

## Document Citation

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|---------------|--|
| Title         | <b>The magician</b>                            |
| Author(s)     |  |
| Source        | <i>Janus Films</i>                             |
| Date          | 1973   |
| Type          | distributor materials                          |
| Language      | English  |
| Pagination    |  |
| No. of Pages  | 2  |
| Subjects      |  |
| Film Subjects | Ansiktet (The magician), Bergman, Ingmar, 1958 |

INGMAR BERGMAN'S  
JEWELLED HORROR TALE

# THE MAGICIAN

This deeply startling work is a thinking man's horror film and a symbolic self-portrait by one of the great film-artists. A wandering magician comes bearing a bag of tricks that turn him from magician into savior, then to con-man, and finally to artist extraordinaire. Max von Sydow, the doubting knight of THE SEVENTH SEAL, here leads a brilliant attack on modern rationality and cynicism.

*"Masterpiece"*  
MANCHESTER GUARDIAN

*"Thoroughly Exciting"*  
NEW YORK TIMES

*"A Superb Motion Picture"*  
THE NEW YORKER



## STORY

A traveling troupe, led by Dr. Vogler, a hypnotist and magician, travel through the night to 19th Century Stockholm. Vogler is accompanied by a witch of a grandmother, who makes love potions, and his wife, who is dressed as a male assistant. In the city they are examined and humiliated by a committee headed by a cynical medical officer.

The troupe puts on a special private performance for the medical officer and his committee. In order to stop them from amusing themselves at his expense, Vogler hypnotizes the chief constable's wife, and she tells of her amorous liaisons. Vogler then hypnotizes a servant, who when released from his trance, rushes at Vogler and kills him. The performance breaks up, and Vogler's assistants place his body in a coffin which is one of the props of the show, and carry him off.

The medical officer carries out an autopsy on his body. Then Vogler comes back from the dead and physically pursues the doctor through the house. Vogler has perpetrated an illusion on the unbelieving doctor, but is trapped by his own trick. He is rescued by messengers from the King who arrive to summon him to give a command performance at the palace.

## CAST

|  |                     |
|--|---------------------|
| Vogler, a magician                           | Max von Sydow       |
| Manda, his assistant and wife, Ingrid Thulin |                     |
| Dr. Vergerus                                 | Gunnar Bjornstrand  |
| Grandmother                                  | Naima Wifstrand     |
| Spegel, an actor                             | Bengt Ekerot        |
| Sara, a maid                                 | Bibi Andersson      |
| Otilla, the consul's wife                    | Gertrud Fridh       |
| Stimson, coachman                            | Lars Ekborg         |
| Starbeck, chief constable                    | Toivo Pawlo         |
| Egerman, consul                              | Erland Josephson    |
| Tubal  | Ake Fridell         |
| Sofia, housekeeper                           | Sif Ruud            |
| Antonsson, consul's coachman, Oscar Ljung    |                     |
| Henrietta, maid                              | Ulla Sjoblom        |
| Rustan, butler                               | Axel Duberg         |
| Sanna, maid                                  | Birgitta Pettersson |

## CREDITS

|             |                |
|-------------|----------------|
| Director    | Ingmar Bergman |
| Scenario    | Ingmar Bergman |
| Photography | Gunnar Fischer |
| Sets        | P. A. Lundgren |
| Editor      | Oscar Rosander |
| Music       | Erik Nordgren  |

## AWARDS

VENICE FILM FESTIVAL, 1959  
Special Jury Prize  
Cinema Nuovo Prize

A Janus Films Release

## COMMENT

"Rich in comedy and melodrama, as well as deep philosophic thought, and wonderful in its graphic details. It is a thoroughly exciting film."  
**New York Times**

"It is darkly, moodily, beautifully photographed; it compels and fascinates; and it is also strongly, unexpectedly charming."  
**Saturday Review**

"Directed with strength, subtlety and that unique mixture of realism and mysticism that is Bergman's alone. One of the world's great film-makers is here at the top of his form, proving that he has much to say and knows how to express it superbly."  
**New York Post**

"In THE MAGICIAN, a tale of mid-19th century Sweden, Bergman unfolds another of his cinema parables, this time in the form of a fascinating story of ghosts and the supernatural, clothed in a clash between ignorance and intelligence. Although everything that occurs seems almost inexplicable, everything, finally, is explained: logically, simply, persuasively, absorbingly. His picture's plot resembles a chess problem: seemingly impossible of solution until you discover the key; and then in an instant becoming exquisitely clear. If you probe, you will uncover inner meanings within the simple story, each playing upon each other like the brilliances reflected from a cut diamond; and each, in its own way, richly rewarding."  
**Cue Magazine**

THE  
**MAGICIAN**

101 Minutes. Black and White. Sweden, 1958. Subtitled.