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from Hollywood to you ...

A Summer Place

MOVIE PARADE

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TROY DONAHUE AND SANDRA DEE IN WARNER BROS.' TECHNICOLOR PRODUCTION, "A SUMMER PLACE."

A preview from Warner Brothers



"A SUMMER

*Here is a motion picture for
anyone who is in love
or ever has been in love,
or ever expects to be in love*

"A SUMMER PLACE" is aimed at teenagers who find those tender teens the most exciting and the most frustrating period in life, and who think that whatever happens to them is happening for the first time to anyone.

It is aimed at their parents who sometimes never know until it is too late what their children are doing in parked cars or on moonlit beaches... those same parents who can discover that an old



The mixedup parents with their eyes on their children are Richard Egan, Dorothy McGuire, Arthur Kennedy and Constance Ford. The young lovers are Sandra Dee and Troy Donahue.

PLACE"

love, or a first love, never dies, and that illicit romance can be replayed by the younger generation as well.

"A Summer Place," filmed in Technicolor by Warner Bros., was written for the screen and directed by Delmer Daves from the famous novel by Sloan Wilson. This dramatic film constitutes one of the most important motion picture events of this or any other season.

The Cast

KEN JORGENSEN (*Richard Egan*), a millionaire who once worked as a lifeguard, is making a sentimental journey to the paradise of his youth. Unhappily married but a happy father, his first love for Sylvia has never died.

SYLVIA HUNTER (*Dorothy McGuire*), married to Bart Hunter, is a gentlewoman in every sense of the term. She accepts Bart's weaknesses without martyrdom for she is truly the strength of a marriage that has never been a marriage. Condemned to a halflife until Ken's return.

MOLLY JORGENSEN (*Sandra Dee*), daughter of Ken and Helen, is filled with a love of living and a capacity for love. She is very close to her father, at war with her mother now that she is reaching womanhood.

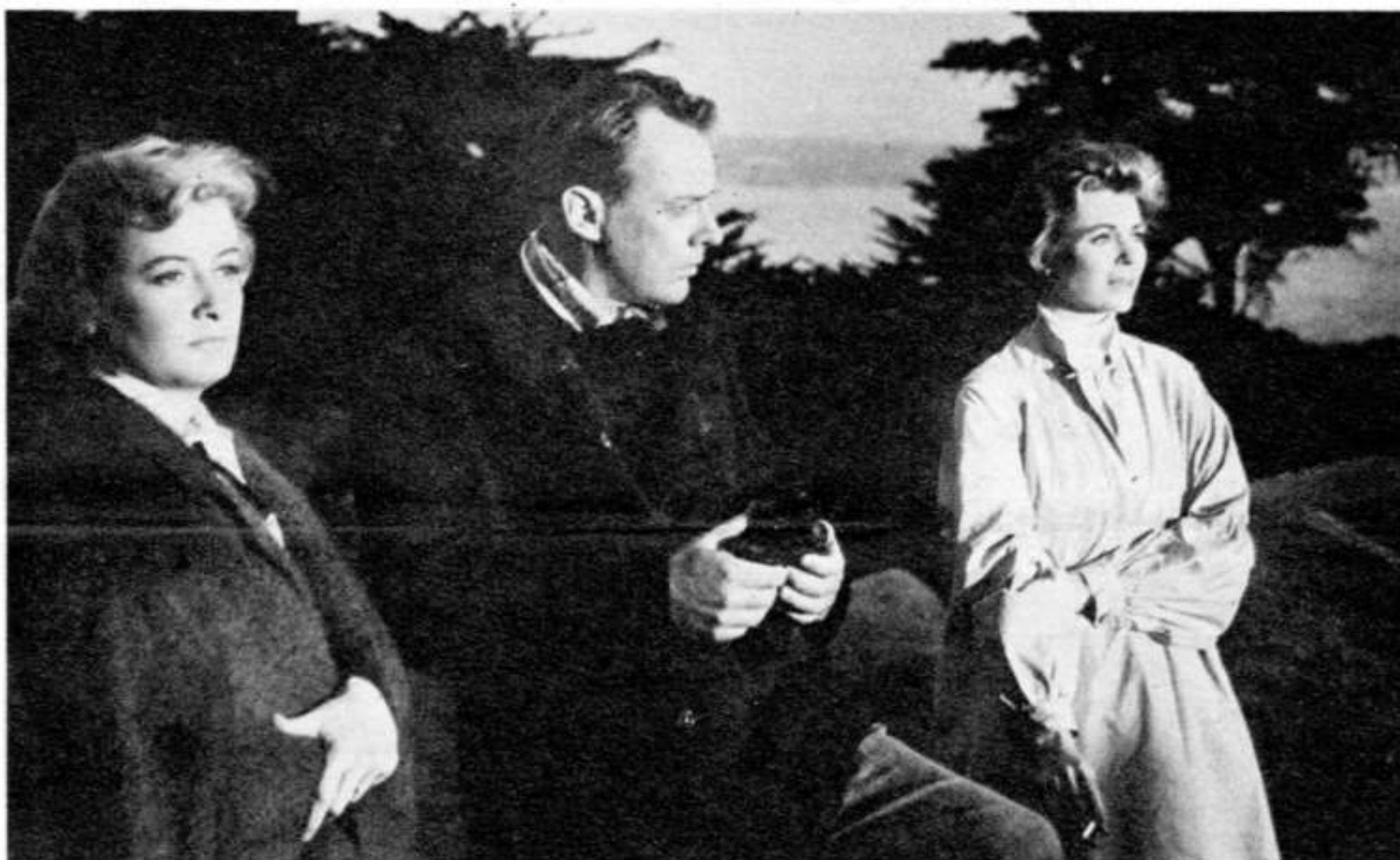
BART HUNTER (*Arthur Kennedy*) is Sylvia's husband and the owner of the Pine Island Inn which was once the family mansion. He is cultured, with a wicked sense of humor, and is usually found with a glass in his hand.

