Wild Strawberries

(Smultronstället)

written and directed by

INGMAR BERGMAN
The History of Swedish Films

is the history of AB Svensk Filmin industri. Svensk Filmin industri 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 Filmin industri 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 Filmin industri today possesses the biggest studios in Scandinavia. These, called Filmstaden (Film Town), are situated at Råsunda, suburb of Stockholm. There, 38 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 Filmin industri has not only fostered excellent directors. Many actors and actresses, now world famous, have begun their careers with Svensk Filmin industri. In 1924 Greta Garbo played her first leading part in GOSTA 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 Filmin industri.

Today, Svensk Filmin industri’s studios have the most modern technical equipment available. Many of the films produced there during the last ten 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 Filmin industri is thus probably the only film-producing company in the world to have won big prizes at Cannes two years in succession.

Dr Carl Anders Dymling, the Managing Director of Svensk Filmin industri, has gathered round him a group of young and enthusiastic film makers. Now working at Råsunda are the directors Ingmar Bergman, Hasse Ekman, Lars-Eric Kjellgren, Gustaf Molander and Alf Sjöberg, 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: Filmin industri, Stockholm, Sweden.

AB SVENSK FILMIN INDUSTRI
Ingmar Bergman:
DIALOGUE

A. Good morning.
B. Good morning. You look glum.
A. Have you read my script?
B. Yes. I got it yesterday and read it through at a sitting. An excellent piece of work, unassailable both factually and artistically.
A. By that you mean that it is rejected.
B. Yes. I am sorry.
A. It makes one want to cry out with anger, especially when one thinks of all the horrible rubbish which gets produced.
B. I understand your bitterness but do not share it.
A. No. You are right.
B. Yes, but only just. I know the conditions under which we work. I never pretend that I can forget them. I never close my eyes to them.
A. Conditions dictated by bankers, accountants and the rest of the unartistic Philistines. Are those the conditions you accept?
B. You are right, it is not easy, especially if we want to make undying masterpieces for eternity. In the motion picture industry there is nothing so remote as eternity.
A. A dangerous attitude. After all we are artists.
B. Well, are we really? Haven't we given up the absolute position of the artist. Don't we have to play the
game according to the rules — rules which we have not made but which we accept? Haven’t we joined with our eyes open that foreign legion which is called the Motion Picture Industry?

A. But we who want to create — and I believe that I can count you as one of us — must stick together to protect our ideals.

B. We do not accomplish anything by kicking up a row. We upset our employers and perhaps the public as well. What can we do outside the studio?

A. We could awaken their conscience.

B. Do you mean the producers’ conscience? Do not forget that the conscience of a motion picture producer is like mimosa. Do not cause him to harden his heart. Then he would be impossible.

A. What are you going to do? I am getting tired of your talk

B. Do you know what is required from us most of all?

A. Lies!

B. You can call it that if you wish. I would call it *entertainment*.

A. Entertainment?

B. You snort with contempt. But think for a moment. For whom are we working? For the public. Who keeps us? The public. Whose demands should be met? The public’s. Just like circus performers, who of their own free will climb the big top to perform their daring somersaults to amuse the public, we risk our necks and our reputations to meet the demands made on us. Our efforts must be so perfect, so daring, so devilishly entertaining that our audiences are taken out of themselves and forget their relations, their aches and pains, and their financial worries. Not until we have done that have we justified ourselves completely.

A. But my script.

B. It was not entertaining enough, that was the trouble.
A. Perhaps it was too true to life.

B. That could be. You can be as true to life or as untrue to life as you like, but only your somersaults will be entertaining.

A. How do you make out yorself?

B. I am a realist. My approach is simple and to the point.

A. Tell me then.

B. Each film is my last film.

A. What self-deception!

B. Well, to a certain extent, but not as much as you think. If I start by believing that each film is to be my last film, this gives me a peaceful feeling, a certain degree of inaccessibility. My integrity cannot be corrupted and my recklessness becomes plausible.

A. And you are as entertaining as the devil.

B. I hate the public, I am frightened of it and I love it. I have an uncontrollable desire to move, to please, to frighten, to mortify and to offend. My dependence is painful but stimulating, repugnant yet satisfying. Everything I do is followed by thousands of eyes, minds, hearts and bodies. With a bitter affection I give what I possess or can acquire or steal. I can only do this in the knowledge that each film is to be my last film.

A. A queer morality.

B. A queer morality in a profession where morality is so difficult to define, and where most people cannot even discover whether it exists at all.

A. Corrupted incorruptibility and prostituted respectability. That really is an eye-opener. The artist as an acrobat.

B. If you continue to confuse yourself with words such as art and artist then you are only fit to be a critic or some other ilk which holds childish ideas.

A. But the film is an art form.
B. Unquestionably. The film becomes an art form like some exotic plant blossoming into life unexpectedly and capriciously after many years of expectation and longing.

A. Really?

B. I cannot be sure, but that is what I believe.

A. Then I shall write a book about my rejected script and leave you to your hopeless profession. Don’t bother to congratulate me on my decision.

B. I won’t.

A. Well, good-bye.

B. Good-bye.
Scenes from Svensk Filminindustri's *Wild Strawberries*
directed by
Ingmar Bergman
Ingmar Bergman is the most fascinating personality in the present day Swedish film world. 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 Hets (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 (Seaport) 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. Ingmar Bergman received The Golden Bear award at the Berlin Film Festival 1958 for Smultronstället.

In 1957 Bergman made Smultronstället, which also has a poetic title in English Wild Strawberries. For this film he persuaded Sweden's grand old man of films, Victor Sjöström (who had directed and acted in some of the greatest Swedish silent films and had also filmed in Hollywood in the twenties under the name of Victor Seastrom) to undertake the main part at the age of 79. With this film Bergman has gone the complete circle.

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 Stadsteater, 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.
is internationally recognised as one of the doyens of the film. More than any other living person this 79-year-old grand seigneur typifies the development of the film as an art form from simple entertainment to the most moving artistic experience, from a simple white sheet on the wall to the modern wide screen. Crowning his long career in films comes his longest and most exacting part — that of an old professor whose thoughts go back over his life in Smultronstålet.

It was in 1912 that Victor Sjöström, then a stage actor, came into association with Svenska Biografteatern, the forerunner of the modern Svensk Filmindustrin which is one of the most important of present-day Swedish film production companies, and made his motion picture debut in Vampyrren (The Vampire), directed by Mauritz Stiller one of the greatest names of the Swedish silent cinema. The same year Sjöström himself directed Trädgårdsmästaren (The Gardener), a film drama 950 metres long, which the censor would not allow to be shown at all. The next four years were occupied by making sentimental entertainment films demanded at that time. However, Sjöström did show his great understanding of the film medium in 1913, one year after he entered the industry, with Vår dagliga bröd (Our Daily Bread), a film of social significance which stood out above the other indifferent products of the period. In 1916 came Terje Vigen based on a work of Ibsen. Sjöström in 1917 came in contact with Selma Lagerlöf, the great Swedish authoress who was awarded the Nobel Prize for Literature in 1909, and through this association the prestige of the Swedish silent cinema was advanced considerably. Using Selma Lagerlöf’s material Sjöström introduced real people into films.

Victor Sjöström during his career has directed some fifty films, of which the majority came before 1920 when he brought forth Kärkarlen (Thy Soul Shall Bear Witness), which is considered his masterwork and one of the greatest Swedish films of all time. Sjöström himself played David Holm, the leading part of the film, (as well as directing he often acted in his films) and after the silent era he continued his motion picture career as an actor. From 1943 to 1949 he was artistic director at Svensk Filmindustrin and came in contact with the young Ingmar Bergman, who in 1943 wrote the impressive script for Hets (Frenzy). No one then realised that a new Swedish name, Ingmar Bergman, would within a decade achieve international renown as great as the other Swedish names of Victor Sjöström and Mauritz Stiller, which had dominated the international film firmament of the twenties.

In 1949 Ingmar Bergman made Till glädje (For Pleasure), his first really harmonious work and in which Victor Sjöström undertook a main part. This was the beginning of a long friendly association which has culminated in their greatest achievement Smultronstålet. The film is two hours long and Victor Sjöström appears in practically every scene. The 79-year-old actor made a great impression on all those who saw him work at the S.F. studios in the Råsunda suburb of Stockholm last year. Sjöström had at that time come from the theatre, where he had been playing the title part of the Swedish historical drama Johan Ulfstierna, and immediately he had finished his film work he went back to the theatre. Thus it is not difficult to realise why Victor Sjöström is considered the doyen of the Swedish acting profession and so highly respected by all those who regard the film as an art form.
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 Sommarnattens leende (Smiles of a Summer Night) and Det sjunde inseglet (The Seventh Seal), the two prize-winning S.F. films at the Cannes Film Festivals of 1956 and 1957.

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.

Ingrid Thulin

with over twenty film roles was well known to Swedish audiences, but it has only been within recent years that one has 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 unchallengable with her performance in Ingmar Bergman’s film Smultronstället and her motion picture future is now considered one of considerable promise.

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.

Bibi Andersson

is one of the youngest, but one of the best known and most active of Swedish film actresses of to-day. Her first big role was the lead in Sista parer ut (Last Couple Out) and she received international recognition in Ingmar Bergman’s film Det sjunde inseglet (The Seventh Seal) as the attentive wife of the visionary strolling player. 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.
Björn Bjelvenstam

was born in Stockholm 27 years ago. When he had completed his training at the theatre school of Kungliga Dramatiska Teatern, the National Theatre of Sweden, he went to Malmö, the third largest city of Sweden which is just across the straits from Copenhagen, and is now a member of the regular company of Malmö Stadsteater, the largest theatre in northern Europe.

Björn Bjelvenstam made his motion picture debut in Ingmar Bergman's Kvinna med Känslor (Woman’s Longing), later he was noticed internationally in the prize-winning film of Ingmar Bergman Sommarnatts leende (Smiles of a Summer Night) and then played with great understanding the central character of Sista parret (The Last Couple Out), drama of lonely and confused youth. Björn Bjelvenstam has been acclaimed for all his performances and is considered a person of promise in Swedish films.

Folke Sundquist

is one of the most popular young Swedish actors of to-day. He attracted the attention of audiences in Sweden's great international film success Hon dansade en sommar (One Summer of Happiness) and maintained his popularity with a number of other fine film performances.

He was born in 1925 and quite early showed that he had the makings of an actor. At the age of 16 he applied to Göteborgs Stadsteater, the Municipal Theatre of Göteborg, but had to wait until the following year before he was taken on by the theatre. In 1945 he went to England to study theatre. On his return to Sweden he was engaged by Malmö Stadsteater, the Municipal Theatre of Malmö, Sweden's third city, to which he has remained faithful.

Since his motion picture success in Hon dansade en sommar he has played the leading parts of such films as För min heta ungdoms skull and Salka Valka. The latter film was based on the novel of Halldór Kiljan Laxness, the distinguished Icelandic author who was awarded the Nobel Prize for Literature in 1956.

At present Folke Sundquist is again working at Malmö Stadsteater.

Gunnar Fischer

must be reckoned among the elite of European directors of photography. He has been 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), Sommarnatts leende (Smiles of a Summer Night) and Det sjunde inselet (The Seventh Seal).

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 Film 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.
Synopsis

WILD STRAWBERRIES (Smultronstället)

Professor Isak Borg, emeritus Professor of Medicine, woke up very early one morning in his Stockholm residence. This was not because this was the day he was to be awarded an honorary doctor's degree to mark the fiftieth anniversary of his graduation, but because of a bad dream in which he had seen his own funeral. Unable to go to sleep again, he wakes his housekeeper and asks her to prepare for his journey to the University of Lund. She suggests that he return to bed, but he is determined to leave early and make the journey by motor-car. His daughter-in-law, Marianne, who is staying with him at the time and is to return to her home in Lund, accompanies him in the car.

Sweden's Trunk Road No.1 provides a journey full of unexpected events, Marianne takes the opportunity of telling her father-in-law that she finds him a dreadful egotist and a selfish individualist, lacking in understanding, hard, and worst of all mean to his own son, who as a doctor with limited resources in Lund is having to repay the money he borrowed for his studies from his father. The Professor is not outwardly moved by these criticisms, but they are the cause of some inner conflicts.

The first stop on the journey is at a very old, deserted summer residence, where the Professor's family used to spend their summer holidays at the turn of the century. While Marianne is taking a bathe, the Professor finds the spot where he picked wild strawberries in his younger days. His thoughts return to his youth and he relives some of the episodes of his early life. Suddenly his thoughts are interrupted by a young Swedish blonde in hiking shorts, who surprisingly addresses the old gentleman in the familiar Swedish «du» form. She is a complete contrast to the demure young women of the turn of the century in whose company he had been in his imagination a few moments previously.

The young woman is travelling in the company of two students and after a hasty introduction all round, the three accompany the Professor and his daughter-in-law on the journey to Lund.

The Professor is at the steering wheel when a Volkswagen seemingly out of control forces him off the road. The little car goes on recklessly until it finally swerves into a ditch and turns over on to its side. A man and woman emerge from the damaged Volkswagen and begin to exchange words. They are a married couple and there is every sign that the marriage is an unsuccessful one. The Professor gives them a lift, but they continue to quarrel—he being cynical and brutal, she hysterical. Marianne, who is now driving, finally cannot stand this any longer and requests them to leave.

The young people have been quiet and well behaved all along and Professor Borg drops of to sleep again. The unpleasant dreams of the morning return and he now finds himself obliged to take his doctor's examination again, but this time it turns out to be an examination of his life. It is evident that his understanding of human love and forgiveness has been inadequate; he has failed with his life and wakes in a very worried mood.

In her residence on Lake Vattern, one of the largest and most beautiful lakes of Sweden, the Professor visits his 96-year-old mother. It is a short, cold reunion. Marianne is somewhat shocked and begins to believe that coldness and isolation is a common feature of all members of the family into which she has married.

They later come to Lund where Professor Borg is honoured by the University in an impressive ceremony. The military fire a salute of honour and the bells of Lund Cathedral ring out as the Swedish doctor's cap is placed on the old professor's white head.
Then the hard shell of his egotism seems to have been pierced. The day has not been an uneventful one and it has stimulated a host of pleasant memories. One of the signs that the Professor has learned something from the events of the day is when he tells his son that there is no need to repay the money the son borrowed from him to study. Also he suggests to his housekeeper that they should go on to the familiar “du” terms with each other. Professor Borg goes to bed tired but happy. He is content to forego the reception held in his honour as he feels that bed is best for him at his time of life. Best of all he has reconciled himself with his family and with life.

_Svensk Filmindustri_ presents

**WILD STRAWBERRIES**

(Smultronstället)

Produced by _Allan Ekelund_  
Script by _Ingmar Bergman_  
Directed by _INGMAR BERGMAN_  
Production Manager _Sven Sjönell_  
Assistant Director _Gösta Ekman_  
Continuity _Katherine Faragó_  
Director of Photography _Gunnar Fischer_  
Assistant Cameraman _Björn Thermenius_  
Sound _Aaby Wedin, Lennart Wallin_  
Sets by _Gittan Gustafsson_  
Property-master _Karl-Arne Bergman_  
Costumes _Millie Ström_  
Make-up _Carl M. Lundb_  
Cutting _Oscar Rosander_  
Music composed by _Erik Nordgren_  
Conducted by _E. Eckert-Lundin_  
Sound System _Aga-Baltic_

_The Cast_

Prof. Isak Borg _VICTOR SJÖSTRÖM_  
Marianne, his daughter-in-law _Ingrid Thulin_  
Evald, his son _Gunnar Björnstrand_  
Agda, his housekeeper _Jullan Kindahl_  
Sara _Bibi Andersson_  
Anders _Folke Sundquist_  
Victor _Björn Bjelvenstam_  
Isak’s Mother _Naima Wijstrand_  
Aunt _Siv Ruud_  
Fru Alman _Gunnar Broström_  
Alman _Gunnar Sjöberg_  
Åkerman _Max von Sydow_  
Fru Isak Borg _Gertrud Fridh_  
Her Lover _Ake Fridell_  
Uncle Aron _Yngve Nordwall_  
Sigfrid _Per Sjöstrand_  
Sigbritt _Gio Pétré_  
Charlotta _Gunnar Lindblom_  
Angelica _Maud Hansson_  
Fru Åkerman _Anne-Marie Wiman_  
Anna _Eva Norée_  
The Twins _Lena Bergman and Monica Ehrling_  
Hagbart _Per Skogsberg_  
Benjamin _Göran Lundquist_  
Rector of the University of Lund _Professor Sigge Wulff_