

## Document Citation

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a film by  
ingmar  
bergman

to say  
nothing  
of all  
these  
women

a production by

AB SVENSK FILMINDUSTRI · STOCKHOLM

After studying the problems of colour for several years, Ingmar Bergman presents his first colour film, a brilliant variation on the theme of genius and its exploiters and critics. Colour plays a very important part in Bergman's study of artist and exploiters, it is always there as a contrapuntal element from one end of the scale to the other, emphasizing the mood in the serious, tragi-comical episodes as well as in the hilarious farcical scenes, until it literally explodes in a splendid display of fireworks.

In his film about Felix, the virtuoso cellist, and his lovely concubines, Bergman pokes fun at all conventional values, but perhaps the joke is mostly at his own expense.

# **f i l m      u n i t**

**Screenplay**

**Erland JOSEPHSON  
Ingmar BERGMAN**

**Direction**

**Ingmar BERGMAN**

**Director of photography**

**Sven NYKVIST F.S.F.**

**Still photographer**

**Harry KAMPF**

**Costumes**

**MAGO**

**Cutting**

**Ulla RYGHE**

**Sound**

**P.O. PETERSSON  
Tage SJOBORG**

**Special effects**

**Evald ANDERSSON**

**Assistants director**

**Lenn HJÖRTZBERG  
Lars-Erik LIEDHOLM**

**Production manager**

**Lars-Owe CARLBERG**

**Colour**

**Eastman Color**

**Production AB SVENSK FILMINDUSTRI , STOCKHOLM**

**p r e s s      m a n a g e r**

**C . A . MORSKOÏ  
Hôtel Excelsior Palace , Lido**

**c a s t**

CORNELIUS

TRISTAN

JILLKER

ADELAIDE

MADAME TUSSAUD

ISOLDE

TRAVIATA

HUMLAN

BEATRICE

CECILIA

Jarl Kulle

Georg Funkquist

Allan Edwall

Eva Dahlbeck

Karin Kavli

Harriet Andersson

Gertrud Fridh

Bibi Andersson

Barbro Hjort af Ornäs

Mona Malm

and others...

# synopsis of the film

The distinguished cello master, Felix, is "lying in state" and we follow his widows passing by :

"A genius leaves so many different widows behind" comments Felix'impresario, Jilker, with a sigh, watching the widows lamenting their dear deceased master, "so alike and yet so unlike".

In addition to the widows we also find critic Cornelius who in homage to the master puts down the manuscript of his biography at the bier.

\* \* \*

And so, a flashback bringing us back just a few days... Up turns aforesaid Cornelius at Felix' magnificent summer residence in order to finish the great master's biography; to compose the very last, and most - unveiling - chapter of them all : the one about the essence of the most ultimate and most intimate realms of the personal...

Directly on his arrival Cornelius is put on the spot through a string of mishaps and complications, not least thanks to all these women circulating in the house. However, Cornelius finds among them possibilities undreamed-of, fresh stuff for his biography, and very attractive stuff, at that...

The first woman he meets is "young cousin" Cecilia, who, however, is deftly snatched out of his sight by the virtuoso himself for a "private lesson".

Next beauty he meets is Adelaide, Felix' actual wife. Cornelius confides in her, revealing that he has dedicated to Felix a composition, "Song of the Fish" or "Abstraction n° 14", which he hopes will be performed by Felix at the grand gala radio concert in a couple of days time...

Next Cornelius makes the acquaintance of Bumble-bee, Felix official mistress who demonstrates her master's exquisite bedroom which induces Cornelius into treading with her a colourful strip-tease dance, which part of the film, however, swiftly turns into a sweeping tango in black/white, all for the sake of eventually morally inclined censors, if you are to believe a special little note "inserted" in the film.

Next morning Cornelius wakes up in Bumble-bee's bed, and is in for a shock as he finds a mysterious woman in black making a rash attempt at murdering him - in the obvious belief that he is Felix.

Frightened Cornelius scurries down to impresario Jillker who in his opinion, however, is taking this whole thing in a disgracefully indifferent manner. Jillker is much more worried about the fact that the program for the imminent gala concerto program which has not yet been put up by Felix. And by Jillker's side are just as anxiously waiting Felix accompanist, Beatrice, and his patroness, the aged Madame Tussaud.

Cornelius now tries to find Felix but this project does not work out very well. Isolde, the chamber-maid, refuses stubbornly to help, in spite of the fact that Cornelius explains and explains again that someone is trying to hurt Felix. Isolde just replies very calmly and slightly reproachingly: "Not now, not while He is playing."