JOHN HUNTER (*Troy Donahue*) is the scion of a distinguished New England family. With a drunken father and a devoted mother, he is romantic and enthusiastic. His emotions run deep.

HELEN JORGENSEN (*Constance Ford*) is the mother of Molly and the wife of Ken. As a girl her beauty was concentrated in her eyes. Now these reflect the anxieties that motherhood, too much ambition and innate sexual fears have brought to her and her insecure marriage.



Their affair—a shoddy existence of after-midnight meetings in the boathouse—disturbs Sylvia and Ken. In their hearts they know they will lose their children, at least the love of their children, if they persist in the affair—and even if their marriage were made possible by the scandal of their separate divorces.



Bart, flanked by his wife Sylvia and Helen Jorgenson, anxiously awaits news of the children, Molly and Johnny, who have been out all night on a sailboat cruise. It is a tense moment for the trio, for Helen knows that her husband is carrying on an affair with Sylvia—and Sylvia's husband, Bart, has reason to know it too.



Sylvia pleads for her husband's understanding. But Bart, after discovering that his wife has renewed a twenty-year-old love affair with Ken Jorgenson, threatens to keep their son Johnny from her. "I don't want him ever to speak to you again," he tells Sylvia . . . "because you, his mother, are nothing but a common slut."



A Warner Bros. special effects man douses Sandra Dee then turns the spray on Troy Donahue for a watery scene in "A Summer Place."

A Wetdown... An Arrival... A Welcome

"A SUMMER PLACE" is notable for the performances of its two young players, Sandra Dee and Troy Donahue. In two years Miss Dee has moved into the front ranks of screen popularity. A model at 10, a TV actress at 12, she has become a fully endowed film star at 17, as she proves in her role of Molly.



Seventeen-year-old Sandra Dee signs her autograph for a group of fans who turned out to welcome the blonde and popular star to the Monterey, California location.



Dorothy McGuire, Sandra Dee and Richard Egan smile broadly on their arrival at the location setting.



Troy Donahue and Sandra Dee are the handsome and talented youngsters making a bid for full-fledged stardom in Warner Bros.' "A Summer Place."

A Summer Place... A Summer Love

NEW YORK-born Troy Donahue is one of the promising results of Warner Bros.' 1959 nationwide search for new movie personalities. A surf rider, tennis player, weekend sailor and talented actor, Troy is 6 feet 3 of what stars are made of. Warners is forecasting a big future for Troy after "A Summer Place."



Love is abundant in "A Summer Place." It flourishes on the beach in the scene above in which Troy Donahue and Sandra Dee, the film's young lovers, steal a kiss.



The older generation has its moments of romance too, as in this scene between Dorothy McGuire and Richard Egan.



A storm washes up a scandal...

A GAY sailing adventure on a rainy afternoon turns into tragedy for Troy Donahue and Sandra Dee (right); the young lovers of "A Summer Place." Their boat is in full sail in the picture above which shows the summer place sitting high on a cliff.

In the sequence below the sweethearts cast off from the pier, and then meet the fury of an ocean storm. Donahue and Miss Dee are dashed against the rocks but finally manage to swim to the shore where they spend a night of safety from the angry sea.



Troy Donahue and Sandra Dee contemplate their future together in "A Summer Place."





BART: ("confidentially") *You'll find Pine Island's a strange place, Mrs. Jorgenson. . . . We're all frightfully snobbish and tend to be anti everything except ourselves.*

(with a devilish glint)

I like to call the Island a perverted Garden of Eden where the salt air and the pines seem to act as an aphrodisiac.

HELEN: *As a what, Mr. Hunter?*

SYLVIA: *(with a look) Shall we change the subject, Bart?*

BART: *(grandly) Your serve.*

SYLVIA: *Bart means that very often the boys of Pine Island families marry girls they've met here. . . .*

(Johnny glances at Molly)

. . . so there's always a lot of joking about the Island being a marvelous place for romance.

