

A comprehensive guide to  
the theatrical presentation  
of Ingmar Bergman's film,  
television and stage works

# ingmar bergman on stage





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ingmar bergman on stage

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*theatre is the beginning and end  
and actually everything*

Ingmar Bergman

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Ulrik Lullau as Alexander, *Fanny och Alexander*, Den nationale scene, Bergen, Norway (2012) © Fredrik Arff



## introduction

Ingmar Bergman (1918-2007) was an internationally renowned director, author and dramatist, and is widely regarded to be one of the greatest filmmakers to have ever lived. His extensive and distinctive catalogue of work for the cinema and television has provided the world with some of the most dramatic, provocative and iconic images ever committed to film. What is less well-known, to the wider world at least, is that Bergman's first passion was for the theatre, and that he was also one of the world's most prolific theatre directors, with over 170 productions to his name during a career that lasted nearly 70 years between 1938 and 2004.

In 2005 Bergman donated the performing rights to his manuscripts to the newly-formed Stiftelsen Ingmar Bergman (Ingmar Bergman Foundation), whose aim it remains to administer, preserve and distribute information on Bergman and his collected artistic works. As a result of this, the Foundation today owns the rights for the staging of Bergman's extensive collection of manuscripts, scripts and screenplays as plays for the theatre or radio. These rights are administered in Sweden by the Ingmar Bergman Foundation and in all other territories by Josef Weinberger Ltd.

Unlike the self-penned screenplays of other film directors, Bergman's contain few (if any) notes on technical details such as sets and camera angles. They do, however, feature numerous descriptions of the feelings and inner lives of their characters, and - as such - what Bergman wrote for the medium of film has come to be regarded as literature in its own right. It is no surprise, then, that the scripts and screenplays of Bergman are now being translated into theatre, on stages right around the world, with increasing regularity. With over 200 unique productions to date, Bergman is now the world's most-staged filmmaker and, perhaps more significantly, one of Scandinavia's most-performed playwrights globally.

Perhaps not even Bergman, a man who spent his whole career exploring the many possibilities of human behaviour, would have seen that coming.

I'm far more attached to the theatre than to film  
Ingmar Bergman



# ingmar bergman

a man of the theatre

by Jan Holmberg, CEO, Ingmar Bergman Foundation

Ingmar Bergman (1918–2007) is one of the world’s few truly great filmmakers, and arguably the best-known Swedish artistic figure of all time. Although undoubtedly most recognised for his work in the cinema, Ingmar Bergman’s achievements as a man of theatre are no less significant.

In fact, the theatre is where it all began for the nineteen-year-old Bergman, whose first experience as a director was with the semi-amateur theatre company Mäster-Olofsgården in the Old Town of Stockholm. During his two years there he staged Shakespeare and more contemporary dramatists such as Sutton Vane, and began his life-long relationship with the works of August Strindberg. In the years that followed Bergman rapidly made a name for himself, and after a short period as artistic director for Stockholm’s Sagoteatern (where Bergman, somewhat surprisingly perhaps, pioneered

children’s theatre) he was appointed in 1944 - at the age of 26 - head of the Helsingborg City Theatre, thus becoming the youngest head of a major theatre in Europe. The same year, he made his film debut with the screenplay for **Torment** which, although directed by Alf Sjöberg (one of the Grand Old Men of Swedish performing arts) was soon recognised as a “Bergman film.”

At this point in his career, Bergman’s artistic talent was surpassed only by his ambition. He soon left Helsingborg for the more prestigious Gothenburg City Theatre, and from there he quickly went to Malmö City Theatre (1952), a place that would mark the pinnacle of his theatrical work. It was in Malmö that the Bergman ‘ensemble’ began to take shape; including Bibi Andersson, Harriet Andersson, Gunnel Lindblom and Max von Sydow, all of whom he would work with throughout his career. This period also coincided with his international breakthrough as a filmmaker, with **Smiles of a Summer Night** (1955) winning an award at the Cannes Film Festival in 1956.

If Bergman had previously enjoyed the status of a prodigy (and something of a rascal) in Sweden’s cultural circles, he was now in his mid-thirties and extremely prolific. In 1957 alone two of his most celebrated films, **Wild Strawberries** and **The Seventh Seal**, premiered, as well as two other films for which Bergman wrote the script. Amazingly, he also found time to direct a play for television, as well as two plays for radio and two of his most celebrated stagings at Malmö City Theatre; Ibsen’s *Peer Gynt* and Molière’s *The Misanthrope* (both with Max von Sydow, star of **The Seventh Seal**, in the main role). With characteristic self-irony, his own comment on this large output was that he needed to make films in the summer, when the theatre was closed, to keep his actors busy (and paid).

By the early 1960s Bergman was enjoying remarkable international success, mainly as a filmmaker, although stagings abroad of his Malmö productions, such as *Peer Gynt* and Goethe’s *Ur-Faust*, were demonstrating his skills as a theatre director as well. In 1963, having just completed his famous “Silence of God” film trilogy (**Through a Glass Darkly**, **Winter Light** and **The Silence**), Bergman accepted the post as head of

Above: Bergman pictured during rehearsals for his second staging of Molière’s “Don Juan”, Dramaten, Stockholm (1965) © Lennart Nilsson

Sweden's most prestigious theatre, The Royal Dramatic Theatre (Dramaten) in Stockholm. Although perhaps his takes on classics by Shakespeare, Molière and Strindberg remained his most recognised stagings, his interest in contemporary drama was relentless. In Gothenburg his production of Albert Camus' *Caligula* had marked the world premiere of the play, and now at the Royal Dramatic Theatre he would embark on projects such as *Who's Afraid of Virginia Woolf?* (the European premiere of Edward Albee's play), *Three Knives From Wei* (by Swedish writer and later Nobel laureate Harry Martinson) and Peter Weiss' *The Investigation* (based on the 1963–65 Frankfurt trials of Auschwitz functionaries).

His position as artistic and administrative head in Stockholm lasted for only a few years, but he would remain a director at the Royal Dramatic Theatre for almost the rest of his life, with, fittingly in many respects, Ibsen's *Ghosts* as his farewell show in 2002, at the age of eighty-four. A significant exception to his otherwise faithful relationship to the house was his voluntary exile to Germany between 1976 and 1983. At the Munich Residenztheater he would, as was his wont, mix stagings of Molière, Ibsen and Strindberg with contemporary material including, rather remarkably, his own *Scenes from a Marriage*, thus for the first and only time adapting one of his films for the stage.

Although this was not the first time Bergman had staged his own material (in his younger days he had directed his own plays, almost all of which were booed by the critics), the production in Munich was clearly a watershed in terms of the staging of Bergman's works; not disregarding the few adaptations that had already been made (including Sir Peter Ustinov's 1948 staging of *Frenzy* at London's St Martin's Theatre), and Steven Sondheim's famous musical *A Little Night Music* (based on *Smiles of a Summer Night*), which had opened on Broadway in 1973. It would not be correct to say, however, that the Munich production of *Scenes from a Marriage* opened the floodgates to other such stagings. Bergman remained reluctant to grant permission to adaptations, and it was only in the mid-1990s that things began to happen. Acclaimed

actress Rita Russek, a member of Bergman's company during his German period, adapted and directed (in collaboration with Bergman) a two-part theatrical version of *Scenes from a Marriage*, which opened at London's Wyndham's Theatre and was subsequently staged in Montreal, Paris and Tel Aviv.

Although Bergman turned down most of the frequent requests to adapt his film scripts into plays, his works were performed with some regularity until the mid-2000s, when he decided to donate his performing rights to sustain the newly-founded Ingmar Bergman Foundation. When Bergman passed away in 2007 interest in staging his works exploded. Although not entirely uncontroversial (after all, he was hesitant to see his films being adapted), the fact that his artistic legacy is not only still being enjoyed, but actually



Above: Bergman directs actors Pernilla August and Jonas Malmsjö during a rehearsal of Ibsen's "Ghosts", Dramaten, Stockholm (2002) © Bengt Wanselius



reworked and interpreted anew for our time, is a beautiful tribute to the artist who famously declared that although cinema was his exciting mistress, theatre was still the faithful wife, to whom he would always return.

In fact, the formats of Bergman's idiosyncratic scripts are more like those of a Strindberg drama than a traditional screenplay. That is not to say that Bergman did not care about how his films looked; he certainly did, and he created his own unique cinematic style (in which the medium-specific device of the close-up plays a prominent role). What it does mean, however, is that his works are more readily transferable to the theatre than, say, a classical Hollywood film. As he put it in the preface to one of his last collection of pieces, **The Fifth Act** (2000):

I wrote the texts in this book without giving a thought to their possible medium, using a method something like that of the harpsichord sonatas by Bach – though they are otherwise not comparable. They can be played by string quartets, wind ensembles, guitar, organ or piano. I wrote them in the way I have been accustomed to writing for more than fifty years – it looks like drama but can just as easily be film, television or simply texts for reading.

