

## Document Citation

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## *Friday*

Ingmar Bergman's *Smiles of a Summer Night* (1955), from his script, with Ulla Jacobsson, Eva Dahlbeck, Margit Carlquist, Harriet Andersson, Gunnar Bjornstrand, and Jarl Kulle, formally began Bergman's first classic period and a string of expansive, well-made films. This sardonic comedy of manners and desires is made buoyant and enchanting by the remarkable cast, especially in the sensuality radiated by the four leading actresses and in the resonances of Mozart, Renoir, Schnitzler, and Strindberg evoked by the midsummer masquerade. Among the couplings, Dahlbeck and Bjornstrand maintain the high level of sophisticated merriment they achieved in *Secrets of Women* and *A Lesson in Love*. Although Bergman's characters walk on the edge of mortality, they have not yet plunged into the abyss of morbidity. The 19th-century costumes and conceits enable them to perform with more plausible grace under pressure than would have been possible in a contemporary setting. Bergman also established a multiplicity of perspectives from which to tell his story of interlocking intrigues, whereas *A Little Night Music*, the Broadway musical adaptation, tended to build up the Dahlbeck-Bjornstrand parts at the expense of the rest. (Co-features: Bergman's *The Seventh Seal*) **Carnegie Hall Cinema: also Saturday, 2, 5:55, 9:55.**