JOHNNY: *(enthusiastically) It is! It's got caves and lonely beaches and Moonlight Cove and . . .*



Dramatic scenes from

KEN: *Did Bart know we were lovers before he married you? ?*

SYLVIA: *(shakes head) He only knew something was wrong . . . he knew it on our wedding night.*

(quietly)

And he's been just a little drunk ever since.

(then)

Does your wife know about us?

(Ken shakes his head)

When did you marry her?

KEN: *The week after I saw your wedding picture in the papers!*



Molly doesn't immediately comprehend. She smiles shakily:

MOLLY: *But I'm all right, Mother . . . I feel fine. . . . We slept all night. . .*

White-faced and rigid, Helen interrupts tensely:

HELEN: *I'm not asking you for the truth because I know you'd lie! So I'm having the Doctor examine you completely and make his own report!*

Now the enormity of what her mother means sinks into Molly's shocked mind and she starts shaking her head, crying: "No. . . !" Helen takes this as an indication of guilt, pulls the blanket from around her, and grabs Molly's torn blouse as she says fiercely:

HELEN: *You've disgraced me enough!*

(ripping blouse)

Do as I say! ! !

Molly starts to shake in hysterical terror, in a storm of utter shame and hatred for her mother; her cry becomes a SCREAM that can be heard throughout the Inn and across the courtyard.

MOLLY: *NO! NO! I WANT MY FATHER! ! !*

JOHNNY (puzzled, disturbed) *Are you angry because . . .*
 MOLLY: (takes deep breath) *No, but I'm afraid. . .*
We've just got to be good.

Johnny starts to withdraw back into himself, unconsciously picks up a piece of bleached driftwood, throws it.

JOHNNY: *"Be good." Is it that easy?*

MOLLY: (after a pause) *Are you bad, Johnny? Have you been bad with girls?*

JOHNNY: *No. I just don't know exactly what that word "good" means. Is it good for us to be apart? ? Will it be "good" to see each other hardly at all for the next three or four years? Is loneliness "good?"*

MOLLY: *That's not what I mean. . .*

MOLLY: *No, please. . .*

JOHNNY: (taken aback) *Why?*

MOLLY: *Because I'm afraid.*

JOHNNY: *Of me? (she shakes head) Of yourself? (she nods) Of having a baby?*

MOLLY: *That . . . and some other new feelings I can't explain. . .*

JOHNNY: (hesitantly) *If you found out you were—we could get married right away.*

MOLLY: *No!*

JOHNNY: *Wouldn't you like to get married? ? ?*

MOLLY: *Not that way. No.*



an explosive script

JOHNNY: (patiently) *I'm not taking sides—all I want is to marry Molly.*

BART: (slowly shaking head) *No. I'll pay for a psychiatrist to straighten you both out—but I WON'T pay for a minister to tie you into marital knots!*
(strides to him)

Stop being a silly sentimentalist! Molly's merely a succulent little wench. . .

JOHNNY: (white-faced, breaks in) *Molly's NOT a wench! She's everything I ever dreamed a girl should be!*

The CAMERA ZOOMS IN as Bart thrusts his face into Johnny's so close that the whiskey-breath is hot:

BART: *DON'T MAKE ME LAUGH! ! They're ALL alike in the dark!*

JOHNNY: (emotionally) *You can't make her cheap! You can't—in spite of your damned supercilious intelligent mind—you CAN'T make her cheap, and with or without your consent we're getting married!*



JOHNNY (mutters) *Like you said on the beach: "Let's be sensible."*

MOLLY: (leaning into scene) *But you don't really want that.*

JOHNNY (harshly) *No! I can't lie about it. . . I don't know why. . . And I don't care much about the consequences! I know that sounds horrible. I guess I'm horrible. (miserably) I don't know.*

MOLLY: (softly) *No, you're not. I love you, Johnny, never forget that—and if you need me, I need you—only twice as much.*



The trouble with most parents...

is that they always attribute their own guilty memories to their young. Like father, like son . . . like mother, like daughter.



Wear a middy blouse like a 12-year old..



*They say:
Kiss a little, but
not too much...*

*Don't let Johnny make love to you,
but don't be too angry if he tries . . .
Passions once aroused aren't easy to
control.*

*Just what honest advice can I give
her. . . to go halfway, but always
draw back in time? To never dare
to give fulfilment to either herself or
the boy she loves?*



*She says I have to wear this armor-plated bra to flatten
me out. . . and a GIRDLE! She says I bounce when I walk.
If a tight bra and girdle are all we can depend on to
keep our daughter out of trouble, we're in a bad way.*

*You can warn them that
at first it's the desire...*



*. . . but that love is much deeper and far wider than that . . . that
love is a learned thing between a man and a woman, and when those
fierce first desires start to fade, it is love that becomes the
be-all and the end-all. . . everything. It is love that endures. . .*

*Is there no completely
honest answer...?*



*. . . we can't advise them to be half-good. We'd feel
like hypocrites. We can't advise them to be shocked by
sex, because that advice would destroy them. Is the only
answer that youth must be a time of suspended animation?
Or should parents maintain a frightened, worried silence?*



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