For one reason or other, Cornelius is forced by Cecilia to jump out of the window, and well out in the park, he unexpectedly comes across Adelaide, keeping up her pistol shooting by firing at busts of Felix...

Bewildered by all these events, Cornelius decides to go for a calming swim, and, hiding in the water, he is eavesdropping at all these women during their more or less friendly chat - thus gathering still more material for his biography.

In the evening he is longing for Bumble-bee and sets out for her room, but it so happens that he loses his way and ends up by kissing Beatrice, mistaking her for Bumble-bee - whereby Jillker very neatly snaps a photo of the tender scene... Terrified Cornelius runs away, but, alas, drops his cigar close to a store of fireworks. What a riot! And what fireworks!



The following day Jillker helpfully suggests that Cornelius dress up in women's clothes in order to get at last the wanted appointment with Felix. Cornelius reluctantly agrees to Jillker's plan, but when discovering that Jillker has only been pulling his leg, a wild hunt starts all over the place. Out in the garden Isolde later tries to explain to Cornelius the futility of attempting to get to know Felix because, after all, "it is only his playing that counts".

Cornelius, however, who is getting sick and tired of it all, goes straight to Felix' studio thus interrupting an intimate lesson with devoted pupil Traviata.

"The musician who had never his biography written, will be forgotten", says Cornelius among other things, and leaves the room in a rage... Felix having all the time turned his back on the visitor, is noticeably disturbed, but answers nothing. A little later, though, he announces that he will play Cornelius' piece of music at the radio concert. On hearing this, Jillker threatens to give up his job immediately, and Felix' wife sternly reminds him of his promise to her that she shoot him, should he betray his art.

But when the concert is to begin there is no need for Adelaide to use her revolver. For as Felix is about to start playing Cornelius' piece, the bow falls out of his hand, ... Felix is dead.

In the final scene we find again Cornelius and the "widows" gathered at Felix' bier. Cornelius is making brave attempts to read out loud his biography but is constantly interrupted by all these women, almost drowning him with an infinite number of objections, and, as he comes to the essence of the most ultimate and most intimate personal realms, he suddenly finds that this part of the manuscript is gone.

At that very moment, however, enters a young man... Wonder of Wonders !... a young cellist... and... he asks for Madame Tussaud, and as he sits down to play, everybody knows that a new master is born.

Felix is dead... Felix - is forgotten.

# I N G M A R   B E R G M A N

Born at Uppsala on July 14, 1918, Ingmar Bergman is the son of a Swedish minister, appointed Chaplain at the Royal Court. His childhood was marked by a severe education. Already as a child Bergman liked day-dreaming on his grand-mother's carpet in her living-room, overshadowed by the cathedral; there he listened to the sound of the church bells evoking in him a cheerful chime or a sinister knell, according to his mood. The paintings on the walls, especially a sight of Venice, gave him sometimes the impression of coming to life...

Later on, he accompanied his father on his sacerdotal tours which the latter made in the surrounding country. He assisted christenings, weddings, burials, and discovered already, through all these ceremonies, something like a concise résumé of human life at its most crucial moments.

Very young he left his family in order to live at Gamla Stan, the Saint-Germain-des-Prés of Stockholm. It was at that time when, at the bosom of a country which had remained neutral by miracle, the writers assisted, powerless, the surge of the second World War.

Among the authors of the Nordic literature, whose influence on Bergman cannot be denied, August Strindberg has to be mentioned in the first place, he who insisted on painting destructive women, erratic and crushed men, a world led by the obscure powers of the bad and the unforeseeable incursion of the subconscious.

As an amateur, he becomes director of the Theater of Mäster Olafs-Gaarden. As of this moment, his work as director first, then as play-write, develops from year to year.

He produced a great number of plays; over 50 between 1939 and 1962, for he never abandoned, despite his cinematographic occupations, his first love.

In 1942 Bergman wrote his play "Gaspard's death", then, in 1944, a series of short stories entitled "News from Gaspard". He furthermore wrote for the theater and produced "Tivilit" (1943), "Rachel and the movies janitor" (1945), "The day ends too fast" (1947), "I am afraid" (1947) - the last three plays were later on united in a book under the title "Moralities" - then "Without result" (1948), "Obsession" (1948), "Murder at Barjärna" (1952), "Painting on wood" (one act play published in edition nu. 199 of "Theater Proscenium") and another play "Jack amongst the comedians" (1947) were the only to be published.

