

Document Citation

Title	Document: Fanny and Alexander
Author(s)	
Source	<i>Hong Kong Film Festival</i>
Date	1987
Type	program note
Language	Chinese English
Pagination	
No. of Pages	1
Subjects	Bergman, Ingmar (1918-2007), Uppsala, Uppland, Sweden
Film Subjects	Dokument Fanny och Alexander (Document Fanny and Alexander), Bergman, Ingmar, 1986

Ingmar Bergman and Alexander Document: Fanny and Alexander

Sweden



Background

Document: Fanny and Alexander is composed of pictures taken during the filming of *Fanny and Alexander*. Ingmar Bergman, on his own initiative, has often made behind-the-scenes accounts of his movies but this is the first time he has released "the film behind the film" for public exhibition. He personally supervised the editing and has added his own commentary.

Some of the contents:

1. The film opens with the director comparing notes with his cast and team.
13. A long sequence with Bergman directing one of his favourite actors of the past 30 years, Gunnar Björnstrand. Björnstrand was suffering from the after-effects of a serious illness which impaired not only his memory but also his sense of balance. But Bergman was absolutely determined to give him the chance to play — in Bergman's last (?) film, his last (?) role.
14. Oscar's funeral. Without the director! Bergman was on this occasion confined to bed with a heavy cold, but the big exterior scene had to be shot. By meticulous planning and thanks to skilful teamwork it was filmed to his satisfaction.
17. Final day of shooting. The long trail through the desert. Thank you all so much and goodbye.

The sequences are taken from both the short and long versions of *Fanny and Alexander*, the latter identical with the five-part TV series. Apart from the entire cast, many members of the team appear around the camera, usually director of photography Sven Nykvist or his assistant Lars Karlsson, called by Bergman "the Mozart of assistant cameramen." Other prominent figures are assistant director Peter Schildt, grips Ulf Pramfors and Daniel Bergman, and electrician Ulf Björck.

— Production Notes

Ingmar BERGMAN was born in Uppsala, Sweden in 1918. He became involved in the theatre, as an actor and director, at the University of Stockholm, where he studied literature and art. After graduation he became a trainee-director at a Stockholm theatre, and during that period wrote a number of plays, short stories and novels. But it was not until the production of his play *The Death of Punch* in 1941 that his reputation as a director in theatre was established. In 1944, his first screenplay *Hets* (*Fancy*) was filmed by Alf Sjöberg with Bergman as the assistant director. The following year, he directed his first feature *Kris* (*Crisis*). His best-known films are *Summer With Monika* (1953), *Smiles of a Summer Night* (1955), *The Seventh Seal* (1957), *Wild Strawberries* (1957), *The Virgin Spring* (1960), *The Silence* (1963), *Persona* (1966), *The Passion of Anna* (1969), *Cries and Whispers* (1973), *Scenes from a Marriage* (1973), *The Magic Flute* (1975), *Autumn Sonata* (1978), *Fanny and Alexander* (1982), *After the Rehearsal* (1984), *Karin's Face* (1985), *Document: Fanny and Alexander* (1986).

Supporting Short

T'as de beaux escaliers, tu sais

Director/Script: Agnès Varda. **Photography (B/W and Colour):** Patrick Blossier. **Editor:** Marie-Jo Audiard. **Music:** Michel Legrand. **Cast:** Isabelle Adjani. **Production:** Miroir/Ciné Tamaris. **Source:** Ciné Tamaris, 86 rue Daguerre, 75014 Paris, France. **Telex:** 642135. **France** 1986 35mm 3 mins

How, in 150 seconds, can you pay tribute to the Cinematheque Francaise, which is 50 years old this year, without filming the 50 steps which lead up to the Cinema Museum and down to the gloomy auditorium, where the projections of masterpieces with famous flights of stairs take place. (Agnès Varda)

紀錄：芬妮與亞歷山大

瑞典

Director/Script:
Ingmar Bergman
Photography (Colour):
Arne Carlsson
Editor:
Sylvia Ingermarsson
Production:
Cinematograph/
Swedish Film Institute
Source:
Swedish Film Institute
Box 27 126, 102 52 Stockholm
Sweden
Telex: 13326 FILMINS S
1986 35mm 110 mins



Ingmar Bergman
英瑪·褒曼

內容簡介

《紀錄：芬妮與亞歷山大》記錄了英瑪·褒曼八二年的作品《芬妮與亞歷山大》，歷時七個月的拍攝過程。該片有兩個版本，長版本分五集在瑞典電視播送，短版本約三小時，即年前在香港公映的版本，現由褒曼親自監督剪接，從這兩個版本中摘取精華，並加以評述。觀眾除可看見他如何指導演員、安排影機運動，談論他對藝術的見解外，更可看到他與攝影指導斯雲·尼克維斯設計燈光及影機位置的情況。

尼克維斯是褒曼的老拍檔。他自一九五三年起出任褒曼的攝影指導。(塔可夫斯基遺作《犧牲》也是由尼克維斯負責攝影。)褒曼在《芬妮與亞歷山大》裡，總結了他導演的經驗，及對人世的觀察；而尼克維斯精簡的攝影天衣無縫地配合了褒曼的「總結聲明」。他們二人水乳交融的合作關係在這部紀錄片裡表露無遺。

燈光在《芬妮與亞歷山大》一片佔有非常重要的位置。柔和的燈光貫徹了整部電影(連片中的壞蛋主教也獲得同樣的禮待)。但這不是說尼克維斯僅僅採用平面的柔光，他應用了不同角度的面光，賦與演員一種圓渾，而又沒有陰影的立體感，與影片的藝術指導相輔而行，令到整部電影看來對比並不強烈，卻很光亮，連演員的衣服和景中的窗簾也產生如天鵝絨般的感覺。此外，因為《芬妮與亞歷山大》常提及魔術和夢幻。尼克維斯柔和而低對比的燈光設計，使影片的夢境和回憶更疑幻疑真。

英瑪·褒曼於一九一八年七月十四日在斯德哥爾摩以北的烏普薩拉小城出生。他父親是牧師。十歲開始他已經是影迷，後來進斯德哥爾摩大學的前身斯德哥爾摩學院唸文學和藝術史，但沒有唸完，便離家到到劇場工作，初當導演，後來兼任編劇。一九四三年他加入瑞典最大的製作公司當編劇，翌年他的劇本拍成電影。四六年他拍成第一部電影《危機》，自此便在電影和劇場方面大量生產作品。他近二十年的電影作品大部份曾在香港上映過，片目請閱英文部份。

同場加映：《拾級》 導演：艾麗絲·華坦

法國 一九八六 三分鐘

法國電影圖書館踏入第五十個年頭，華坦以拾級而上的觀眾，交接着電影裡以梯級為背景的經典場面(其中當然少不了《波特金戰艦》裡的奧德薩梯級)，向圖書館祝壽。