The
MAGICIAN
- ANSIKTET -

Written and directed by
INGMAR BERGMAN
THE HISTORY OF SWEDISH FILMS

is the history of AB Svensk Filminindustri. Svensk Filminindustri has just celebrated the 50th anniversary of its foundation thus it is one of the oldest film companies in the world.

Throughout its long history, Svensk Filminindustri has exercised a strong influence on the development of Swedish films. During the “Golden Age of Swedish Films” the company’s productions greatly influenced film-makers the world over.

Svensk Filminindustri today possesses the biggest studios in Scandinavia. These, called Filmstaden (Film Town), are situated at Råsunda, suburb of Stockholm. There, 39 years ago, Victor Sjöström made the film that is a classic today, THE PHANTOM CARRIAGE, based on a story by Selma Lagerlöf, the Nobel prizewinner. About the same time Mauritz Stiller directed EROTIKON, a comedy which set a new style both in America and Europe. These films made their creators world famous, and both directors later went to Hollywood,
where they made remarkable contributions to the development of American films.

Svensk Filmindustri has not only fostered excellent directors. Many actors and actresses, now world famous, have begun their careers with Svensk Filmindustri. In 1924 Greta Garbo played her first leading part in GUSTA BERLING'S SAGA, a film based on Selma Lagerlöf's celebrated novel of the same name. Ten years later Ingrid Bergman made her début in a film from Svensk Filmindustri.

Today, Svensk Filmindustri's studios have the most modern technical equipment available. Many of the films produced there during the last fifteen years have aroused great interest far beyond the borders of Sweden.

In 1956 SMILES OF A SUMMER NIGHT won one of the big prizes at Cannes, and in 1957 THE SEVENTH SEAL was awarded the jury's prize of honour for the most artistic film at the same festival. Svensk Filmindustri is thus probably the only film-producing company in the world to have won big prizes at Cannes two years in succession. In 1958 Ingmar Bergman's film SMULTRONSTALLET was awarded the first prize at the Berlin festival. The same year SMULTRONSTALLET received many other awards from different parts of the world.

Dr Carl Anders Dymling, the Managing Director of Svensk Filmindustri, has gathered round him a group of young and enthusiastic film makers. Now working at Råsunda are the directors Ingmar Bergman, Hasse Ekman and Alf Kjellin, as well as the best-known and most talented of Sweden's actors.

We shall be very pleased to provide any further information. Our address is Kungsgatan 36, Stockholm, Sweden. Telegraphic address: Filmindustri, Stockholm, Sweden.

AB SVENSK FILMINDUSTRI
"I always longed for a knife. An edge to lay bare my entrails. To cut out my heart and my brain. To free me from what I contain. To cut away my tongue and my sex. A sharp knife-edge to remove all impurities. And then what we call the spirit would rise up from the meaningless carcase..."

(Spegel in ANSIKTET)

_Ingmar Bergman_ has expressed his approach to film-making in his explanation of his motion picture commandment:

**THOU SHALT OBEY THY ARTISTIC CONSCIENCE AT ALL TIMES.**

This is a very tricky commandment because it obviously forbids me to steal, lie, prostitute my talents, kill or falsify. However, I will say that I am allowed to falsify if it is artistically justified, I may also lie if it is a beautiful lie, I could also kill my friends or myself or anyone else if it would help my art, it may also be permissible to prostitute my talents if it will further my cause, and I should indeed steal if there were no other way out.

If one obeyed one's artistic conscience to the full in every respect then one would find oneself doing a balancing act on a tight-rope and one would become so dizzy that at any moment one could fall down and break one's neck. Then all the prudent and moral bystanders would say, "Look, there lies the thief, the murderer, the lecher, the liar. Serves him
right”. Not a thought that all means are allowed except those which lead to a fiasco, and that the most dangerous ways are the only ones which are passable, and that compulsion and dizziness are two necessary parts of our activity. Not a thought that the joy of creation, which is a thing of beauty and a joy for ever, is bound up with the necessary fear of creation.

One can incant as often as one desires, magnify one’s humility and diminish one’s pride to one’s heart’s content, but the fact still remains that to follow one’s artistic conscience is a perversity of the flesh as a result of years and years of mortification and radiant moments of clear asceticism and resistance. In the long run it is the same however we reckon. First on the point of fusion comes the area between belief and submission, which can be called the artistic obvious. I wish to assert that this is by no means my only goal, but merely that I try to keep to the compass as well as I can.