But as of 1944, he began as well to penetrate into the film studios. Having assisted, by chance, the performance of one of his student plays, the director of the Svensk Filmindustri, Mr. Carl-Anders Dymling, invited him at once to write a scenario for the director Alf Sjöberg. It was "Hets" which was later on adapted for the theater. This film was shown in France under the title "Tourments".

Often present at the place of shooting, Bergman became progressively familiar with the technique of the seventh art. Then, neglecting the usual term as assistant, he decided to launch himself into cinematographic production.

Having declared: "The theater is my wife and the cinema my mistress", Bergman gives himself simultaneously up to two tasks. Generally, he devotes the winter months to his "spouse" and the fair season to his "mistress".

His precision in preparing his pictures has become proverbial. Often, he fixes, almost one year in advance, the date of shooting of his next picture, as well as the date of final termination.

There is a whole literature on Bergman : its authors agree in considering the Nordic director and producer as a real preceptor of a new cinema. His universe is a personal one, and if at the beginning of his cinematographic career some influence can be noticed, there are the great masters of the Swedish motion picture and some French movie makers, Bergman rids himself very soon from all contribution not coming from himself and creates a personal, unique style and world.

Those who approach him are always conquered by his softness, his sensibility, his intelligence in his work. He has an intellectual rigour and severity that make him one of the most exacting directors towards himself as well as towards his team.

The picture he is presenting at Venice, his first color picture, will wrongly be considered as an attack against those exercising the profession of a critic. It is most of all a self-criticism and, like Fellini in "8 1/2", Bergman narrates himself...

# filmography

1944 . HETS (Tourments)

Director : Alf Sjöberg. Scenario : Ingmar Bergman. With Stig Järrel, Alf Kjellin, Stig Olin, Mai Zetterling. Production : Svensk Filmindustri.

1945 . KRIS (Crise)

Director : Ingmar Bergman. Scenario : Ingmar Bergman, in adaptation of a play by Lech Fischer. With Inga Landgré, Marianne Löfgren, Dagny Lind, Stig Olin. Production : Svensk Filmindustri.

1946 . DET REGNAR PA VAR KARLEK

(Il pleut sur notre amour)

Director : Ingmar Bergman. Scenario : Ingmar Bergman and Herbert Grevenius, in adaptation of a play by Oscar Braathen. With Birger Malmsten, Basbro Kollberg, Gösta Cederlund, Ludde Gentzel. Production : Lorens Marmstedt, Sveriges Folkbiograger.

1947 . SKEPP TILL INDIALAND (L'éternel mirage)

Director : Ingmar Bergman. Scenario : Ingmar Bergman, in adaptation of a play by Martin Söderhjelm. With Birger Malmsten, Anna Lindahl, Holger Löwenadler, Gertrud Fridh. Production Lorens Marmstedt, Sveriges Folkbiograger.

1947 . MUSIK I MORNER (Musique dans le noir)

Director : Ingmar Bergman. Scenario : Dagmar Edqvist. With Birger Malmsten, Mai Zetterling, Bengt Eklund, Gunnar Björnstrand. Production : Terra Film.

1947 . KVINNA UTAN ANSIKTE (La femme sans visage)

Director : Gustaf Molander. Scenario : Ingmar Bergman.  
With Alf Kjellin, Gunn Wällgren, Anita Björk, Stig Olin.  
Production : Svensk Filmindustri.

1948 . HAMNSTAD (Ville mortuaire)

Director : Ingmar Bergman. Scenario : Ingmar Bergman,  
in adaptation of a novel by Olle Länberg. With Nine-  
Christine Jönsson, Bengt Eklund, Berta Hall, Mimi Nel-  
son. Production : Svensk Filmindustri.

1949 . FANGELSE (La prison)

Director : Ingmar Bergman. Scenario : Ingmar Bergman.  
With Doris Svedlund, Birger Malmsten, Eva Henning, Stig  
Olin. Production : Lorens Marmstedt, Terra Film.

1949 . TORST (La Fontaine d'Aréthuse ou La soif)

Director : Ingmar Bergman. Scenario : Herbert Grevenius,  
in adaptation of novels by Birgit Tengroth. With Eva Hen-  
ning, Birger Malmsten, Birgit Tengroth, Mimi Nelson.  
Production : Svensk Filmindustri.