Some people (myself included, admittedly) believed that the enormous interest in staging Bergman's works following his death was a passing phase. Some years later, it is evident that it was not. And why would it be? His works are as moving as they are entertaining, as profound as they are funny. Formally, they range from 'chamber plays' with two actors to ensemble pieces like **Fanny and Alexander**, and prove interesting challenges to directors and actors alike, not least in the amazing roles on offer for women (Charlotte in **Autumn Sonata!** Marianne in **Scenes from a Marriage!**) Ingmar Bergman's work, so deeply rooted in the Scandinavian dramatic tradition, is becoming a standard repertoire on stages all over the world. As one critic put it, with a Bergman play, you get three Scandinavian 'brands' in one; Ibsen, Strindberg and, of course, Ingmar Bergman.

## directors' notes

Directors **Stefan Larsson** and **Sir Trevor Nunn** recount their own experiences of staging Ingmar Bergman's film and television works



## stefan larsson

When, in 2009, the news went public that we were going to stage Ingmar Bergman's TV series **Scenes from a Marriage** for the first time in Sweden, and on nothing less than Bergman's very own home turf – The Royal Dramatic Theatre in Stockholm – we were confronted by a barrage of critical, condescending comments; everything from how we were engaging in a form of 'grave robbing' to how we were motivated by dirty commercial greed in our decision to stage his script. Bergman's name had always been equated with sold-out audiences whenever he staged Ibsen, Strindberg and Shakespeare. The Swedish theatre-going public loved his theatre productions, perhaps even more than his films. From 1983 until his death in 2007 The Royal Dramatic Theatre was synonymous with the name Bergman. When I was working abroad and spoke with my colleagues about my workplace back in Sweden, I more often than not met with the enthusiastic response "So... you work at the Bergman Theatre." Bergman was a leading director in the 1960s and 1970s, but after returning home to Sweden from his tax exile in Munich (paired with the great success of the folksy **Fanny and Alexander**) he was embraced by a much wider public. His influence and artistically symbolic power dominated the scene. Every actor out there wanted to work at The Royal Dramatic Theatre, solely for the opportunity to work with Bergman (little did it matter that it was The Royal Dramatic Theatre). Bergman's productions sold out months in advance and went on to tour the world, making appearances on all major global stages.

So here we were, waltzing in with our intention to turn this beloved TV series into a theatre piece, selling tickets off the back of his name, his reputation. The fact that it was a fantastically timeless piece of writing about the glories and pitfalls of love and relationships – or rather life – was something that

Victor Lindblad Poturaj as Alexander and Ellen Jelinek as Ismael Retzinsky,  
Fanny och Alexander, Dramaten, Stockholm (2012) © Sören Vilks



no-one could really quite grasp. Here was an emancipatory piece of writing and a female role with few counterparts in modern theatre. Or perhaps that was just happenstance. Reading through one of Bergman's manuscripts is an entirely different experience from watching the finished film. Bergman's extensive knowledge of the great poets naturally pervaded, influenced and informed his writing, and yet he does not for a moment lose his own story, his personal voice. The film and TV version suddenly slips aside and one enters his story afresh. As a director, one instantly envisions a new set of images, a fresh manner in which this manuscript could be staged and embodied once again, according to one's own vision (in the same way you would if the script was by Ibsen or Strindberg, whom we repeatedly revisit in the theatre world without being accused of artistic necrophilia). To a large extent, this is true with all of Bergman's TV and film manuscripts. We may approach them as plays to be staged, regardless of the original version out there. This is the very nature of theatre, the specific and unique potential it presents - its peculiar nature, if you will – that of reinterpretation, be it radical or more conventional.

The filmed version of **Scenes from a Marriage** is ingrained in the Swedish collective conscience, and that fact was naturally very difficult to shake in the initial rehearsal process. We were constantly reminded of the monumental task we were facing. Who was to play 'Erland?' What about 'Liv?' The actors who played the roles of Johan and Marianne – Jonas Karlsson and Livia Millhagen – were continuously confronted with these questions. The very fact that they could see this work through to its end was incredible in and of itself. They were even asked how it was to work with the great Bergman, and when they modestly replied that Ingmar had passed away a few years before, and that Stefan Larsson was directing this script of Bergman's, their response was more often than not ignored.

One of the things Bergman did during his time in Germany was to create a nice reworking/transcription of the TV manuscript to **Scenes from a Marriage** for the stage. Complete with abbreviations and additional Brechtian lines, the manu-

Marie Göransson and Maria Bonnevie, *Höstsonaten, Dramaten, Stockholm (2009)* © Sören Vilks



script was suddenly a poignant, savage attack on marriage as an existentially stifling institution, an outmoded alternative to cohabitation. Undoubtedly inspired by Ibsen's *A Doll's House*, Bergman's reworking had a more modern tempo. Bergman himself was impatient; he disliked being bored. The dialogue is a clever, lethal swordfight between two strong individuals who develop as people during the time they appear before us on stage. Linguistically enlightened, the dialogue exists at a level above banal psychological realism - the mere bickering inherent in relationships - and is transformed instead into a work of art, to something more than what is experienced at face value. This can be said to be one of Bergman's greatest talents; that of bestowing his works with the remarkable, of transforming the banal into the magical. He grants the brilliance space and the horrifying depth.

“One instantly envisions a new set of images, a fresh manner in which this manuscript could be staged and embodied once again, according to one's own vision”



Following **Scenes from a Marriage**, I continued my journey through Bergman's writings, his world, and proceeded onto the pitch-black and uncompromising **Autumn Sonata**. Marie Göranzon and Maria Bonnevie came to blows on The Royal Dramatic Theatre's main stage. This work deals with The Artist's – in this case an acclaimed concert pianist's – egocentricity, and her neglected child. The cost of art, or rather, of career. Bergman presents us with a merciless self-portrait. The narcissistic state which accompanies success, the destructive force of anxiety. Short-lived love affairs, an ever-increasing workload, the shutting-out of any personal needs and those of your children and family. Eventually you end up alone, with your children attacking you. Through long monologues, complete with Grecian dramatics, mother and daughter battle one another, inflicting deep wounds. Years of anger and sadness explode during the night. In the daughter's case these moments are cathartic, a chance for her to empty herself of the past and in turn carry on living. Her greatest realisation is that she will not change her mother, who continues to travel and perform in the world's famed concert houses, perhaps being just that much more prepared for her own death.

Finally, to **Fanny and Alexander**. Directing it at The Royal Dramatic Theatre in Stockholm, Sweden, is in one respect a full-blown attempt at committing artistic suicide. One would be hard pressed to find anything more symbolic of the Swedish canon. I believe that the majority of the Swedish public has some sort of connection to this film, which is aired on television every Christmas. The film, the characters, the actors constitute a part of Swedish cultural history and are just about as Swedish as anything could hope to be. The cultural elite sharpened their knives and waited with baited breath to slice into our performance bit by bit. The entire Swedish acting elite was involved with this staging and was nonetheless faced with the same ironic questions. Who will play 'Jarl Kulle?' What about 'Gunn Wällgren?' And 'Ewa Fröling?' The entire run time was, of

course, sold out before the premiere and the slanderous beliefs were thus substantiated. *A commercial escapade - a crowd pleaser.*

Despite all this, I feel we managed to ride this storm with our honour, and our desire, intact. Once again, we were surprised by the manuscript Ingmar had written. From a dramaturgical viewpoint, it is not always ideal, and much of its pain rests in the close-ups; and yet, there is so much beauty expressed within it as well. It is a piece dealing with age, with the actor. It is a tribute to theatre, a piece of writing appreciating those who practise theatre, something we seldom experience (ours is a guild of self-loathers). Bergman embraces us and our small family in the theatre and at home. He wrestles with fantasy, with the power of the imagination in a story inspired by the likes of Dickens. A boy becomes a young man and his mother, Emelie (another of Bergman's emancipatory roles) is on the search for her identity. Her struggle - resembling that of Alexander - is between art and reality. Alexander battles against his new step-father the bishop and in turn liberates his mother, who once again returns to the theatre - from where we step in to offer a helping hand.

*Stefan Larsson is a Swedish actor and director. A former artistic director of Elverket (the Swedish Royal Dramatic Theatre's theatre for children and young adults), as well as head of Aarhus Theatre (Denmark's largest regional theatre), he is currently artistic director of the Betty Nansen Theatre of Copenhagen. Aside from his numerous productions for various Scandinavian stages, including works by Anton Chekhov, Arthur Miller, William Shakespeare and August Strindberg, he ranks among the foremost interpreters of Ingmar Bergman's dramatic legacy, having directed Autumn Sonata, Fanny and Alexander and Scenes From a Marriage at the Royal Dramatic Theatre, and Fanny and Alexander at Aarhus Theatre. Notable recent productions include Schiller's "Mary Stuart" and Strindberg's "The Dance of Death."*



## sir trevor nunn

I first encountered the genius of Ingmar Bergman when I was a student. I saw **The Seventh Seal**, **Wild Strawberries** and **Smiles of a Summer Night** at the Arts Cinema in Cambridge (alas no more) and became a Bergman fan for life, never missing a film of his. I noticed, of course, that the same actors turned up again and again, but in widely contrasting roles; but then in a torrent of excitement (mixed with pure envy) I learned about his annual pattern of work, directing plays in his theatre in Stockholm during the winter, and films with the same company of actors in the summer. Much later on in life, I set out to replicate this perfect balance of creative work, but although many brilliant and famous British actors were in favour of the plan, the British Film Industry wasn't; though the project actually got as far as the runway, it most emphatically did not take off.