“In my life: Use me. Make use of me. But the Lord never understood how strong and devoted a servant I would have been. So I went unused. But that is a lie too . . .

“Step after step after step one proceeds into the dark. Motion itself is the only truth.”

(Spegel in ANSIKTET)
INGMAR BERGMAN

is the most fascinating personality in the present-day Swedish film world. It is no exaggeration to say that in recent years he has become one of the most talked about film directors in the world. His artistic achievements have been recognised in a wide variety of countries and he has received numerous motion picture awards.

As a film director he is most interested in the struggle between good and evil in the lives of people of to-day; he has given voice to the desperate and affection-hungry younger generation of the post-war years and often his films show a tense idealism and the search for a way of life. Bergman is the only Swedish film director who uses film as a means of personal expression; with few exceptions he scripts the films he directs and throughout these films his own personality and outlook on life is reflected.

Ingmar Bergman was born on 14 July 1918 in a vicarage in the Swedish university city of Uppsala. The fact that his father was a clergyman had great bearing on his development. In 1937 he sat what is known in Swedish as studentexamen (the Swedish equivalent of the English Higher School Certificate or the American B.A.) and then went on to study literature and the history of art at the University of Stockholm. Svensk Filmindustri, the oldest and one of the most important film production companies in Sweden, engaged him as a script writer in 1943 and the following year his first script enabled the well-known Swedish director Alf Sjöberg to make that very distinguished film Hett (Frenzy), which was shown throughout the world with great success. Ingmar Bergman made his debut as a film director in 1945 with Kris (Crisis) in which he worked on the theme of loneliness and the desire for companionship.

During his very first years in films his works were full of harmony and a lyrical beauty as typified by the film Till glädje (For Pleasure),
which he made in 1949. In the main Ingmar Bergman’s films show the moving patterns of everyday life and range from the documentary-like Hamnstad (Port of Call) of 1948 and Sommaren med Monika (The Summer with Monika) of 1953 to the exquisite Sommarlek (Summer Interlude).

Ingmar Bergman has received many international awards. In 1954 he delighted everyone with his comedy of manners En lektion i kärlek (A Lesson in Love) and followed it in 1955 with Sommarnattens leende (Smiles of a Summer Night), which was awarded the special prize by the jury of the Cannes Film Festival of 1956. The following year Bergman was again awarded the same prize for his 1956 film Det sjunde inseglet (The Seventh Seal), a symbolic drama set in the plague-ridden Middle Ages. This made Ingmar Bergman the first and only director to achieve an important award two years running at the Cannes Film Festival.

In 1957 Bergman made Smultronstället, which also has a poetic title in English Wild Strawberries.

Since 1958 Bergman has completely dominated Swedish film production and has become a center of interest for the world press. No other Swede has attained critical approval and gained as many motion picture awards before; his films have appeared more often at film festivals than those of any other director.

Bergman has been acclaimed throughout the world as one of the film’s most creative artists. The main honours he has received since 1958 are:

Berlin: First Prize in 1958, the Golden Bear Award for Smultronstället.

London: Smultronstället (Wild Strawberries) and Det sjunde inseglet (The Seventh Seal) dominated the critics’ choices.


Cannes: Best Director Award for Nära livet (Brink of Life) — the Best Actress Award was also gained with this film.

Venice: Critics’ Prize awarded to Smultronstället despite it not being an entry in the competition.

Copenhagen: The Bodil Statue, the Danish equivalent of the “Oscar” awarded by Denmark in 1959 to Smultronstället (Wild Strawberries) as the Best European Film.

Helsingfors: Det sjunde inseglet (The Seventh Seal) acclaimed the “best film of the year” in the annual voting of Finnish film journalists.

Oslo: The Norwegian Film Prize to Smultronstället (Wild Strawberries) as the Best Film 1959.

Stockholm: Swedish Motion Picture Academy Awards and Folket i Bild “Mauritz” Statues for the Best Film Artist of both 1958 and 1959.

New York: Overwhelming press acclamation for the artistic achievements of Ingmar Bergman.

Mar del Plata Festival, Argentina:
First prize 1959 for Smultronstället — the Best Actor Award was gained with this film.

