novel. Photography Henri Alekan. Set Direction by
Andre Andrejew. Editor Russell Lloyd Costumes Cecil Beaton.
Music by Constant Lambert. Musical director Dr. Hubert Clifford

Release Date April 28, 1948

Running time 139 minutes

The following is excerpted from Vivien Leigh by Anne Edwards

The idea of playing Anna Karenina appealed tremendously to Vivien though from the start she was worried about comparisons to Garbo's Anna, made only twelve years before. She was also pleased to be working with Korda again. The new script had been written first in the South of France by Jean Anouilh, the French playwright, and Julien Duvivier, who had transposed the story to France. Korda was passionate in his loyalty to Tolstoy and brought in a young writer, Guy Morgan, to work with Duvivier to return the story to its original Russian setting. Morgan was inexperienced, but Sir Alexander defended his selection on the basis that the young man could therefore be depended on to write as he was told. Having signed Vivien, Korda scheduled the film for immediate production.

Cecil Beaton was to do the costumes, and unable to find couturiers in London who could obtain the proper fabrics, Korda dispatched Vivien and Beaton to Paris to have her clothes for Anna made there. Vivien and Beaton were guests of British Ambassador Alfred Duff Cooper and the flamboyant and beautiful Lady Diana Cooper at the ornate heavily gilded grand British Embassy on the Rue Faubourg d'Or Honore. The two women had a great deal in common. Lady Diana had for many years been renowned as England's greatest beauty. She was a perfectionist, a superb hostess who adored parties, games of wit, and shopping expeditions—an apparently extroverted woman who was fundamentally a serious person and appeared to exist mainly for her husband. The embassy was alive with the electric presence of these two women.

By May they were in production at Shepperton with ANNA KARENINA. bathed in a premature heat wave during which all the cast members wore furs and trudged through ersatz snow while prop men nailed

icicles on the window

Vivien crossed swords with the director, who had not proved an easy man to work with. Korda was in California on legal matters and there was no one strong enough to handle the situation. Fortunately, Korda returned from California in time to keep the cameras rolling. The film was beautifully mounted and magnificently produced, even within the limitations that the black and white cinematography imposed. George Moore, the Irish novelist, once wrote, "ANNA KARENINA was written to prove that if a woman lives unhappily with one husband and leaves him for the man she loves, her moral character will deteriorate." Vivien revered Tolstoy and identified with Anna.