But when I found myself running the Royal Shakespeare Company, I inherited the responsibility of hosting the World Theatre Season, and so I was overjoyed to be able to facilitate presenting Bergman's production of Ibsen's *Hedda Gabler* at the Aldwych Theatre (1968), our London home. It was a coup, revealing to we English a thrilling set of unexpected directorial insights into Ibsen's masterpiece; and in design, it very much anticipated Bergman's beautiful movie **Cries and Whispers** (1973).

Not long after, I saw the best film of an opera that has ever been made, Bergman's ravishingly inventive **The Magic Flute** (1975). It begins in an eighteenth-century environment of perspective-painted scenery at Drottningholm, before expanding into pure cinematic magic, yet somehow managing to retain the awe and wonder of a child's imagination.

I was altogether aware of how unique Bergman, the great filmmaker, was as a writer and director of theatre long before I (very briefly) met him in the foyer



Hannah Waddingham as Desiree Armfeldt and Alexander Hanson as Fredrik Egerman in *A Little Night Music*, Menier Chocolate Factory, London (2008) © Menier Chocolate Factory



Catherine Zeta Jones as Desiree Armfeldt in *A Little Night Music*,  
Walter Kerr Theater, New York (2009) © Broadway.com

of the Royal Dramatic Theatre in Stockholm, feeling that instead of shaking his hand, I should go down on my knees before him. And so I was totally aware of just how perfect a marriage had been achieved between Bergman the movie writer, and Stephen Sondheim the composer/lyricist, in the stage musical adaptation of *Smiles of a Summer Night* called *A Little Night Music*.

Ever since I was aware of this Sondheim show I felt a great urge to direct it, but my chance eventually came about in what I think of as very privileged circumstances. My production was for the Menier Chocolate Factory, a small London theatre on the Fringe, a space already famous for its breakthrough musical productions. I have always loved working in the small scale every bit as much as on huge West End spaces, but here I found myself in the perfect intimate environment to explore this ceaselessly witty and subtly comedic work, in the most up-close and personal way imaginable. Naturally, before casting, I watched Bergman's film again, and decided most emphatically that I must break with the casting tradition that had grown up around the Broadway and National Theatre productions of this show, which had presented a woman in (at least) her mid-fifties. But, in Bergman's 'Smiles', the beautiful actress Desiree is clearly a woman who is aware that she will be forty next birthday. Thus, with Hannah Waddingham as my world-weary Scandinavian beauty, Alex Hanson as a middle-aged lawyer not too-improbably with a very young wife, and Maureen Lipman as the source of all wisdom in her wheelchair, we were able to make a version of the show which I think and hope owed more to Bergman's film than any other. Working in the small space we were able to be filmically real, and strove to find a seamless connection between the spoken scenes and the songs – especially, of course, the hauntingly emotional *Send in the Clowns*.

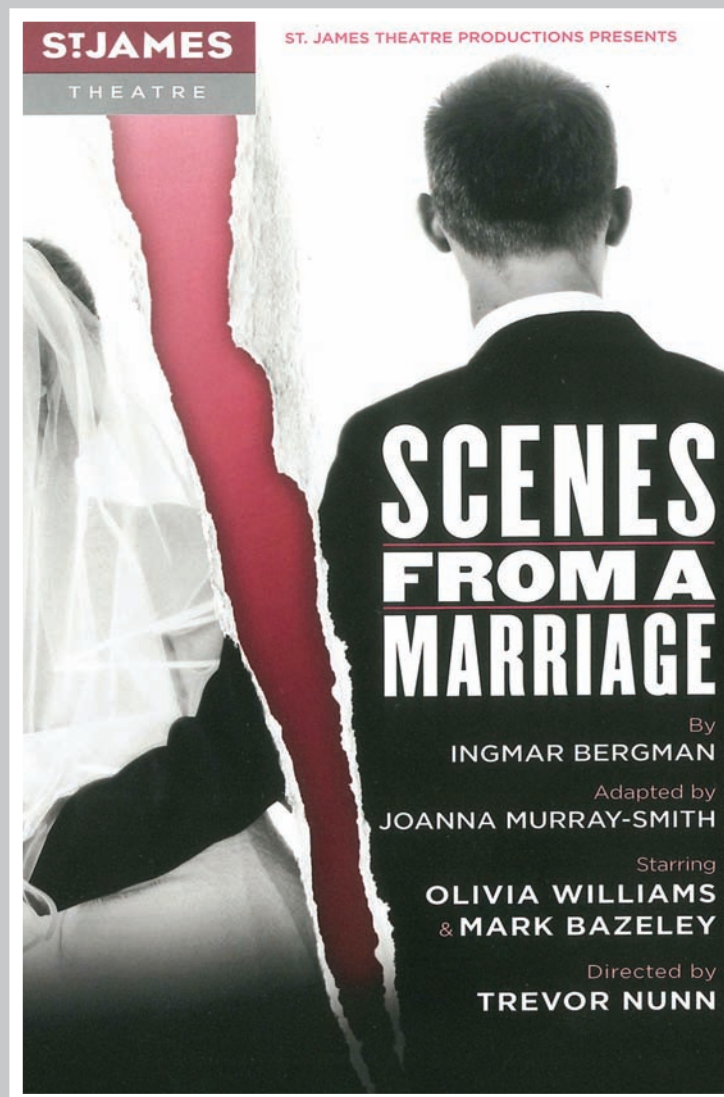
The production was transferred from the Menier Chocolate Factory to the Garrick Theatre in the West End, and eventually to Broadway, where it became the longest-running 'Night Music' in the show's history, and won



for Catherine Zeta-Jones - our New York Desiree - that year's Tony Award.

In 2008 I was invited to direct the opening production of a new small 'second' space theatre recently built alongside the repertory theatre in Coventry which had given me my very first professional directorial experience. I found myself looking for a small cast play and remembered that there had been, decades before, a theatre production of Bergman's **Scenes from a Marriage** (which, suddenly fascinated with the power and immediacy of television, Bergman had made as a series for the small screen). I studied the English text that had derived from Bergman's own theatre version and found it too obviously a 'translation', and curiously missing certain sequences which I believed to be vital to the storytelling. So, optimistically, I applied for the rights to commission a new English version that would go back to the television dramas as its source. Amazed and delighted, I was granted that permission, conditional of course on the Estate approving the resultant new play. I approached a dramatist friend who had written a lacerating 'marriage' play called *Honour* for me at the National Theatre in London. Joanna Murray-Smith happily agreed, and arrived at exactly the version of the original material I was seeking. Further delight arrived in the shape of permission for the production to go ahead in Coventry.

Once again, in a small space, I was able to explore the work's filmic intimacy – to the point where audiences reported their sense of shock and unease that they were overhearing and/or 'keyholing' conversations so private that they really should not have been there. After some trials and tribulations, and the benefit of dream reviews, this version eventually reached the St. James Theatre in London, playing with a new cast of actors and in a space still sufficiently intimate for the play to be lived, rather than 'performed' or 'presented'. The result was visceral and, in a way, primitive, a male/female encounter both as current and ancient as our species.



Publicity artwork for the London run of *Scenes from a Marriage*, directed by Sir Trevor Nunn (2013) © St. James Theatre

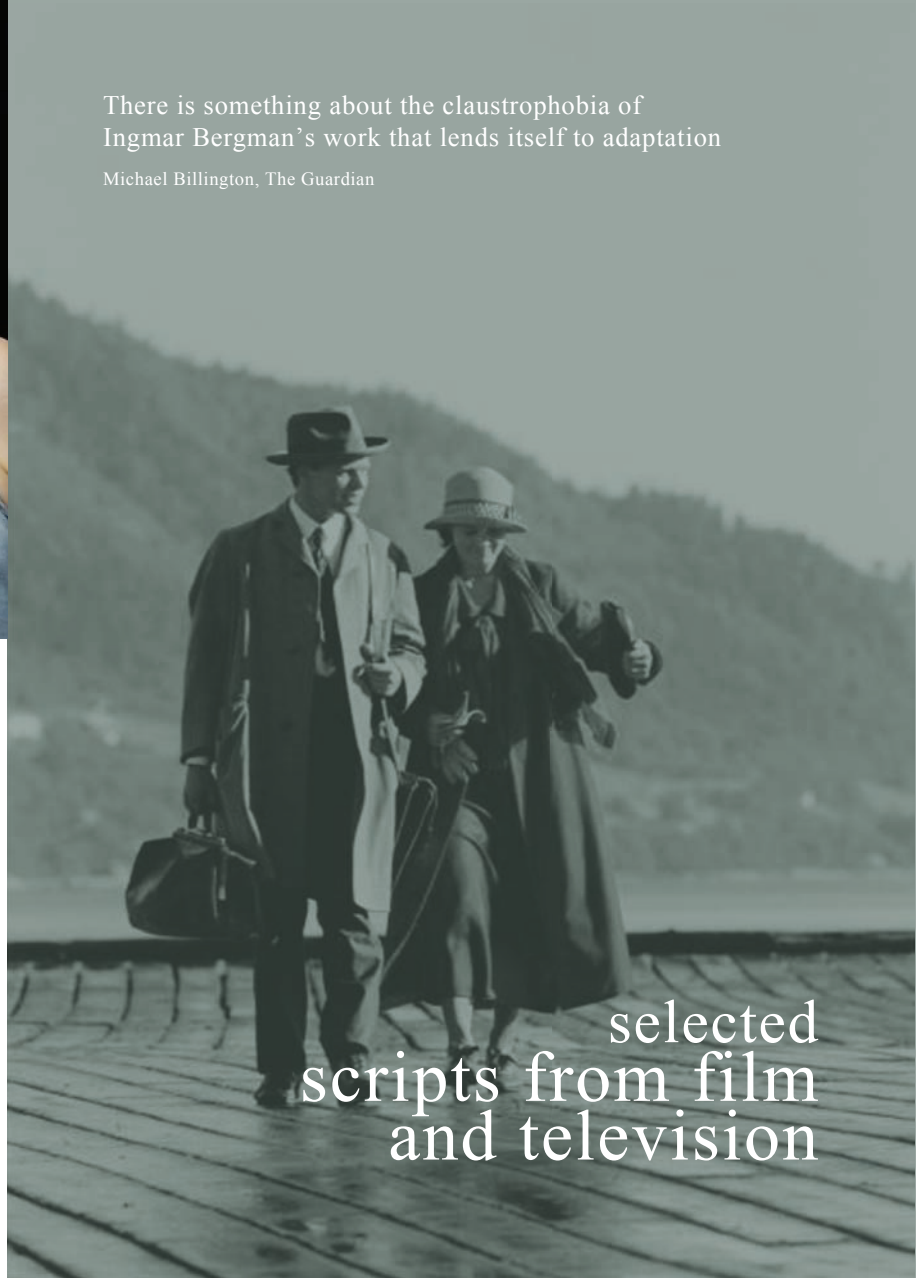


Just before that first production of ‘Scenes’ in Coventry, Ingmar Bergman died, so our work became our tribute to the great filmmaker, the great theatre director, the great writer, the great man. But I confess, I continue to think of his extraordinary oeuvre, hoping to light on another possible adaptation, to be able to celebrate his greatness one more time.

*Sir Trevor Nunn is a Tony and Olivier Award-winning director of theatre, film and television, and a former Artistic Director of The Royal Shakespeare Company and the (UK) Royal National Theatre. His prolific career as a director in both London’s West End and on Broadway includes the two longest-running British productions of a musical; Andrew Lloyd Webber’s “Cats” (1981) and “Les Misérables” (1985). In 2008 Sir Trevor directed productions of both *Scenes from a Marriage* at the Belgrade Theatre in Coventry (which was subsequently staged at the St. James Theatre, London in 2013) and *A Little Night Music* at London’s Menier Chocolate Factory, which transferred to both the West End and Broadway.*

There is something about the claustrophobia of  
Ingmar Bergman’s work that lends itself to adaptation

Michael Billington, *The Guardian*



selected  
scripts from film  
and television



# after the rehearsal

(*efter repetitionen*)

Ageing director Henrik Vogler sits alone in the theatre, as he often does, following an afternoon rehearsal of Strindberg's "A Dream Play." Anna, who is playing the lead female role, returns unexpectedly, and begins to reminisce about her late mother Rakel, who was herself once Vogler's star, and also his lover. Vogler recalls an encounter from the past with the alcoholic Rakel, which stirs dormant feelings in the director, and Anna confesses the real reason she has returned. **After the Rehearsal** is a far-reaching meditation on life and theatre and the connections between the two.

If we scrape below the surface of the dialogue, Bergman's chamber play is about routines and seeing through them, about the world as willpower and performance

Aftonbladet

AFTER THE REHEARSAL  
Year: 1984  
Existing translations:  
Swedish, English, French, German  
Cast: 1 male 2 female  
Additional casting: 1 boy 1 girl  
Set: Interior

### NOTABLE PRODUCTIONS

Toneelgroep Amsterdam,  
Le Théâtre de la Place, Luik  
2012  
(Dir. Ivo van Hove)

Compagnia Lavia/Teatro Stabile de  
Genova, Genoa  
2002  
(Dir. Gabriele Lavia)  
Italian premiere

Théâtre de la Renaissance, Paris  
1997  
(Dir. Louis-Do de Lenquesaing)

Moscow Art Theatre  
1996  
(Dir. Vyacheslav Dolgachev)  
Russian premiere



Above: Production photo, Schauspiel Hannover/Thalia Theater, Hamburg (2009) © Matthias Horn  
Below: Karina Smulders and Gijs Scholten van Aschat, "Na de repetitie", Toneelgroep Amsterdam (2012) © Jan Versweyveld





Above: Fanny Cottençon, Didier Bezace and Céline Sallette, Scène Nationale La Rochelle and national tour (2008)  
 Below: Martin Siničák, Marie Vancurová and Eva Novotna, "Po zkoušce", Divadlo u Stolu, Brno (2012) © Divadlo u Stolu



# all these women

*(För att inte tala om  
 alla dessa kvinnor)*

ALL THESE WOMEN

Year: 1964

Existing translations:

Swedish

Cast: 5 male 6 female

Set: Flexible

Set in the music world, **All These Women** is a satire about pompous males and the women who massage their egos while getting just what they want from them. A pretentious music critic, Cornelius, visits the summer home of a renowned cellist who has just died. Intending to write the cellist's biography, Cornelius encounters a group of glamorous women who were the musician's "harem." Having put up with the virtuoso's infantilism, they now set about toying with the critic, who seems to want to become the man he is writing about.



Above: Harriet Andersson and Jarl Kulle in *All These Women* (1964)  
 Photo: Harry Kampf © 1964 AB Svensk Filmindustri



# autumn sonata

(höstsonaten)

In **Autumn Sonata**, Bergman's powerful psychological study of the complex relationship between mothers and daughters, celebrated concert pianist Charlotte attempts to reconcile with her neglected grown-up daughter Eva, who she has not seen for over seven years. Over the course of an evening Charlotte discovers that her other daughter, Helena, who is severely disabled, is living with and being taken care of by Eva, and many unspoken feelings and resentments are revealed. Just like the notes on a piano, Autumn Sonata shows us that living and loving are skills that will always need practising.

One of Ingmar Bergman's purest works, with an uncompromising concentration on what is essential

Svenska Dagbladet

AUTUMN SONATA  
Year: 1978  
Existing translations:  
Swedish, English, Danish, French  
Cast: 5 male 5 female  
Additional casting: 1 girl  
Set: Interior

### NOTABLE PRODUCTIONS

Yale Repertory Theatre  
2011  
(Dir. Robert Woodruff)  
US premiere

The Royal Dramatic Theatre,  
Stockholm  
2009  
(Dir. Stefan Larsson)  
Swedish premiere

Daehangno Arts Theater, Seoul  
2009  
(Dir. Hye-Jin Park)  
Asian premiere

Multiteatro, Sala Liceo, Buenos Aires  
2002  
(Dir. José Carlos Plaza)  
South American premiere



Above: Ingrid De Vos as Charlotte, "Herfstsonate", TheaterMalpertuis, Tielt, Belgium (2012) © TheaterMalpertuis  
Below: Marie Göransson and Maria Bonnevie, Höstsonaten, Dramaten, Stockholm (2009) © Sören Vilks





# the best intentions

(den goda viljan)

**The Best Intentions** is a semi-autobiographical study of family, faith, class and hypocrisy. Poverty stricken and shy young Henrik meets upper-class Anna Akerblom, who is beautiful, vivacious and adored by all - especially her father. Henrik is instantly attracted to Anna and the lifestyle of her privileged household, where music recitals are a marked contrast to Henrik's own domestic life. Despite opposition from their mothers, Anna and Henrik fall in love. Following ten years in the lives of Bergman's parents, *The Best Intentions* is a gripping love story that will resonate with all of those who recognise the problems that arise when crossing boundaries to pursue love.

Thoughtful and accomplished... few other writers are as adept at delineating the troubling back and forth of a relationship

Los Angeles Times

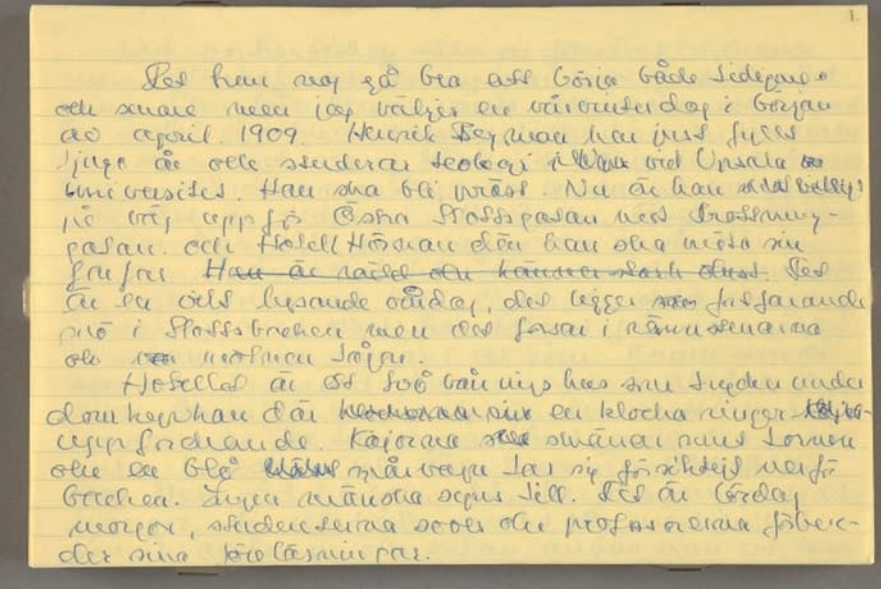
**THE BEST INTENTIONS**  
Year: 1992  
Existing translations: Swedish, English, French, Hungarian, Czech  
Cast: 9 male 7 female  
Set: Flexible

