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ROGER CORMAN PRESENTS
INGMAR BERGMAN'S
CRIES AND WHISPERS
A NEW WORLD RELEASE **R**



High Praise from **JUDITH CRIST!**

Cries and Whispers appeared first as a long short story by Bergman in the October 21 issue of *The New Yorker*, wherein Bergman, addressing his readers as "My dear friends," declared, "We're now going to make a film together." It would be different from his earlier works; it was not clearly defined in his own mind; "what it most resembles is a dark flowing stream . . . a dream, a longing, or perhaps an expectation . . ."

The story is fascinating in its verbals, in the images it thrusts into the mind. For Bergman, one realizes, is a filmmaker—and perhaps he already had the vision of his cast. And one realizes that he could not describe what Harriet Andersson would bring to Agnes, the ravaged sweetness of her quiet moments, her plaintive faith in her sisters' affection. Nor could he write of the fiery agony that Ingrid Thulin provides for Karin, a woman ravaged by an obsessive realization that her life is "a tissue of lies." Nor can the story acknowledge the dual performance of Liv Ullmann as the mother Agnes understood belatedly and as the totally self-centered Maria, who emerges from her egocentricity only to tease and torment in the most well-meaning ways. Nor without the earth-mother flesh of Kari Sylwan, can Bergman describe the stunning Pietà he creates as she holds Agnes in death.

Bergman's story-screenplay stands on its own, true; but his genius is in the scarlets of his sets, the vibrant life of his creation of sounds that pierce the vision, of visions that penetrate to the very soul of the observer. **Cries and Whispers** is a work of genius—certainly the most complex, the most perceptive and the most humane of Bergman's works to date.

Excerpted from New York Magazine, January 8, 1973

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