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The basic thing in cinematography is the perforated film containing 52 frames per metre, each separated by a thick black line. On closer study we see that these small frames, which at first glance seem to be similar photographs of the same subject, are slightly different from each other due to movement of the subject. By means of projection, when each one of these small frames appears on the screen for a twenty-fourth of a second, we are given the illusion of movement. + Between the projection of each of these frames and the next a shutter moves over the lens aperture leaving us in total darkness until the next frame is in position. + When I was ten years old I received my first rattling film projector with its chimney and lamp and a band of film which went round and round and round. I found it both mystifying and fascinating. Even to-day, I remind myself with childish excitement that I am really a conjurer, as cinematography is based on deception of the human eye, which because of the rapid movement is incapable of separating rather similar pictures. + I have worked it out that if I see a film which has a running-time of one hour I sit through twenty-seven minutes of complete darkness. When I show a film I am guilty of deceit. I am using an apparatus which is constructed to take advantage of a certain human weakness, an apparatus with which I can sway my audience in a highly emotional manner. I get it to laugh, scream with fright, smile, believe in fairy stories, become indignant, be shocked, be charmed, be carried away or perhaps yawn with boredom. Thus I am either an imposter or, in the case where the audience is willing to be taken in, a conjurer. I perform conjuring tricks with conjuring apparatus so expensive and so wonderful that any performer in history would have given anything to own or to make use of it. + This involves or ought to involve a serious moral problem for those who work in the film industry. It is outside the scope of this afternoon's lecture to go into the misuse of the cinema by commercial interests, but it would be of interest if a scientist could one day invent a scale or measure which would tell how much talent, initiative, genius and creative ability have been destroyed by the industry in its ruthless effective sausage-machine. At the same time it ought to be recognised that the rough must be taken with the smooth and there is no reason why film work should be an exception. Its brutality is unmasked, but that can be an advantage.

THE MAGICIAN

(ANSIKTET)