1949 . TILL GLADJE (Vers la joie)

Director : Ingmar Bergman. Scenario : Ingmar Bergman.  
With Majbritt Nilsson, Stig Olin, John Ekman, Margit  
Carlqvist, Victor Sjöström. Production : Svensk Filmin-  
dustri.

1951 . SOMMARLEK (Jeux d'Eté)

Director : Ingmar Bergman. Scenario : Ingmar Bergman and  
Herbert Grevenius. With Maj-Britt Nilsson, Birger Malm-  
sten, Alf Kjellin, Stig Olin, Georg Funkqvist. Produc-  
tion : Svensk Filmindustri.

1951 . KVINNORS VANTAN (L'attente des Femmes)

Director : Ingmar Bergman. Scenario : Ingmar Bergman.  
With Anita Björk, Maj-Britt Nilsson, Eva Dahlbeck, Aino  
Taube, Karl-Arne Homlsten. Production : Svensk Filmin-  
dustri.

1952 . SOMMAREN MED MONIKA (Un Eté avec Monika)

Director : Ingmar Bergman. Scenario : Ingmar Bergman, in adaptation of a novel by Per-Anders Fogelström. With Harriet Andersson, Lars Ekborg, Ake Fridell, Dagmar Ebbesen. Production : Svensk Filmindustri.

1953 . GYCKLARNAS AFTON (La Nuit des Forains)

Director : Ingmar Bergman. Scenario : Ingmar Bergman. With Ake Grönberg, Harriet Andersson, Anders Ek, Gudrun Brost, Hasse Ekman. Production : Sandrew.

1955 . KVINNODROM (Rêves de Femmes)

Director : Ingmar Bergman. Scenario : Ingmar Bergman. With Eva Dahlbeck, Ulf Palme, Harriet Andersson, Gunnar Björnstrand, Inga Landgré, Sven Lindberg. Production : Sandrew.

1955 . SOMMARNATTENS LEENDE

(Sourires d'une Nuit d'Eté)

Director : Ingmar Bergman. Scenario : Ingmar Bergman. With Eva Dahlbeck, Gunnar Björnstrand, Ulla Jacobsson, Jarl Kulle, Margit Carlqvist, Björn Bjelvenstam, Harriet Andersson. Production : Svensk Filmindustri.

1956 . DET SJUNDE INSEGLET (Le Septième Sceau)

Director : Ingmar Bergman. Scenario : Ingmar Bergman. With Max von Sydow, Gunnar Björnstrand, Bengt Ekerot, Nisl Poppe, Bibi Andersson, Erik Strandmark, Ake Fridell. Production : Svensk Filmindustri.

1957 . SMULTRONSTALLET (Les Fraises sauvages)

Director : Ingmar Bergman. Scenario : Ingmar Bergman. With Victor Sjöström, Ingrid Thulin, Gunnar Björnstrand, Bibi Andersson, Börn Bjelvenstam, Folke Sundquist, Max von Sydow. Production : Svensk Filmindustri.



1958 . NARA LIVET (Au seuil de la vie)

Director : Ingmar Bergman. Scenario : Ingmar Bergman and Ulla Isaksson, in adaptation of novels by the latter. With Eva Dahlbeck, Ingrid Thulin, Bibi Andersson, Barbro Hjort Af Ornäs, Max von Sydow. Production : Nordisk Tonefilm.

1958 . ANSIKTET (Le Visage)

Director : Ingmar Bergman. Scenario : Ingmar Bergman. With Max von Sydow, Gunnar Björnstrand, Ingrid Thulin, Bibi Andersson, Brigitta Pettersson, Lars Ekborg, Naima Wifstrand. Production : Svensk Filmindustri.

1959 . JUNGFRUKALLAN (La source)

Director : Ingmar Bergman. Scenario : Ulla Isaksson, in adaptation of a ballade of the 13th century. With Max von Sydow, Brigitta Valberg, Brigitta Pettersson, Gunnel Lindblom, Tor Isedal, Axel Bülberg. Production : Svensk Filmindustri.

1961 . SASOM I EN SPEGEL (A travers le miroir)

Director : Ingmar Bergman. Scenario : Ingmar Bergman. With Harriet Andersson, Gunnar Björnstrand, Max von Sydow, Lars Passgård. Production : Svensk Filmindustri.