To fill out this portrait of Ingmar Bergman it might be mentioned that in addition to his motion picture work he also makes a considerable contribution to the Swedish theatre as a playwright, producer, manager and artistic director of Malmö Stadssteater, the Municipal Theatre of Malmö, Sweden, which is the largest theatre in northern Europe. From time to time he helps out the Swedish broadcasting system as a writer and producer.

Bergman’s Malmö production of Goethe’s Faust was played in Swedish in London in May 1959 and received tremendous acclaim from both critics and public. The Malmö Municipal Theatre has also given Bergman performances in Paris.

In 1962 Ingmar Bergman is to become one of the main producers at Kungliga Dramatiska Teatern, the National Theatre of Sweden.
Scenes from

THE MAGICIAN - ANSIKTET

written and directed by Ingmar Bergman
MAX von SYDOW

is only 30 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 Faust 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.

With over twenty film roles Ingrid Thulin was well known to Swedish audiences, but only within recent years has one begun to speak of her as an actress. That was since Ingmar Bergman discovered and utilised her individuality and temperament by engaging her at Malmö Stadsteater, the Municipal Theatre of Malmö, Sweden’s third city, where she has had considerable personal success. Her position as a serious actress became unchallengeable with her performance in Ingmar Bergman’s film Smultronstället while her dual-role performance in Ansiktet will assure her motion picture future. When 16 years old, Ingrid Thulin left Sollefteå, the small town in northern Sweden where she was born, and came to the Swedish capital without any known connection with the stage other than a conjuring show. One of Stockholm’s better private theatre schools accepted her as a pupil and after a time she was able to get a place in the theatre school of Kungliga Dramatiska Teatern, the National Theatre of Sweden. She belonged to the National Theatre company for a time and later played at other theatres in Stockholm; she is now with Malmö Stadsteater, the Municipal Theatre of Malmö, where she has taken a number of leading roles.

INGRID THULIN
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: railwayman, 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 Sommarattens 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.

One of the youngest, best known and most active of Swedish film actresses of today is Bibi Andersson. Her first big role was the lead in Sista paret ut (Last Couple Out) and she received international recognition in Ingmar Bergman's films Det sjunde inseglet (The Seventh Seal) as the attentive wife of the visionary strolling player, and Smultronstället, as the worldly wise young Swedish blond hitch-hiker. On the stage Bibi Andersson has shown her versatility as an actress and won the acclaim of audiences and critics alike. She received her first dramatic training at the theatre school of Kungliga Dramatiska Teatern, the National Theatre of Sweden, as did Greta Garbo and Ingrid Bergman. Bibi Andersson is now attached to Malmö Stadsteater, the Municipal Theatre of Malmö, where Ingmar Bergman is the producer. In the summer of 1959 she was sent to the United States as a goodwill ambassador for Swedish films.

BIBI ANDERSSON
NAIMA WIFSTRAND

excited attention within her theatrical debut in 1905 when she was only fifteen years old. This was the beginning of a rapid success on the musical comedy stage in Scandinavia. Her intelligent playing, her clear diction and beautifully controlled dark voice made her the musical comedy star of the day without equal. However, at the age of thirty she abandoned musical comedy for the dramatic theatre. In 1932 she went to London and worked there four years. She was one of the best artists of the B.B.C. of that time and her programmes of songs were especially popular, but with the passing of the years British listeners have forgotten her. When she returned to Sweden she quickly achieved a new and brilliant success, and to-day she is one of the greatest as well as one of the most popular actresses of stage and screen. — At the beginning of the forties she took to working in films and has since played getting on for thirty major motion picture roles. Ingmar Bergman has given her some of the best and greatest roles in his films. Special mention may be made of her aged lady of the manor in Sommarnattens leende (Smiles of a Summer Night) and her role of the 95-year-old mother of the professor in Smultronstället (Wild Strawberries). In Ansiktet she appears in an even older role — a wise sorceress who is said to be at least two hundred years old. Naima Wifstrand is very versatile and talented. If she had not became an actress she could have had a musical career. She is shy about her hobby of lyric writing, while her artistic efforts in water-colour, pastel and oils have shown that she is more than an amateur.

