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Summer Storm

Hollywood, May 18.

United Artists release of Seymour Nebenzal production. Stars George Sanders and Linda Darnell; features Edward Everett Horton and Anna Lee. Directed by Douglas Sirk. Adaptation by Michael O'Hara; screenplay, Rowland Leigh; added dialog, Robert Thorren; based on Anton Chekhov's "The Shooting Party"; camera, Archie Stout; editor, Greg Talbot; original score and musical direction by Karl Hajos. Previewed at Four Star, Los Angeles, May 17, '44. Running time, 105 MINN.

Fedor Michailovitch Petroff.....	Geo. Sanders
Olga.....	Linda Darnell
Nadina.....	Anna Lee
Count Volsky.....	Edward Everett Horton
Erhenin.....	Hugo Haas
Clara.....	Lori Lahner
Polycarp.....	John Philliber
Kuzma.....	Sig Ruman
Mr. Kalenin.....	Andre Charlot
Mrs. Kalenin.....	Mary Servoss
Lambert.....	John Abbott
Gregory.....	Robert Greig
Gypsy Singer.....	Nina Koschetz
Orloff, the Gendarme.....	Paul Hiffst
Doctor.....	Charles Trowbridge
Clerk in Newspaper Office.....	Byron Foulger
Mailman.....	Charles Wagenheim
Cafe Proprietor.....	Frank Orth
Haughty Lady at Dinner.....	Eliz. Russell
Young Lady at Dinner.....	Ann Staunton
Passerby at Mailbox.....	Jimmy Conlin
Woman with Umbrella.....	Kate McKena
Residing Judge in Kharkov.....	Fred Nurney
Beggar Woman.....	Sarah Padden
Beggar Child.....	Sharon McManus
Priest.....	Gabriel Lionoff
Policeman.....	Mike Mazurki
Young Lackey.....	Woody Charles
Gypsy Girl.....	Joyce Gates

"Summer Storm" is a carefully-made drama of people and passion in Russia 30 years ago, adapted from a Chekhov drama. It has dramatic strength in parts, and critics, in the majority, will probably tab it as artistic and unusual. But, lacking in strong marquee values, picture will require smart and concentrated selling campaign to catch profitable biz at key billtoppers, but it's a cinch for strong support in the regular duals.

Russian background of the Kharkov district displays intimate study in contrasts of various persons—local judge, George Sanders; young and impetuous siren, Linda Darnell, who's determined to have wealth and finery; flustery and decadent Edward Everett Horton, land-owning aristocrat; estate superintendent, Hugo Haas; and Anna Lee, engaged to Sanders. All become engulfed in tragedy when Miss Darnell marries Haas and immediately embarks on an affair with Sanders, while slyly playing Horton for the finery and jewels he can supply. After leisurely wending through lengthy footage of characters and incidents, girl is murdered by Sanders to save the others—but Haas is convicted of the crime, with Sanders assisting by his silence. Decade later, Sanders finds it impossible to live with his secret and pays for the crime with his life.

Miss Darnell is spotlighted with her particularly effective performance. Sanders is excellent, sharing supporting prominence with Horton. Lori Lahner scores as the maid who protects Sanders' secret; Anna Lee, Haas, and John Philliber are strong in support.

Script, with adaptation credited to Michael O'Hara and screenplay by Rowland Leigh, is particularly effective despite details of characters and carefully-etched situations which consume plenty of footage and tend to slow up the tempo. Direction by Douglas Sirk has the European touch, but he takes full advantage of passionate inferences in many of the sequences, although deftly skirting the taboos of the purity-sealers.

Production layout and technical contributions are topnotch throughout, especially photography by Archie Stout.

Walt.

May 24, '44