1963 . NATTVARDSGASTERNA (Les communiants)

Director : Ingmar Bergman. Scenario : Ingmar Bergman. With Ingrid Thulin, Gunnar Björnstrand, Gunnel Lindblom, Max von Sydow. Production : Svensk Filmindustri.

1964 . TYSTNADEN (Le Silence)

Director : Ingmar Bergman. Scenario : Ingmar Bergman. With Ingrid Thulin, Gunnel Lindblom, Birger Malmsten, Jörgen Lindström.

# J A R L K U L L E

Jarl Kulle, born in 1927, came to Stockholm in 1944, toiling for two years, not least with his very obvious dialect, at a private drama school. Made his initial experiences at the Royal Dramatic Theatre drama school in the course of an intense training during the years 1946-1949.

Today, Kulle, the best paid Swedish film star, with producers running for dear life to get him on contract, is one of Sweden's foremost and most versatile actors, his performances covering every aspect of dramatic art.

Debut in films in 1947 in "Youth on the slide" - since then he has gone a long way, and reached the top.

As often as not, Kulle impersonated the wicked seducer in a most persuasive and charming manner, both on the stage, the screen and on television. He played the title role in Molières Don Juan, Romeo in Romeo and Juliet at the Royal Dramatic Theatre in 1953 - the audience and the critics were delighted at his way of doing all sorts of romantic characters, delighted at his "swashbuckling" grandeur. He has done classical roles from Strindberg, Pirandello, O'Neill, and many Swedish dramatists.

Jarl Kulle had his definite break in films in Bergman's "Smiles of a Summer Night" in 1955. Then he created many comedy roles, such as the young and ambitious journalist of "The Bedroom Thief" in 1959, which was a farce, and with a dream-role for Kulle; "Miss April" in 1958, a charming story - and so, Sweden's up to now biggest comedy hit of all times "Angels - do they exist?", made in 1960 with Kulle in the male lead. Theme: boy meets girl, milieu the famous Swedish archipelago, indefinitely creating nostalgic feelings among the audiences, once you have been there, you long to get back. The colours and the photo were both exquisite, the settings romantic, and Kulle was perfect...

Then, in 1959, Kulle was asked to do Higgins in the classic "My fair Lady". Audiences were thrilled - a tremendous success. This musical was running for nearly three years - with Kulle still attached to the Royal Dramatic Theatre.

Next came the part of "Don Juan" in Bergman's film, "The Devil's eye" in 1960. Needless to say, his performance was highly commended by the Swedish film critics.

And so, once more he turned to a musical part, this time to the Danish "Teenagerlove", where he created the role of Billy Jack, and together with his wife (played by Gertrud Fridh) managed to visualize the rather harrowing image of the "Rise and Fall of a Pop Idol". Beautifully performed.

And then, in 1963, Ingmar Bergman's latest film was shot, a comedy in colour, "As for all these women". Male lead Jarl Kulle in a kind of a double role. In Bergman's own words, the film takes place "somewhere in the non-existent reality between Menton and Nice" and, one might add, in a period with a certain resemblance to the Roaring 20s...

# HARRIET ANDERSSON

Born in 1932 in Stockholm is one of the most notable actresses today and internationally known.

Discovered by Bergman back in 1949 during a period when she was doing kind of "first grade" of her theatrical training at a revue in Stockholm. She has been a member of the famous Bergman Team ever since.

In 1953 Miss Andersson did a part in "One Summer of Happiness", director Ingmar Bergman, which brought her fame - the critics described her performance as "marvellous".

In 1954 she made her debut at the Malmö Civic Theatre in Ibsens Wild Duck - chief producer Ingmar Bergman, and then she did Strindberg and Pirandello.

And so her career came off beautifully, she created with deep insight and emotion many different types of women. Through her experiences on the stage and on the screen she has gradually brought to perfection her realistic manner of acting. She proved this once more in the stage version of "The Diary of Anne Frank", which was met with enormous enthusiasm by both the public and the critics. That was in 1956.

Probably the most manifest proof of Harriet Andersson's gifts as an actress up to now is given in "Through a glass darkly" from 1961, director Ingmar Bergman. In this film she paints a pathetic and realistic portrait of a mentally disturbed woman's struggle for peace of mind, and for this role Miss Andersson was awarded the flattering prize of the German film critics for best film acting in 1962-63.

Harriet Andersson can also be seen in other Bergman films, such as "Sawdust and Tinsel", "Smiles of a Summer Night", and in his latest film, "As for all these women".

Miss Andersson has just recently completed her second film with director Jörn Donner; her partner Polish actor Zbigniew Cybulski.

This summer Harriet Andersson is on location with a team directed by Mai Zetterling, shooting a film based on a Swedish rather controversial novel about a whole string of psychologically very different women.

In the autumn it is rumoured that Harriet Andersson will be going to Africa - indeed surroundings completely new to her.

Bergman's exquisite photographer Sven Nykvist will then start shooting his first full - length film - as a director. To Mr. Nykvist Africa is a familiar milieu, his parents worked here as missionaries.

# B I B I A N D E R S S O N

Bibi Andersson, 29 in November, one of Sweden's most popular actresses, discovered by Ingmar Bergman when chief producer at the Malmö Civic Theatre.

She started at a private drama school, followed by a thorough three year stage training at the Royal Dramatic Theatre drama school in Stockholm.

But before that she earned a living by working in advertising films for soap, and that is how she first met Ingmar Bergman, at the Svensk Filmindustri.

In 1955 she was on the cast of "Smiles of a Summer Night", doing an actress. And in 1956 she had settled down in Malmö, playing at the Malmö Civic Theatre, both Strindberg, Hj. Bergman (a performance of his play Sagan (The Saga) was taken on tour to the theatre festival "Théâtre des Nations" in Paris), and many other well-known dramatists.

Previously people were apt to cast Miss Andersson as the little Swedish ingénue, but she has all the time added something more to her roles, warmth and realistic insight into Life's Little Ironies. She is definitely no prima donna type. Somebody has said about her: "as pretty as a summer's day - and just as fickle..."

In 1957 she was entrusted the part of Mia in Bergman's "The seventh seal", and that was when she had her actual break in films. Bergman had written a part especially for Bibi Andersson, and her performance brought her international fame. It has been said that "one might see Mia as the gentle Holy Virgin Mary - with Swedish freckles on her nose"..., and "what surprised us was that Bibi Andersson's Holy Virgin had humour!".

Once more Ingmar Bergman had written a part just for Bibi Andersson, in "Wild Strawberries", where she had rather a difficult double role, perfectly performed, however, filled with her warmth, vitality and freshness.

In 1958 she was awarded a prize at the Cannes Festival for best female lead, and same year she got another tricky part to tackle, in Bergman's "The Face", which went off brilliantly, however.

In the Bergman comedy of 1960, "The Devil's eye", she plays a modern young girl who is just about to get married, when she meets Don Juan (Jarl Kulle) on his return to earth. This role suits her to perfection. The Swedish critics were also delighted with her performance.

In 1964 came the premiere of Bergman's latest comedy, where Bibi Andersson does the official mistress of cello virtuoso, Felix (Jarl Kulle).

This summer, Miss Andersson is playing in a new film, not with Bergman for a change, she does a young girl of 18 who meets man of 30, they spend one day and one night together, never to meet again. This means the directorial debut of Lars-Erik Liedholm, who assisted Ingmar Bergman in "Winter Light", for instance. In Swedish the film will be called "June Night".

In 1962 Bibi Andersson had a big and demanding role in Vilgot Sjöman's debut as a director, "The Mistress", which part she did so well that she was awarded the Silver Bear at the Berlin Festival in 1963.

Bibi Andersson is now engaged to the Royal Dramatic Theatre where she "served her apprenticeship" somewhere back in the mid-50s...

# E V A     D A H L B E C K

is a Swedish actress of significance. She adopts only the subtlest of dramatic means when building up a role. In spite of having appeared in the most varying contexts - from revue, variety show, to heavy drama or featherweight film roles - she has not for a minute gone beyond the limit.

When very young she wanted to be a dancer; then a writer; published poetry; recently won a valuable literary prize. Eva Dahlbeck takes a great interest in literature, and always has. She, like so many other prominent actresses in Sweden, went through a thorough training at The Royal Dramatic Theatre Drama School, and has remained at the National Stage ever since.

In 1954, Eva Dahlbeck, who belongs to the famous Ingmar Bergman Team, made a comedy with Bergman, "Lesson in Love", and in 1955 "Smiles of a Summer Night". In Bergman's "Brink of Life" Miss Dahlbeck rendered an unforgettable performance, for which she received an award for best female leading part in Cannes in 1958.

And now we meet Eva Dahlbeck in Bergman's latest film "As for all these women" as the magnanimous and magnificent wife of the great, great cello virtuoso, Felix.

Eva Dahlbeck is at present on location with a team directed by Mai Zetterling, shooting on a script based on a Swedish, rather controversial, novel about a great many women of all emotional temperatures.

Bergman's favourite petname "Battleship Womanhood" certainly suits Eva Dahlbeck remarkably well, being a fascinating mixture of cool intellectualism and feminine gentleness.

This autumn Eva Dahlbeck will publish her first novel, literally titled "Home to Chaos", the story of a man suffering from an unquenchable longing for love but at the same time shying at every demand put on him emotionally.



# A L L A N     E D W A L L

40, one of Sweden's most gifted comedians, is an actor with a difference; who feels that working on the stage is like doing any other job.

Mr. Edwall started his career as a writer at 15, and written he has ever since. In 1954 he made his first public debut with the novel "The proceedings" (literally translated), which was met with much praise by the critics. He is now working on his second novel.

Allan Edwall, now engaged by Ingmar Bergman at the Royal Dramatic Theatre alternates occasionally with teleplays, and he has in course of time created a great many remarkable characters, bizarre old eccentrics, and others: the dumb hotel-porter of Tolstoy's "The Power of Darkness"; Andri in Max Frisch's "Andorra"; the old, old man in the absurd "The Chairs" by Ionesco, the title role of Monsieur Pagnol's "Topaze"...

In Ingmar Bergman's film "Winter Light", made in 1963, Mr. Edwall depicted in an admirably true way the church caretaker, crippled by rheumatism.

Mr. Edwall is no doubt an actor of genius. Like so many of the Swedish top actors he started in a private drama school, and then via what might be considered the actor's matriculation examination: The Royal Dramatic Theatre Drama School - headed for the important roles on the stage.

But Mr. Edwall has also made quite a few parts in Bergman films, such as "The Virgin Spring", 1960; "The Devil's eye" same year; "Winter Light" mentioned above, and so Bergman's latest film "As for all these women".

# G E R T R U D F R I D H

Gertrud Fridh, born in Gothenburg, was at long last allowed by her parents to try her luck at theatre - after one year's nagging... She started as an apprentice of acting at the Gothenburg Theatre Drama School where she among one hundred other hopeful applicants was accepted. At the end of her dramatic training she was, in 1944, engaged by the Gothenburg Theatre and was from the very beginning given wonderful roles: Anouilh, Strindberg, Shakespeare (Rosalinda in "As you like it", Desdemona in "Othello"), Euripides' "Medea", Racine's "Phedra", Polly in Brecht's "Beggars Opera" and so forth.

As time went by, Gertrud Fridh has gradually developed into one of our most superb actresses, with a warm personality and a strong vision of "her" characters. In 1951-53 she was engaged by private theatre Intiman in Stockholm, and she also worked for the Malmö Civic Theatre.

Gertrud Fridh has acted in films, too, but rather reluctantly, as she has a definite aversion to the void created when there is no public around to meet her performance. Her first part in films was a very insignificant one, but she was better cast in Ingmar Bergman's "Ship to India" in 1947, which film became internationally known, and where Gertrud Fridh had brilliant reviews.

At the start of her stage career she was cast in insipid roles galore, but in 1956 Bergman gave her a role in "Mig till skräck" (literally translated "A Horror to myself") a play on terror, where Gertrud Fridh created what the critics characterized as "a drama of disillusion". Her dramatic range is incredibly wide: she possesses an intensity to the very limit of annihilation. She is a great tragédienne and a just as wonderful comédienne.

In 1958 she was contracted to the Royal Dramatic Theatre in Stockholm, where she did a part in "Powers of Darkness" by Tolstoy, and among many others for instance three modern no-plays by Mishima. And "Prisoners of Altona" by Sartre, where she created a splendid character : a highly complex woman, a rugged individualist.

About her range again : from the part of the queen in Shakespeare's "King John" to the preposterously grotesque old woman, old as the hills, of Ionescu's "The Chairs" - one should think there would be light-years of distinction between those roles for most actors - but she has made it, and made it brilliantly... The critics were delighted, she made them talk of "great theatre, sparkling life and deep insight".

In 1958 she had a part in Bergman's "The Face", in 1960 she was much praised for her part as Renate, the parson's wife, in Bergman's comedy "The Devil's eye".

In 1963 she was offered a part in a musical - male lead Jarl Kulle. The musical was Danish "Teenagerlove" about what you might describe as the "Rise and Fall of a Pop Idol". This is a satiric musical, using pop industry as a means of throwing a cold, cold light on the mental poverty of our time.

Gertrud Fridh's most recent part in films is as the diligent pupil of Felix, the illustrious hero of "As for all these women".

# *each picture is my last picture*

Man, it is said sometimes, makes his experiences before the age of forty and, then, he comments them.

In my personal case, I believe I can affirm that the contrary is right. Nobody was more convinced by his theories and more inclined to expose them than I was. I knew everything better and foresaw farther than the others.

Now, arrived at a mature age, I became a bit more careful. The experiences I accumulated and which I started to sort out are of such a kind that I hardly like talking about the art of creating pictures. I actually know that my work takes place in a domain at the same time technical and psychological, and that my most important discoveries cannot interest anybody, except perhaps future specialists.

Furthermore, in my opinion, the only contribution an artist can make to a debate is his work. It appears almost indecent to me to take part in the discussion and to introduce indications, precisions or excuses.

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As far as I myself am concerned, I never thought about becoming a writer. I do not want to write novels, stories, essays, biographies or anything else. I do not even want to compose theater plays. My pleasure is making pictures with the state of souls, emotions, images, rythms and characters which I carry in myself and which, in one way or other, appear to me to be of interest. I am a "movie-maker", not an author; my means of expression is the picture not the written word. To enter into contact with human beings, my own way is the picture and the slow process of its birth. I consider it humilating to have my work criticized as if it were a book, whilst it is a picture. This means calling a bird a fish or mixing up water and fire.

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There are many directors who forget that the human face is the starting point in our work. Of course, we can devote ourselves to the ethics of cutting, we can imprint

on objects or on still-lives admirable rythms but the proximity of the human face is definitely the nobility and the characteristic of cinema. It is thus obvious that the actor is our most precious instrument and that the camera is nothing but the mediator of the reactions of this instrument. However, in many cases, this obviousness is forgotten, the position of the camera and its movements appear to be more important than those of the actor, and the image, becoming an aim in itself, finally deadens illusion and distroys the artistic effect.

In order to give the actor's expression the greatest possible power, the move of the camera must be simple and, moreover, carefully synchronized with the action. The camera must intervene like a completely objective observer and can only exceptionally participate in the events.

We must as well recall that the actor's most beautiful expression is his glance.

The absence or the multiplication of close-ups characterizes infailably the temperament of the picture's director and the degree of interest he has for man.

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Each picture is my last picture.

This could be interpreted as an amusing paradox or a banal aphorism or perhaps as the statement of universal vanity. But it is not like this that I interpret it. This precept translated an experienced fact.

In Sweden cinematographic production had been interrupted for approximately one year. During my forced inactivity I thus learnt that without any fault from my part and solely because of financial complications, I can be thrown on the street without any notice whatsoever.

I do not complain about this fact, I do not feel frightened or bitter, I simply draw one logical and highly moral conclusion from the past situation, that is : each picture is my last picture.

I now know that there is only one form of devotion. The devotion towards the picture I am directing. What comes (or does not come) afterwards, I do not care about and it does not cause any anxiety. This certitude gives me a feeling of security, artistic security. The financial security is, of course, limited but I consider the artistic security as much more important. This is the reason why I practise the principle : each picture is my last picture.

This give me also strength from another view-point. I saw too many people devoting their lives to cinema who continued fulfilling their principal tasks, crushed by disgust,

outworn, exhausted, without joy. They were humiliated and insulted by the producers, the critics and the public; they did not react, they did not get up to leave the arena. Wincing with tiredness, they played the game until they dropped dead or were thanked.

I know that one day perhaps I too will encounter public indifference or I will bang into my own sentiment of disgust which will paralyze my energy. Exhaustedness and the feeling of emptiness will crush down on me like a grey, dusty sack, fear will stifle joy. The inner emptiness will make me wince.

That will be the moment to put down my gadgets, to leave spontaneously the scene. It will be necessary not to accept bitterness, not to query whether my work has been useful and real "sub specie aeternitatis".

In the Middle Ages intelligent and eminent men had the habit of sleeping in a coffin in order to never forget the importance of each minute and the vanity of life.

Without taking recourse to such a radical and so little comfortable method, I protect myself against the apparent vanity and the capricious cruelty of the creation of pictures by persuading myself as deeply as I can that each picture is my last picture.

(Extracts from a brochure : "Each picture is my last picture" by Ingmar Bergman, published in Sweden in the French language.)

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