To be reckoned among the elite of European directors of photography is Gunnar Fischer, the director of photography for some thirty Swedish films of which the best known are Ingmar Bergman's Sommarlek (Summer Interlude), Sommaren med Monika (The Summer with Monika), Sommarnattens leende (Smiles of a Summer Night), Det sjunde inseglet (The Seventh Seal) and Smultronstället (Wild Strawberries). Ansiktet with its dark tones interspersed with bright contrasts set him his most difficult task to date, but one which he accomplished brilliantly.

He is a master at capturing the beauty and poetry of the Swedish summer and this has brought him international fame. Fischer has received the highest award of Svenska Filmsamfundet, the Swedish Motion Picture Academy.

He has many other strings to his bow; he is an excellent musician and like Ingmar Bergman he once had plans for a musical career, but his interest in films won. Fischer is also the author of some highly praised children's books.

GUNNAR FISCHER
Quotations from the Swedish Press on Ingmar Bergman's latest film The Magician:

(ANSIKTET)

"Bergman paints in even richer colours than ever before. No other film director could have created this film with its immense scope. Dramatic, colourful, witty, uncanny."

Stockholms-Tidningen, Stockholm

"With Ansiktet Ingmar Bergman has brought forth yet another of his highly stimulating films... a fascinating film throughout... a film that stands supreme..."

Dagens Nyheter, Stockholm

"A highly skillful passionate virtuoso play on all strings. A film of great power. This is an uninterrupted kaleidoscope of brilliantly composed pictures — an infinite gallery of fascinating portraits in magical lighting."

Svenska Dagbladet, Stockholm

"Bergman's artists achieve dazzling perfection."

Expressen, Stockholm

"Entertainment on the highest level."

Aftonbladet, Stockholm

"Ansiktet must be considered the best of Ingmar Bergman's films to date. To see it is an experience..."

Göteborgs-Posten

"Magnificently photographed."

Göteborgs-Tidningen

"A brilliant example of the filmic technique of suggestion."

Sydsvenska Dagbladet, Malmö

"A gripping tragic story, a ghost story of the best type."

Kvällsposten, Malmö
THE MAGICIAN
(ANSIKTET)

is a mixture or seemingly a confusion of a mystery and a
morality story. The action takes place in Sweden towards the
middle of the last century. The film opens ominously with
what may be considered a typical Bergman shot — a coach and
horses with a group of travellers resting and eating in silence.
All belong to the troup of Dr. Vogler (played by Max von Sy-
dow, the knight of The Seventh Seal), a showman who tours the
Swedish provinces demonstrating animal magnetism, conjuring
tricks and magic lantern performances. The troup consists of
Dr. Vogler’s wife (Ingrid Thulin, the daughter-in-law in Wild
Strawberries), who travels disguised as a boy, his aged, witch-
like grandmother (Naima Wifstrand, the professor’s mother in
Wild Strawberries) and Tubal, (Åke Fridell) the sly, carefree
compere of the travelling show.

The troup on arrival at the custom’s post at one of the
entrances to 19th-century Stockholm are taken before a com-
mittee consisting of a nervous consul (Erland Josephson), a
sceptical chief constable (Toivo Pawlo) and a highly cynical
medical officer (Gunnar Björnstrand). The committee and
especially the doctor subjects the troup to a humiliating exa-
mination through which Vogler sits silent wrapped in tragic
dignity, refusing to be drawn by any taunt.

A private performance is the ordered ostensibly to see
whether the show is suitable for the public, and in order to
stop the committee amusing itself at his expense Vogler hypno-
tises the chief constable’s wife and she tells of her amorous
liaisons. Vogler then hypnotises a servant (Oscar Ljung), who
when released from his trance, rushes at Vogler and apparently
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 — and then Vog-
ler comes back from the dead and physically persues him
through the attic and the house. However, Vogler’s return from
the dead is merely a conjuring trick. He feigned death when
attacked and when taken away the body of a dissipated actor
(Bengt Ekerot), whom Vogler found dying in the forest, was
placed in the coffin. Vogler is before the doctor and the consul
when messengers from the king arrive to summon Vogler to a
command performance in the Royal Palace in Stockholm.
THE MAGICIAN
(ANSIKTET)

Produced by
Svensk Filmin industri

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. Vergérus, 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 Paavola
Egerman, consul ........................ Erland Josephson
Tubal, compere ........................ Ake 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