### NOTABLE PRODUCTIONS

Studio-Théâtre de la Comédie-Francaise, Paris 2006  
Adapted for the stage by Guy Zilberstein (Dir. Anne Kessler)

Mother told me a little about her life and I thought it was extremely captivating and remarkable. Heart-rending, dramatic and sometimes violent

Ingmar Bergman



Above: A page from Ingmar Bergman's handwritten script for *The Best Intentions* © Stiftelsen Ingmar Bergman  
Below: Pernilla August and Samuel Fröler in the television series/film of *The Best Intentions* (1992) © Bengt Wanselius/SVT



# cries and whispers

(viskningar och rop)

Set in a mansion at the end of the 19th century, **Cries and Whispers** is the story of three sisters, one of whom is dying. Agnes, aged only 37, lies in bed with cancer, and her sisters Maria and Karin have returned to the family home to be with her. However, the two women struggle to comfort Agnes; they are appalled by their sister's suffering, but are unable to cope with their own shock or questions of mortality. Only the maid Anna, whose own daughter died at a young age, and with whom Agnes has lived alone for many years, is able to provide any solace. Cries and Whispers is a powerful exploration of fellowship, death, and the re-evaluation of life that only death can bring.

**CRIES AND WHISPERS**  
Year: 1973  
Existing translations:  
Swedish, English, Italian, German,  
French, Polish, Danish  
Cast: 4 male 5 female  
Set: Interior

### NOTABLE PRODUCTIONS

- Compañía de teatro el ghetto, Santiago de Queretaro, Mexico 2013 (Dir. Agustín Meza) Opening production
- Toneelgroep Amsterdam Antwerp / New York 2009 / 2011 (Dir. Ivo van Hove)
- Beckett Teatro, Buenos Aires 2008 Adaptation by Francisca Ure (Dir. Francisca Ure) World stage premiere

An emotionally draining  
tour-de-force

Variety



Above: Chris Nietvelt and Karina Smulders, Cries and Whispers, Toneelgroep Amsterdam (2009/11) © Jan Versweyeld  
Below: Production photo, "Gritos y Susurros", Beckett Teatro, Buenos Aires (2008) © Nicolás Porta



# the devil's eye

(*djävulens öga*)

**The Devil's Eye** is a comedy built around a mythic proverb - 'a young woman's chastity is a stye in the eye of the Devil' - that was actually invented by Bergman himself. The story opens in Hell, where Satan is stricken by an aggravating stye in his eye, caused by the imminent marriage of Swedish virgin Britt-Marie. In order to rectify this situation Satan and his cohorts hatch a plan to 'deflower' the young woman by releasing their greatest weapon: legendary seducer Don Juan, who has languished in Hell for 300 years. *The Devil's Eye* explores many familiar Bergman themes, but in a sly and humorous way that is not often associated with his canon.

THE DEVIL'S EYE  
Year: 1960  
Existing translations:  
Swedish  
Cast: 11 male 4 female 1 m/f  
Set: Interior/Exterior



Above: World stage premiere production, Demon Theater, Theatre of Arts, Los Angeles (2010) © Sara Rinde/ Poppix

# face to face

(*ansikte mot ansikte*)

Originally a television series, **Face to Face** is the story of Jenny, a psychiatrist with a comfortable life, and her own psychological breakdown. After an incident with a particularly difficult patient, and a subsequent traumatic encounter, Jenny realises that while she spends her life analysing other people's minds, she is incapable of confronting her own demons. Descending into hallucinations and delirium, Jenny attempts to take her life, marking the beginning of a intense exploration of her own psyche. *Face to Face* is a devastating psychological drama exploring madness, feeling and the self.

FACE TO FACE  
Year: 1976  
Existing translations:  
Swedish, English, Spanish,  
German  
Cast: 7 male 5 female  
Set: Interior/Flexible



Above: Anna Martin and Kerry Fox in the world stage premiere of *Face to Face*, Sydney Theatre Company (2012) © Brett Boardman



# faithless

(trolösa)

In the serenity of his study, an ageing director named Bergman is trying to recall the past and to fashion it into a play script. To help he has summoned an actress, Marianne, with whom he is talking. The dialogue suggests that Bergman has enlisted Marianne, or her memory, to help him think through the story, but it seems as though she is also the woman the story is about. Is Marianne a real person, or a figment of Bergman's imagination, who only exists in his words? Marianne had been happily married to Markus, a conductor, before embarking upon a passionate affair with David, Markus' best friend. It becomes clear that David is actually Bergman's younger self, and that the story of the adultery and its unpleasant consequences is not a fictitious one.

Bergman takes one of the most painful, shameful episodes of his own life and transmutes it into magical, brilliant artistry.

Chicago Tribune



## FAITHLESS

Year: 2000

Existing translations: Swedish,  
German, Danish

Cast: 3 male 2 female

Additional casting: 1 girl

Set: Interior

## NOTABLE PRODUCTIONS

Teatr TR Warszawa, Warsaw  
2010 & 2013

Translation by Tadeusz Szczepanski  
(Dir. Artur Ildefons Urbanski)

Hummelincx Stuurman Theaterbureau  
Amsterdam  
2010  
(Dir. Peter de Baan)

Düsseldorf Schauspielhaus  
2006  
(Dir. Oliver Reese)  
World stage premiere

I am a participant in the  
real story behind  
Ingmar Bergman

Maybe he sees this story  
as his life, and he's told it  
Liv Ullmann



Above: Lena Endre as Marianne and Erland Josephson as Bergman in Faithless (2000) © Joakim Strömholm/SVT  
Below: Marc Klein Essink, Tom Jansen and Linda van Dyck, Hummelincx Stuurman Theaterbureau (2010) © Ben van Duin



# fanny and alexander

(fanny och alexander)

In Bergman's autobiographical drama the Ekdahls are an upper-middle-class theatrical family who are sheltered from the chaos of the outside world. **Fanny and Alexander** follows one tumultuous year in the lives of the family - and the eponymous siblings - through the eyes of ten-year-old Alexander, whose imagination fuels the magical goings-on leading up to and following the death of his father. The children's mother Emilie's subsequent remarriage to an authoritarian bishop banishes Alexander and his sister Fanny from all they enjoy and sees them confined to their bedroom, as an almost gothic horror story unfolds.

A big, dark, beautiful, generous family chronicle

New York Times

One might even make a case for Fanny and Alexander as Bergman's most mature, clear-sighted and fully realised work

The Guardian

## FANNY & ALEXANDER

Year: 1982

Existing translations: Swedish, English, Italian, German, French

Cast: 14 male 10 female

Additional casting: 2 girls 1 boy

Set: Flexible

### NOTABLE PRODUCTIONS

Det Kongelige Teater, Copenhagen  
2011 and 2013  
(Dir. Thea Jeppesen /  
Emmet Feigenberg)  
Danish premiere

Dramaten, Stockholm  
2012  
(Dir. Stefan Larsson)  
Swedish premiere

Nationaltheatret, Oslo  
2009  
(Dir. Kjetil Bang-Hansen)  
World premiere

Emelie (Sofie Gråbøl) with her children Fanny (Mille Marie Lunderskov) and Alexander (Jacob August Ottensten), Det Kongelige Teater, Copenhagen (2011)

© Natascha Thiara Rydvald







Above: The cast and revolving stage, *Fanny och Alexander*, Dramaten, Stockholm (2012) © Dan Hansson

Below: Fredrik Gunnarsson and Emanuel Olsson, Malmö stadsteater, *Intiman*, Malmö (2012) © Malmö stadsteater



Above: Ulrik Lullau as Alexander, *Den nationale scene*, Bergen (2012) © Fredrik Arff

Below: Sofya Rose Johnson and Osvald Boisen, Det Kongelige Teater, Copenhagen (2013) © Natascha Thiara Rydvald



# from the life of the marionettes

(aus dem leben der  
Marionetten)



Above: Silvia Meisterle and Bernhard Schir, Theater  
in der Josefstadt, Vienna (2009) © Wolfgang Palka

FROM THE LIFE  
OF THE MARIONETTES  
Year: 1980  
Existing translations: Swedish,  
English, German, French  
Cast: 6 male 4 female 2 m/f  
Set: Interior

Written during Bergman's period of 'exile' in Germany, **From the Life of the Marionettes** is the story of married couple Peter and Katarina Egermann, who appear briefly in "Scenes from a Marriage." Peter, outwardly well adjusted, suffers from depression, feelings of sexual inadequacy and barely suppressed rage toward his wife, leading eventually to the brutal rape and murder of a prostitute. Events both preceding and following the crime, and the devastating impact of Peter's actions, are explored in non-linear fashion, in one of Bergman's hardest-hitting stories.

NOTABLE PRODUCTIONS  
Thalia Theater, Hamburg  
2007 (Dir. Andreas Kriegenburg)

# Hour of the Wolf

(vargtimmen)

HOUR OF  
THE WOLF  
Year: 1968  
Existing translations: Swedish,  
English, French, German  
Cast: 5 male 5 female  
Set: Flexible



Above: Peter Engman and Lina Englund, Hour of the  
Wolf, Dramaten, Stockholm (2011) © Sören Vilks

Often described as a companion to Bergman's earlier "Persona" (1966), and based on a true story, **Hour of the Wolf** is the gothic tale of an artist who disappears leaving only his diary behind. Alma and her husband Johan (the artist) are living on a small island, following an undisclosed crisis of Johan's. There is, however, no peace for Johan, who is regularly approached by a number of mysterious characters, whom he believes to be demons, as well as creatures from his imagination and visions from his past. Hour of the Wolf is a gripping exploration of madness, obsession and the artistic mind.

NOTABLE PRODUCTIONS  
Royal Dramatic Theatre, Stockholm  
2011 (Dir. Malin Stenberg)  
World stage premiere



# in the presence of a clown

(*lamar och gör sig till*)

54 year-old inventor Carl Åkerblom is a patient on a psychiatric ward in Uppsala, having previously attempted to murder his fiancée. Intrigued by the idea of the new ‘talking pictures’, and despite his situation, Carl organises a performance in which actors speak the dialogue mouthed by the characters in a silent film he has made. Not everything goes to plan, however, and a number of emotional confrontations ensue. Originally made as a film for television, **In the Presence of a Clown** is both a humorous and poignant tale about the redemptive power of art.

IN THE PRESENCE  
OF A CLOWN

Year: 1997

Existing translations: Swedish,  
English, French, German

Cast: 9 male 11 female 2 m/f

Set: Interior



Above: Karina Smulders as Alma in *Persona*, Toneelgroep Amsterdam (2012/13) © Jan Versweyeld  
Below: Meredith Penman (Elizabeth) and Karen Sibbing (Alma) in *Persona*, Theatreworks, Melbourne (2012) © Pia Johnson



Above: Diána Nóra Takács and László Gálffi, Örkény Theatre, Budapest (2010) © Erno Dudás



# persona

(persona)

**Persona** is the mysterious tale of celebrated actress Elisabeth Vogler, who abruptly stops talking in the middle of a performance and withdraws into silence. She is accompanied to a remote summer house by a young psychiatric nurse, Alma, who attempts to coax her back to life, but tension soon builds between the two women. Very quickly the house transforms into a place of terror and isolation, as patient and nurse become dangerously close, and the boundaries between their identities become blurred. *Persona* is a nightmarish exploration of identity, intimacy and the limits of the spoken word.

Persona is brave, exciting and harrowingly beautiful theatre.  
Sydney Morning Herald

An affirmation of what great theatre can do  
Behind the Critical Curtain

A haunting and arrestingly relevant piece of theatre  
ArtsHub.com



## NOTABLE PRODUCTIONS

Theatreworks, Melbourne and  
Belvoir St Theatre, Sydney  
2012 & 2013  
Translated by Keith Bradfield  
(Dir. Adena Jacobs)

“the company should be called:”  
HERE Arts Center, New York  
2012  
(Dir. Craig Baldwin)  
New York premiere

Toneelgroep, Amsterdam  
Le Théâtre de la Place, Luik  
2012/2013  
(Dir. Ivo Van Hove)

Teatro El Milagro, Mexico City  
2008  
(Dir. Daniel Giménez Cacho)  
World stage premiere

Karina Smulders as Alma in *Persona*, Toneelgroep Amsterdam (2012/13) © Jan Versweyveld





# private confessions

(enskilda samtal)

**Private Confessions** continues Bergman's fictionalised account of his parents' troubled marriage, as begun in "The Best Intentions" (1991), and depicts a longing for redemption in the wake of an adulterous affair. When Anna tells her clergyman uncle (Jacob) that she's having an affair with a young student, the confession initiates a series of conversations, ranging back and forth in time, in which her desire to escape her marriage is contrasted with the aspirations of her past and future selves, and in which surprising truths are gradually revealed. Both moving and mysterious, *Private Confessions* is a story of secrets, lies and a lifelong guilt.

A script as true, resonant and compact as any in Bergman's career... the writing is sharp with pain, luminous with compassion

Chicago Tribune

## PRIVATE CONFESSIONS

Year: 1996

Existing translations: Swedish,

English, French, Hungarian

Cast: 6 male 4 female

Set: Interior/Flexible

### NOTABLE PRODUCTIONS

Turku City Theatre, Turku, Finland  
2011  
(Dir. Pasi Lampela)

Juliusz Slowacki Teatern, Kraków  
2008  
(Dir. Iwona Kempa)

Teatteri Avoimet, Helsinki  
2008  
(Dir. Heini Tola)  
Translation by Marja Kyrö  
Nordic stage premiere

Maxim Gorki Theater, Berlin  
1999  
(Dir. Oliver Reese)



Above: Dominika Bednarczyk and Sławomir Maciejewski, Juliusz Slowacki Teatern, Krakow, Poland (2008) © Piotr Kubic  
Below: Kimmo Rasila as Henrik and Minna Hämäläinen as Anna, Turku City Theatre, Finland (2011) © Åbo Stadsteater



# sarabande

(saraband)

Bergman's last theatrically released work revisits the characters Johan and Marianne from "Scenes from a Marriage" (1973) who haven't spoken for thirty years (since their divorce). Marianne decides to visit Johan at his summer house, where his son Henrik and granddaughter Karin also live. Relations between father and son are strained, owing to an unpaid debt, but both men are protective of Karin, who looks more like her late mother with every passing day. Henrik is also giving Karin cello lessons and already has her future mapped out. However, Marianne soon realises that things are not as they should be, and she finds herself drawn into a complicated and upsetting power struggle.

A movie script turned into a stage play is not an easy task. But here, what a miracle!

Le Figaro

An intensely dramatic examination of life's conundrums that is exhilarating in its fearlessness and its command

Los Angeles Times



## NOTABLE PRODUCTIONS

Théâtre du Lucernaire, Paris  
2013  
(Dir. Jean-Claude Amyl)  
French premiere

Jermyn Street Theatre, London  
2009  
(Dir. Derek Bond)  
British premiere

Divadlo Na zábradli, Prague  
2008  
(Dir. Jirí Pokorný)  
World stage premiere

I've written in the way  
I've been accustomed to  
for more than fifty years;  
it looks like a play, but it  
could just as easily be a film

Ingmar Bergman



Above: Julia Dufvenius and Börje Ahlstedt in Ingmar Bergman's Saraband (2003) Bengt Wanselius © SVT Bild  
Below: Pierre Constant and Alice de Lencquesaing in Sarabande, Théâtre du Lucernaire (2013) © Victor Tonelli/ArtComArt





# scenes from a marriage

(scener ur ett äktenskap)

Originally a six-part television series, marking the first time that Bergman had worked in the medium, **Scenes from a Marriage** explores the disintegration of an initially happy marriage over the course of several years. As the play begins Johan and Marianne are celebrating their tenth wedding anniversary with an interview for a women's magazine about the secret of their enviable marriage. But there are already cracks in the façade, and we watch as these begin to widen irreparably; through the bruising turmoil of loss, betrayal and violent recrimination, to a point six years after the couple's divorce.

An absorbing piece of theatre that slowly, relentlessly gets under your skin

Evening Standard

It asks provocative questions about happiness, monogamy, and each individual's jagged quest for emotional fulfilment

Time Out London

## SCENES FROM A MARRIAGE

Year: 1973

Existing translations:

(short & long version) English, German  
(long version only) Swedish, French,  
Polish, Spanish, Danish

Cast: 3 male 6 female

Additional casting: 1 girl

Set: Interior

## NOTABLE PRODUCTIONS

Schauspielhaus Stuttgart  
2013  
(Dir. Jan Bosse)

St. James Theatre, London  
2013  
Adapted for the stage by  
Joanna Murray-Smith  
(Dir. Sir Trevor Nunn)

Munich Residenztheater  
1981  
(Dir. Ingmar Bergman)  
World stage premiere

Mark Bazeley and Olivia Williams in rehearsal for *Scenes from a Marriage*,  
St. James Theatre, London (2013) © St. James Theatre



# the serpent's egg *(ormens ägg)*

THE  
SERPENT'S EGG

Year: 1977

Existing translations:

Swedish, English

Cast: 13 male 5 female

Set: Flexible

## The Serpent's Egg

follows a week in the life of Abel Rosenberg, an out-of-work American circus acrobat living in poverty-stricken Berlin, following Germany's defeat in World War I. When his brother commits suicide, Abel seeks refuge in the apartment of old acquaintance Professor Vergéus. Desperate to make ends meet in the war-ravaged city, Abel takes a job in Vergéus' clinic, where he discovers the horrific truth behind the work of the strangely benevolent professor and unlocks the chilling mystery that drove his brother to kill himself.

### NOTABLE PRODUCTIONS:

Hans Otto Theater, Potsdam  
2011

(Dir. Niklas Ritter)  
World stage premiere



Above: Raphael Rubino as Abel and Melanie Straub as Manuela. Hans Otto Theater Potsdam (2011)  
© Hans Otto Theater/HL Böhme



Above: Bengt Ekerot and Max von Sydow in a famous scene from *The Seventh Seal*. Louis Huch © 1957 AB Svensk Filmindustri  
Below: A page from the original handwritten script for *The Seventh Seal* © Stiftelsen Ingmar Bergman

Hans berättelse är myckel blest och han håller häst.  
Serne dotter i kappans vid vete.  
Riddaren: Vem är du.  
Guden: Jag är Guden.  
Riddaren: Kommer du för att hämta mig.  
Guden: Jag har redan länge gått vid din sida.  
Riddaren: Sol ved jag.  
Guden: O du värld.  
Riddaren: Min kropp är rött, int jag njöt.  
Guden: Nåja det är ju riktigt att man var för.  
Riddaren var rest i upp, han fuser. Guden öpp-  
nar sin kanna för att göra den kring Riddarens delar.  
Riddaren: Jag fuser.  
Guden: Min kanna är varm.  
Riddaren: Vårts ett för blest.  
Guden: Det näst nei alla. Men jag lämnar inga uppdrag.  
Riddaren: Du spelar ju schack med sand.  
Du glömmer att utrens stund i Guden ögr.



# the seventh seal

(*det sjunde inseglet*)

Considered a major classic of the cinema, Bergman's 1957 film **The Seventh Seal** was based on his earlier play "Trämålning" (Wood Painting), written for acting students at Malmö City Theatre. Disillusioned knight Antonius Block and his squire Jöns return from the Crusades to the hysteria of plague-infested fourteenth-century Sweden. On the shore Block encounters Death, a pale, black-cowled figure, who informs the knight that his time has come. Suspecting the end was nigh anyway, Block proposes a game of chess, and Death allows him the time to perform one meaningful act, but only as long as he can stave off checkmate. The Seventh Seal is a piercing and powerful exploration of faith and the passage of man upon this earth

THE SEVENTH SEAL  
 Year: 1957  
 Existing translations:  
 Swedish, English,  
 French, Polish  
 Cast: 12 male 6 female  
 Set: Interior/Exterior

### NOTABLE PRODUCTIONS

Národní divadlo Brno, Brno  
Czech Republic  
2013  
Translation by George Osvald  
(Dir. Jiri Nekvasil)

Everyman Theatre,  
Chapter Arts Centre, Cardiff  
2009  
(Dir. Marie-Claire Costley)  
U.K. premiere

Teatro Stabile di Genova, Genova  
2009  
(Dir. Massimo Mesciulam)  
World stage premiere



Above: Production photograph of The Seventh Seal, Chapter Arts Centre, Cardiff (2009) © Tim Ferguson  
Below: Production photograph, "Sedmá pecet", Národní divadlo Brno (2013) © Národní divadlo Brno



The Seventh Seal is a classic for a reason... rich, emotional, and fascinating, the work of a genius

Examiner.com



# smiles of a summer night

(*sommarnattens  
leende*)

Famously re-worked as the 1973 Stephen Sondheim Broadway musical "A Little Night Music," **Smiles of a Summer Night** is a collection of love affairs and intrigues revolving around a middle-aged lawyer, his young wife, his former mistress (a sophisticated stage actress), her lover, and his wife. They gather for a weekend at the country estate of the actress' elderly mother, who works her own kind of magic on this 'ménage of many.' A parody of the ridiculous male, this is Bergman's comic exploration of a favourite theme; men, the species which turns to women for salvation.

SMILES OF A  
SUMMER NIGHT  
Year: 1955  
Existing translations:  
Swedish, English, French,  
German, Italian  
Cast: 4 male 7 female  
Set: Flexible

### NOTABLE PRODUCTIONS (as "A Little Night Music")

- Malmö Opera, Malmö  
2013  
(Dir. Dennis Sandin)
- Théâtre du Châtelet, Paris,  
2010  
(Dir. Lee Blakeley)  
French premiere
- The Walter Kerr Theatre, New York  
2009/2010  
(Dir. Sir Trevor Nunn)  
Broadway revival
- Menier Chocolate Factory and  
Garrick Theatre, London  
2008/2009  
(Dir. Sir Trevor Nunn)

This enchanting comedy of manners... has a magical, shimmering beauty.

Time Out

Finnish stage premiere of "Kesäyön Hymyilyä" (A Little Night Music), Turun kaupunginteatteri, Turku, Finland (2011) © Robert Seger





Above: Production photo, Sommarmattens leende, The Stockholm City Theater (2010) © Petra Helleberg

Below: Angela Lansbury, Catherine Zeta Jones and Alexander Hanson in the Broadway revival of A Little Night Music (2009)



ALMEIDA  
THEATRE

World Premiere  
**THROUGH A  
GLASS DARKLY**  
by Ingmar Bergman  
adapted by Jenny Worton

In association with Andrew Higgin and Back Row productions

ARTS COUNCIL  
ENGLAND

Supported by  
ARTS COUNCIL  
ENGLAND

Ruth Wilson as Karin in publicity artwork for the world stage premiere of Through a Glass Darkly, London (2010) © Almeida Theatre



# through a glass darkly

(såsom i en spegel)

Through a Glass Darkly charts a turbulent twenty-four hours in the life of a family on an annual holiday at their summer cabin. Reunited after months apart, a father and his two children try to navigate the unstable bridges holding the family together. Confused and delusional daughter Karin has recently been released from an asylum, but the men of the family have little clue what emotional support she requires. Her father and husband, both cold and intellectual, distance themselves from her recovery process, while the increasingly unstable Karin fixates on her vulnerable and sexually susceptible younger brother.

THROUGH A  
GLASS DARKLY  
Year: 1961  
Existing translations: Swedish,  
English, Spanish, French,  
German, Italian  
Cast: 3 male 1 female  
Set: Flexible

### NOTABLE PRODUCTIONS

Atlantic Theater Company  
New York Theater Workshop  
2011  
(Dir. David Leveaux)  
U.S. premiere

Almeida Theatre, London  
2010  
Adapted for the stage by  
Jenny Worton  
(Dir. Michael Attenborough)  
World stage premiere

“Through a Glass Darkly”  
is my first real small  
ensemble drama  
Ingmar Bergman

The stage treatment distills the human emotions into a powerful brew.  
Variety.com  
A dangerously powerful piece of theatre  
The Times  
An emotionally shattering hit  
The Telegraph



Above: Ruth Wilson and Justin Salinger in Through a Glass Darkly at London's Almeida Theatre (2010) © Simon Annand  
Below: Carey Mulligan and Ben Rosenfield, Atlantic Theater Company, New York Theater Workshop (2011) © Ari Mintz





# wild strawberries

(smultronstället)

**WILD STRAWBERRIES**  
 Year: 1957  
 Existing translations: Swedish, English, German, Polish, Spanish  
 Cast: 14 male 14 female  
 (several teenage roles)

Professor Isak Borg is stubborn, egotistical and pedantic, yet he is also a distinguished scientist. He travels from Stockholm to Lund with his pregnant daughter-in-law Marianne to receive an honorary doctorate, and finds himself re-evaluating his life along the way, thanks to a series of nostalgic encounters which prompt dreams and reveries of his troubled past. **Wild Strawberries** unites two familiar strands of Bergman's work (male vanity, and the re-evaluation of life in the face of death) and is a fascinating study of one man's life and his thoughts, regrets and memories.

**NOTABLE PRODUCTIONS:** Gorkij Russian Drama Theatre, Minsk, 2007 (Dir. Arkadij Kats) Below: Production photo © Gorky National Academic Dramatic Theatre



# winter light

(nattvardsgästerna)

**WINTER LIGHT**  
 Year: 1963  
 Existing translations: Swedish, English, German, Italian, French  
 Cast: 7 male 4 female  
 Additional casting: 1 boy  
 Set: Interior/Flexible



In **Winter Light** Bergman brings together a number of his favourite themes; the nature of existence, God's silence, and the meaning of love. It is the story of Tomas Ericsson, pastor of a small rural Swedish church, as he deals with the doubts, despairs and crisis of faith caused by the death of his wife. Fisherman Jonas is obsessed with the evil in the world, but Tomas is unable to offer him any comfort, and while schoolteacher Marta loves Tomas, she is met only by his coldness and hostility. **Winter Light** is about the search for answers where there are none.

**NOTABLE PRODUCTIONS**  
 Centraltheater Leipzig /  
 Nationaltheatret, Oslo 2008  
 (Dir. Sebastian Hartmann)  
 World stage premiere, part of the  
 Ibsen Stage Festival

Above: "Die Abendmahlsgäste" (Winter Light), Centraltheater Leipzig (2008) © Rolf Arnold



## written for the theatre

Above: Publicity material for “Une histoire d’âme” (A Spiritual Matter) starring Sophie Marceau (2011) Behind: Page one of the script for En själslig angelägenhet (A Spiritual Matter)

Love without Lovers (Kärlek utan älskare) 2000  
 Published in “Performances” (Föreställningar)  
 Languages: Swedish, Polish, French  
 Cast: 16 male 8 female 1 m/f 1 boy  
 Film director Marco Hoffmann has disappeared, and editor Anna Bergman attempts to piece together the fragments of a film he has left behind. Some plot elements and characters in the play also appear in the film “From the Life of the Marionettes”, including Peter Egermann and the prostitute Ka.

The Last Gasp (Sista skriket) 1994  
 Also known as The Last Cry/The Last Scream  
 Published in “The Fifth Act” (Femte akten)  
 Languages: Swedish, English  
 Cast: 2 male 1 female  
 Length: one act  
 Based on a manuscript from the 1950s, “The Last Gasp” is a comment on the commercial (as opposed to artistic) priorities of the film industry, depicting an imagined encounter between Charles Magnusson, founder of the early film company which eventually became Svensk Filmindustri, and the Swedish filmmaker Georg af Klercker.

Monologue (Monolog) 1994  
 Published in “The Fifth Act” (Femte akten)  
 Languages: Swedish, English  
 Cast: 1 male  
 The short introduction to The Fifth Act, written in the style of a playscript.

A Spiritual Matter (En själslig angelägenhet) 1990  
 Also known as A Matter of the Soul  
 Languages: Swedish, Polish, French  
 Cast: 2 female  
 Length: one act  
 A dream-like exploration of a middle-aged woman’s torment and loneliness, in which the past and the present, and both reality and fantasy, begin to merge.

Wood Painting (Trämålning) 1954  
 Languages: Swedish  
 Cast: 4 male 5 female 1 m/f  
 The play upon which the film “The Seventh Seal” is based, “Wood Painting” was inspired by a medieval church tableau and the characters depicted upon it, and tells the story of their attempts to avoid the plague - and Death.

The Fish: a Farce for Film (Fisken: Fars för film) 1951  
 Languages: German  
 Cast: 3 male 2 female  
 Originally written as a novella, "The Fish: a Farce for Film" is a story with an absurd twist, in which central character Joachim is granted three wishes by a fish. A romantic entanglement involving Joachim, his wife and his mistress also leads Joachim to the point of execution...

The City (Staden) 1951  
 Languages: Swedish  
 Cast: 8 male 3 female  
 "The City" is a journey into the subconscious of Bergman's alter-ego Joakim Naken, who discovers that the city of his childhood has been reduced to ruins. A number of allegorical characters appear as Joakim's mind wanders between the past and present, leading to meetings with Death, his imprisoned wife and his grandmother, who is finally able to offer Joakim some hope.

Come Up Empty (Kamma noll) 1949  
 Languages: Swedish  
 Cast: 2 male 3 female  
 This comic drama with an underlying moral message takes place at the summer house of the Karlberg family, where daughter Susanne introduces her parents Ingeborg and Jan to her boyfriend for the first time. The subsequent arrival of Jan's former pupil Gertrud complicates matters and leads to the exposure of old family secrets and hidden passions.

Unto My Fear (Mig till skräck) 1947  
 Published in "Morality plays" (Moraliteter) (1948)  
 Languages: Swedish  
 "Unto My Fear" is the story of a young writer, Paul, and how - over the course of fifteen years - the artistic compromises he is forced to make also have a negative impact on his sense of self-worth, his relationships, and the way he lives his life.

The Day Ends Early (Dagen slutar tidigt) 1947  
 Also known as: Early Ends the Day  
 Published in "Morality plays" (Moraliteter) (1948)  
 Languages: Swedish  
 Cast: 9 male 6 female  
 The central figure of this three-act play is elderly Mrs. Åström, who hears a voice one midsummer's eve instructing her to tell five

people that they will die the following day. Although she is an alcoholic and may well be hallucinating, could Mrs. Åström's proclamation be about to come true? "The Day Ends Early" is both a thrilling drama and an otherworldly fantasy.

Rachel and the Cinema Doorman (Rakel och biografvaktmästaren) 1946  
 Published in "Morality plays" (Moraliteter) (1948)  
 Languages: Swedish  
 Cast: 2 male 3 female  
 The first play to be both authored and directed by Ingmar Bergman in a professional theatre, "Rachel and the Cinema Doorman" is a melodrama in every sense, involving a lover, an impotent husband and an accidental death.

Jack Among the Actors (Jack hos skådespelarna) 1946  
 Languages: Swedish  
 Cast: 5 male 2 female  
 In this two act play army corporal Jack Kasparsson joins a small company of actors who are marshalled by a mysterious, unseen director, who eventually reveals his true God-like nature.



Sophie Marceau as Victoria in "Une histoire d'âme" (A Spiritual Matter), Lyon, Lorient, Paris, Nice and Aix en Provence (2011) © Nathalie Eno



# complete list of scripts & manuscripts

*f* film/television screenplay | *p* play | *u* unpublished

<i>f</i>	After the Rehearsal (Efter repetitionen)	English, French, German, Swedish
<i>f</i>	All These Women (För att inte tala om alla dessa kvinnor)	Swedish
<i>f</i>	A Lesson in Love (En lektion i kärlek)	Swedish
<i>f</i>	A Passion (En passion)	English, French, Swedish
<i>p</i>	A Spiritual Matter (En själslig angelägenhet)	French, Polish, Swedish
<i>f</i>	Autumn Sonata (Höstsonaten)	Danish, English, French, Swedish
<i>f</i>	The Best Intentions (Den goda viljan)	Czech, English, French, Hungarian, Swedish
<i>p</i>	The City (Staden)	Swedish
<i>p</i>	Come Up Empty (Kamma noll)	Swedish
<i>f</i>	Cries and Whispers (Viskningar och rop)	Danish, English, French, German, Italian, Polish, Swedish
<i>p</i>	The Day Ends Early (Dagen slutar tidigt)	Swedish
<i>u</i>	Death of Punch (Kaspers död)	
<i>f</i>	The Devil's Eye (Djävulens öga)	Swedish
<i>f</i>	Dreams (Kvinnodröm)	Swedish

<i>f</i>	Eve (Eva)	Swedish
<i>f</i>	Face to Face (Ansikte mot ansikte)	English, German, Spanish, Swedish
<i>f</i>	Faithless (Trolösa)	Danish, German, Swedish
<i>u</i>	False Play (Falskspelet)	
<i>f</i>	Fanny and Alexander (Fanny och Alexander)	English, French, German, Italian, Swedish
<i>p</i>	The Fish: a Farce for Film (Fisken: Fars för film)	German
<i>f</i>	From the Life of the Marionettes (Aus dem Leben der Marionetten)	English, French, German, Swedish
<i>u</i>	The Fun Fair (Tivolit)	
<i>f</i>	Hour of the Wolf (Vargtimmen)	English, French, German, Swedish
<i>f</i>	In the Presence of a Clown (Larmar och gör sig till)	English, French, German, Swedish
<i>p</i>	Jack Among the Actors (Jack hos skådespelarna)	Swedish
<i>u</i>	Joakim Naken / Historien om Eiffeltornet	
<i>p</i>	The Last Gasp (Sista skriket)	English, Swedish
<i>f</i>	The Lie (Reservatet)	Danish, German, Swedish
<i>p</i>	Love Without Lovers (Kärlek utan älskare)	French, Polish, Swedish

<i>f</i>	The Magician (Ansiktet)	English, French, Italian, Swedish	<i>f</i>	Smiles of a Summer Night (Sommarnattens leende)	English, French, German, Italian, Swedish
<i>p</i>	Monologue (Monolog)	English, Swedish	<i>u</i>	Summer With Monika (Sommaren med Monika)	
<i>u</i>	Murder at Barjärna (Mordet i Barjärna)		<i>f</i>	Sunday's Children (Söndagsbarn)	Czech, English, Spanish, Swedish, Polish
<i>f</i>	Persona	French, Italian, Polish, Swedish	<i>u</i>	Three Diaries (Tre dagböcker)	
<i>f</i>	Pleasure Garden (Lustgården)	Swedish	<i>f</i>	Through a Glass Darkly (Såsom i en spegel)	English, French, German, Italian, Spanish, Swedish
<i>f</i>	Prison (Fängelse)	Swedish	<i>f</i>	To Joy (Till glädje)	Swedish
<i>f</i>	Private Confessions (Enskilda samtal)	English, French, Hungarian, Swedish	<i>f</i>	Torment (Hets)	Swedish
<i>p</i>	Rachel and the Cinema Doorman (Rakel och biografvaktmästaren)	Swedish	<i>f</i>	The Touch (Beröringen)	Danish, English, French, German, Swedish
<i>f</i>	The Ritual (Riten)	Danish, German, Italian, Swedish	<i>p</i>	Unto My Fear (Mig till skräck)	Swedish
<i>f</i>	Sarabande (Saraband)	French, Swedish, Spanish	<i>f</i>	Waiting Women (Kvinnors väntan)	Swedish
<i>f</i>	Sawdust and Tinsel (Gycklarnas afton)	French, Polish, Swedish	<i>f</i>	Wild Strawberries (Smultronstället)	English, German, Polish, Spanish, Swedish
<i>f</i>	Scenes from a Marriage (Scener ur ett äktenskap)	Short version: English, German  Long version: Danish, English, French, German, Polish, Spanish, Swedish	<i>f</i>	Winter Light (Nattvardsgästerna)	English, French, German, