

Document Citation

Title	Summerskin
Author(s)	
Source	<i>Angel Productions</i>
Date	1962
Type	exhibitor manual
Language	English
Pagination	
No. of Pages	4
Subjects	Borges, Graciela (1941), Buenos Aires, Argentina Torre Nilsson, Leopoldo (1924-1978), Buenos Aires, Argentina
Film Subjects	Piel de verano (Summerskin), Torre Nilsson, Leopoldo, 1961

"ANOTHER PRIZE-WINNER!"

"An interesting flow of physical impulse and suggestion . . . makes you fully appreciate the physical attractiveness and latency of sex!"

—Bosley Crowther, *N. Y. Times*

An air of unrelenting truth! Unquestionable accuracy! This is a picture that can hold its own with the major ones from all countries!"

—Archer Winsten, *N. Y. Post*



Summerskin

Produced and Directed by

LEOPOLDO TORRE NILSSON

with **ALFREDO ALCON** and **GRACIELA BORGES**

Presented in the United States by **ANGEL PRODUCTIONS**

The New York Times.

'SUMMERSKIN' EXPOSED

Film's Creator Examines Its Origin, Development and Personal Effects

By LEOPOLDO TORRE NILSSON

The writer is the producer-director of the Argentine film, "Summerskin."

BUENOS AIRES.

PRODUCING a motion picture without responding to it emotionally, is like entering into a loveless marriage. It is impossible for a producer to adopt a sympathetic viewpoint toward a film that did not particularly appeal to him at the outset.

My career as a producer-director is by no means a short one. I have made fifteen films and am proud of all of them—almost like a father who is proud of each of his offspring. Every picture is an important part of me. Each one embodies in it my own feelings, hopes and ideas. But of the fifteen, "Summerskin" is the one containing the fullest measure of my love. By this I do not necessarily mean it is the best, purest or most profound of my efforts. Rather, it is the one for which I feel the greatest emotional intensity.

During the making of the picture, the long pauses necessitated for adjusting lights, doing retakes or instructing actors in their lines seldom annoyed or tired me. I felt the film growing each day in much the same manner one feels a poem growing inside of him—word by word, verse by verse. To what was this due? Did I like this story better than any of the others? Did I identify myself more closely with it? Did the final meaning of it interest me more than the others? Perhaps it was a combination of all of these factors.

The story of "Summerskin" captured my interest because it presented a series of problems. Even today, it still stirs me deeply. It poses an emotional challenge. It brings us face to face with important issues of our own lives—recognition of deep-seated emotions, ignorance of sentiment, the methods and reasons for loving, when to love, whom to love and the precise moment love begins and stops.

Posers

A multitude of other thoughts came to mind while I was making "Summerskin." I kept thinking—what is fiction, is it something inborn? Are our lives planned so that we are impelled toward occurrences by place, time or specific actions? Is truth the prime sensation in one's being, or is it memory or even dreams? Do we all want things to materialize according to a definite pattern?

In the story's principal characters, I really found the basic meaning of the film. A physically healthy girl was suffering from a mental misunderstanding of true values. She agreed to barter her body for inconsequential returns. Overcome by passion and indifference, she becomes alienated from her real self. But while fulfilling her bargain, she is overcome by resentment as well as the realiza-

tion that she is untruthful to herself.

Then, there is the man—suffering from an incurable ailment, waiting to die but during those waiting moments trying to wrest the utmost from life itself. I endowed him with all the human characteristics I could recall. I fashioned him after vivid recollections of my father gleaned during my infancy, adolescence and maturity. My father died April 9, 1960, but he had been dying many times before in my anguished conscience. Since my early childhood, he would deliberately awaken me from my sleep so I could hear his voice and be reassured he was still alive.

From first-hand knowledge of all the terrors, anxieties and incapacity for solitude that I saw in my father, I tried to give life to the character in my story. By adding so many of my own feelings and characteristics, he became real. He also became a part of me.

Genesis

My interest in motion pictures (a form of expression I hated between the ages 16 to 20 when I was assistant to my father) was born through photography. I began to love it when I became aware that by placing a camera an inch above or below, to the left or right, achieved unexpected results. From that moment on I stayed close to the camera as if it were an enchanting woman. Whenever the camera man or my father gave me the chance, I manipulated lenses, changed angles, calculated composition with objects or people and played with the value of the image.

It is not quite a year since the completion of the film. I saw it when it was shown in Venice. I read the English, French and Italian reviews. Some consider it my best picture, others regard it as too emotional.

Some place it outside my career while others hail it as the beginning of a new one. Reading these evaluations and appraisals makes me feel as if they are discussing someone else's efforts. I feel an enormous modesty at every showing of "Summerskin."

In Venice, Buenos Aires and Rio de Janeiro, I had to leave the room before the showings were finished. At the cocktail parties that generally followed, the congratulations embarrassed not only me but also the actors or technicians who were present. We felt that these same people who were congratulating us now had seen us stark naked, with all our emotions showing, just a few minutes earlier as they viewed "Summerskin."

LOST \$60,000,000?

A single film role—that of a teen-age girl who sells herself for a trip to Paris, in "Summerskin" opening.....at the Theatre — may have cost Graciela Borges 60,000,000 dollars. That is the estimate of the combined fortunes of her cattle rancher father and automobile importer husband, both of whom disowned her as a disgrace to their family honor, after the release of "Summerskin."

Reigning beauty of Buenos Aires high society, Miss Borges was educated at a New York finishing school, where she acquired a taste for personal freedom that is contrary to all Latin tradition. She managed to stay in the good graces of her husband and father for two "scandalous" years in which she acted on the stage and made speeches at female suffragist meetings. But both male relations found it unendurable when she acted in "Summerskin" as "a girl who is practically a prostitute." The newspapers gleefully described their altering their wills to cut her off with a peso, and her husband's ordering his door to be locked against her.

Miss Borges took her disinheritance with equanimity, telling the press that both men loved her and would soon get over their shock.

"Summerskin," the picture responsible for the scandal, is the work of symbolist producer-director Leopoldo Torre Nilsson, rated the only Argentinian film maker of international importance. It stars Graciela Borges and bearded Alfredo Alcon, voted the handsomest man and leading actor in Argentina in a recent poll. It will be released in the United States by Angel Films.



Graciela Borges, pawn in a daring bargain, faces Alfredo Alcon in "Summerskin." The film, now at the..... Theatre, is Leopoldo Torre Nilsson's explosive offering. An Angel release. MAT 1A

SANTA CLAUS VISITED DIRECTOR

Santa Claus paid the nicest kind of visit to film director Leopoldo Torre Nilsson last year. The film maker rated of international importance, Torre Nilsson, whose "Summerskin" opens..... at the..... Theatre, had just been notified that he would not have to pay any income tax last year. This is a reward, granted by the Ministry of Culture, for distinguished service to his country as a motion picture director.

The "distinguished service," in all likelihood, consists of Torre Nilsson's having won the Grand Prize of the International Film Critics' Association at the Cannes Festival last year. The films for which he has been acclaimed in Europe, like "Summerskin," soon to be seen, were successes in Buenos Aires, despite the fact that the public taste runs to the sadistic and violent. Torre Nilsson has tended to specialize in symbolic studies of the awakening to sex of school-age girls.

His tax remission comes at a singularly fortunate time, since the Argentinian has been guaranteed a greater U.S. income from "Summerskin" this year, by Angel Films, releasing her, than the picture has made in all of South America, England and France. A candid study of a girl who sells herself to a dying man, "Summerskin" will be dubbed into English after its initial run and booked into general audience as well as art theatres.



Luciana Possamay and Alfredo Alcon have no time for words in Leopoldo Torre Nilsson's unusual film, "Summerskin." This Angel Production release arrives at the..... Theatre, on..... MAT 2A

ANGEL PRODUCTIONS

presents

LEOPOLDO TORRE NILSSON'S

"SUMMERSKIN"

CAST

ALFREDO ALCON	Martin
GRACIELA BORGES	Marcela
Franca Boni	Joujou
Luciana Possamay	Adela
Juan Jones	Marcos

CREDITS

Scenario	Beatriz Guido
Sets	Oscar Lagomarsino
Photography	Oscar Melli
Montages	Jacinto Cascales
Music	Schumann and Monteverdi
Music Performed by	Jazz de Lopez Furst
English Titles	Travers Clement

Produced and Directed by
LEOPOLDO TORRE NILSSON

Running Time: 96 Minutes

SYNOPSIS

(Not For Publication)

A young girl portrayed by Graciela Borges, with the type of body that should be immortalized in stone, is given a proposition by her grandmother (Franca Boni) wise in the ways of the world. The proposition is simple, but the results are overpowering. The girl's sick cousin, (Alfredo Alcon) who has long admired her, has but one more summer to live. If the girl will care for him... be exceptionally kind to him during that time, as a reward, she will be given a whole year in Paris, plus a Dior wardrobe. It is apparent that Alfredo's rich father, the grandmother's lover is behind this proposition.

The girl accepts... and a series of events unfold which would be considered by many an invitation to sin on the royal road to wealth. The girl's graceful youth does not in any way affect the age-old cynicism of her behavior, nor does the invalid's damaged life prevent in him the eternal uprising of hope. The air of unrelenting truth is reinforced in performances of unquestionable accuracy.

LEADING NOVELIST

Beatriz Guido, Argentina's best-selling girl novelist who has been typified as "the Francoise Sagan of South America," is author of the novel and screenplay from which "Summerskin," a new film opening..... at the..... Theatre, has been made. Now 24 years of age, Miss Guido has been a leading novelist for 6 years. In that time she has had four best-sellers to her credit, of which "Summerskin," published when she was 22, was the third.

Typical of the Guido work, and like that of Sagan, "Summerskin" charts the emotional development of a young girl who is free of the taboos of her elders, but whose freedom only makes her an aimless drifter. It is the story of one such girl who becomes the sweetheart of an invalid for the sake of a trip to Paris, but who becomes tangled in her own emotional involvement. Graciela Borges, a smoldering beauty of Buenos Aires, portrays the teen-age *demi-mondaine* opposite Alfredo Alcon, considered Argentina's handsomest man and one of its leading actors.

"Summerskin" is the film which, shown out-of-competition at the Cannes International Film Festival, rocketed its symbolist producer-director, Leopoldo Torre Nilsson, to overnight fame, which was capped last year by his being awarded the Grand Prize of the International Film Critics at Cannes. It is an Angel Films release.

"ANOTHER PRIZE-WINNER!"

"This is a picture that can hold its own with the major ones from all countries. Like 'La Dolce Vita' or 'L'Avventura,' it presents a view of a corrupt society without underlined moralizing—it is intended for those who enjoy understatement and subtlety. The air of unrelenting truth begins in performances of unquestionable accuracy. There is a young woman played by Graciela Borges with the kind of body deserving immortality in stone. The girl's graceful youth does not in any way affect the age-old cynicism of her behavior. 'Summerskin' is another prize-winner and director Leopoldo Torre Nilsson's reputation continues to rise with it!"

—Archer Winston, N.Y. Post



Produced and Directed by
LEOPOLDO
TORRE NILSSON

"The director gets us considerably interested in—even excited about—an Argentine girl who is urged by her naughty grandmother to enter a clandestine relationship with a bewitchingly wealthy young man—and he leads us to suppose that this young beauty is genuinely stirred by sympathy and love...the trouble is that Senor Torre Nilsson has not warned us in any way that the girl is frigid and deceitful. On the contrary, he has defined her nature as voluptuous and forthright—he makes us appreciate fully the physical attractiveness and latency of sex!"

—Bosley Crowther, N.Y. Times



Winner of the International Critics Award
—XIV Cannes Film Festival

Presented in the United States by
ANGEL PRODUCTIONS

MAT 106



Produced and Directed by
LEOPOLDO TORRE NILSSON
with ALFREDO ALCON and GRACIELA BORGES
Presented in the United States by ANGEL PRODUCTIONS

"ANOTHER PRIZE-WINNER!"

An air of unrelenting truth! Unquestionable accuracy! This is a picture that can hold its own with the major ones from all countries!"

—Archer Winsten, N. Y. Post

"An interesting flow of physical impulse and suggestion... makes you fully appreciate the physical attractiveness and latency of sex!"

—Bosley Crowther, N. Y. Times



summerskin

T H E A T R E

MAT 401

"ANOTHER PRIZE-WINNER!"

"An interesting flow of physical impulse and suggestion... makes you fully appreciate the physical attractiveness and latency of sex!"

—Bosley Crowther, N. Y. Times

An air of unrelenting truth! Unquestionable accuracy! This is a picture that can hold its own with the major ones from all countries!"

—Archer Winsten, N. Y. Post



summerskin

Produced and Directed by
LEOPOLDO TORRE NILSSON *

*Winner of the International Critics Award—XIV Cannes Film Festival
Presented in the United States by ANGEL PRODUCTIONS

Mat 204

"ANOTHER PRIZE-WINNER!"

"An interesting flow of physical impulse and suggestion... makes you fully appreciate the physical attractiveness and latency of sex!"

—Bosley Crowther, N. Y. Times

An air of unrelenting truth! Unquestionable accuracy! This is a picture that can hold its own with the major ones from all countries!"

—Archer Winsten, N. Y. Post



summerskin

Produced and Directed by
LEOPOLDO TORRE NILSSON *
introducing ALFREDO ALCON and GRACIELA BORGES
Presented in the United States by ANGEL PRODUCTIONS

*Winner of the International Critics Award—XIV Cannes Film Festival

Mat 302

ADVERTISING

"PHYSICAL IMPULSE AND SUGGESTION...
makes you fully appreciate
the physical attractive-
ness and latency of sex."
— N. Y. Times



"The camera's eye dwells
sensually upon moist skin
and nude curves; then works
upward, slowly, caressingly,
longingly..."
—Cue



summerskin

Produced and Directed by
LEOPOLDO TORRE NILSSON
Presented in the United States by **ANGEL PRODUCTIONS**

T H E A T R E

MAT 202

"PHYSICAL IMPULSE AND SUGGESTION...
makes you fully appreciate
the physical attractive-
ness and latency of sex."
— N. Y. Times



"The camera's eye dwells
sensually upon moist skin
and nude curves; then works
upward, slowly, caressingly,
longingly..."
—Cue



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Produced and Directed by
LEOPOLDO TORRE NILSSON
Presented in the United States by **ANGEL PRODUCTIONS**

T H E A T R E

MAT 301

"BERGMANSHIP"

—Newsweek

"Makes you fully
appreciate the
physical attractive-
ness and latency
of sex"
—N. Y. Times



"ANOTHER
PRIZE-WINNER!"
—N. Y. Post

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Produced and directed by
LEOPOLDO TORRE NILSSON
Presented in the United States by **ANGEL PRODUCTIONS**

T H E A T R E

MAT 105

"ANOTHER PRIZE-WINNER!"

An air of unrelenting truth!
Unquestionable accuracy! This
is a picture that can hold its own
with the major ones from all
countries!"
—Archer Winsten, N. Y. Post



Produced and directed by
LEOPOLDO TORRE NILSSON
Presented in the United States by **ANGEL PRODUCTIONS**

MAT 104

"ANOTHER PRIZE-WINNER!"

"An interesting flow of physical
impulse and suggestion...
makes you fully appreciate the
physical attractiveness and
latency of sex!"
—Bosley Crowther, N. Y. Times



Produced and Directed by
LEOPOLDO TORRE NILSSON*
*Winner of the International Critics Award—XIV Cannes Film Festival

MAT 203

"BERGMANSHIP" —Newsweek

"Makes you fully appreciate the
attractiveness of sex." —Times

"ANOTHER PRIZE-WINNER!"
—N. Y. Post



Produced and Directed by
LEOPOLDO TORRE NILSSON
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MAT 102

"A PRIZE-WINNER!"

—N. Y. Post



summerskin

MAT 103

"ANOTHER PRIZE-WINNER!"

—Archer Winsten, N. Y. Post



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LEOPOLDO TORRE NILSSON
Presented in the United States by **ANGEL PRODUCTIONS**

MAT 101

"ANOTHER PRIZE-WINNER!" —Archer Winsten, N. Y. Post



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Produced and Directed by **LEOPOLDO TORRE NILSSON***
*Winner of the International Critics Award—XIV Cannes Film Festival

MAT 201

TRAILER

1-SHEET

set of 11 x 14's

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