1958

Produced by

Svensk Filmindustri

Script by *Ingmar Bergman*

Directed by *INGMAR BERGMAN*

Director of Photography *Gunnar Fischer*

Sets by *P. A. Lundgren*

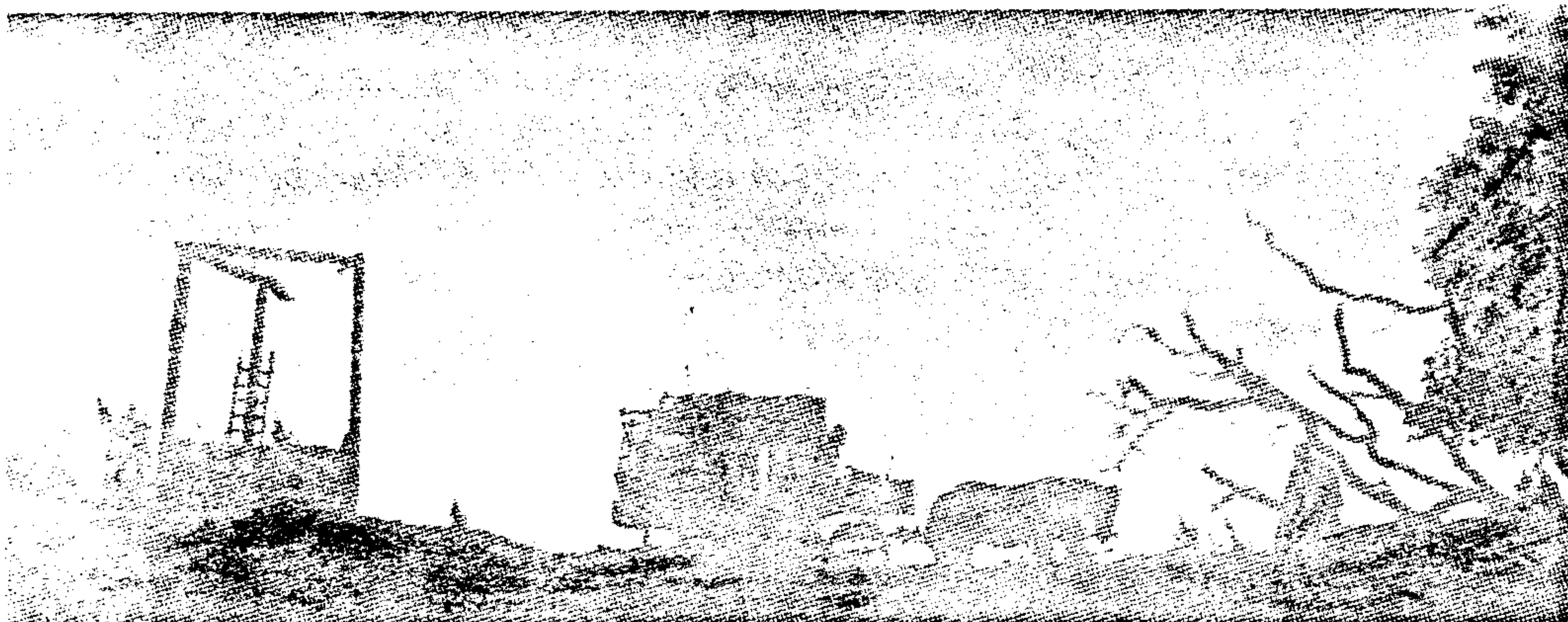
Cutting *Oscar Rosander*

Music composed by *Erik Nordgren*

The Cast:

Vogler, a magician *Max von Sydow*
 Manda (Aman), Vogler's wife and assistant *Ingrid Thulin*
 Dr. Vergéus, medical officer *Gunnar Björnstrand*
 Grandmother *Naima Wifstrand*
 Spegel, a dissipated actor *Bengt Ekerot*
 Sara, a maid *Bibi Andersson*
 Ottilia, the consul's wife *Gertrud Fridh*
 Simson, Vogler's coachman *Lars Ekborg*
 Starbeck, chief constable *Toivo Pawlo*
 Egerman, consul *Erland Josephson*
 Tubal, compere *Åke Fridell*
 Sofia, a housekeeper *Sif Ruud*
 Antonsson, the consul's coachman *Oscar Ljung*
 Henrietta, a maid *Ulla Sjöblom*
 Rustan, a butler *Axel Düberg*
 Sanna, a maid *Birgitta Pettersson*

Running time 101 minutes



The Festival Film Society

Presents:

THE

MAGICIAN

Ingmar Bergman

SATURDAY

Nov. 6

8 P. M.

MAX VON SYDOW is only 35 years old. He has always been interested in the theatre, and even as a young boy he helped to found a dramatic society at his school. Shakespeare became his favourite playwright at an early age and for his audition in 1948 for entry into the training school of the National Theatre in Stockholm he chose a passage from HENRY IV. He was one of the few to be accepted. Since then he has made a name at the Malmö Stadsteater and his distinguished performance in Ingmar Bergman's production of Goethe's FAUS was greatly admired in London, where the Malmö company performed to appreciative audiences in May 1959. His film roles have not as yet been numerous, but those he has played have all borne the stamp of true artistry. He attracted world attention with his penetrating interpretation of the part of the conscience-burdened knight in DET SJUNDE INSEGLET, and with his performance of the mystic magician in ANSIKTET he is likely to hold this critical interest.

GUNNAR BJÖRNSTRAND was in the same drama class at the theatre school of Kungliga Dramatiska Teatern, the National Theatre of Sweden, as Ingrid Bergman. However, his path to this much sought instruction was very different from hers as he had had to earn his living. He did this in a number of jobs: railwaymen, insurance agent, hairdresser's assistant, sewing-machine agent, clerk and confectioner. His father was an actor and thought that his son should not enter the profession. However, young Björnstrand could not resist it. His confidence in himself has been fully justified and now Gunnar Björnstrand stands at the very peak of both the Swedish film and theatre worlds. He is a popular favourite in the very best sense. Some of his greatest successes have been in the films of Ingmar Bergman; he achieved international renown with leading parts in SOMMARNATTENS LEENDE (SMILES OF A SUMMER NIGHT) and DET SJUNDE INSEGLET (THE SEVENTH SEAL), the two prize-winning SF films at the Cannes Film Festivals of 1956 and 1957, and in SMULTRONSTÄLLET, which gained the "Golden Bear" award in Berlin in 1958. Gunnar Björnstrand has an acting style of his very own. It is direct and to the point without being reserved. His parts show logic and consistency, perhaps because he lives rather than takes a part, and international critics have not been slow to applaud this.