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Uneasy relations between the sexes continue to prevail in Sjöberg's work. **The Last Pair Out** (*Sista paret ut*, 1955) contrasts the behaviour of two generations similar to those depicted in *Iris and the Lieutenant*. Bo Dalin, the student son of a prominent lawyer in Stockholm, is in love with Kerstin (Bibi Andersson). They have a mutual friend in Anita (Harriet Andersson), and, prompted by the discovery that his own mother is having an affair with a local doctor despite her husband's protests, Bo decides to adopt a stern moral attitude towards his own life. When, after a wild party in Anita's flat, he goes home with Kerstin, her mother finds them together and accuses him of corrupting the young girl. Kerstin sides with her mother in the argument, and, disenchanted, Bo joins Anita. Both regard themselves as outcasts of society, and there are many points of resemblance between Bo Dalin and the Nisse of *Wild Birds* or the Jan-Erik of *Frenzy*. But Sjöberg's direction is increasingly prone to scenes of exaggerated fervour, and the talent that in the forties seemed to hover excitingly between the theatre and the cinema is now definitely more suited to the stage.

Bergman's screenplay, with its portrait of a parental generation bewildered by the problems of youth in a rapidly developing world, does not represent an advance on his theme for *Frenzy*. The film wears in consequence a weary, old-fashioned look that prevents one from identifying satisfactorily with any of the characters.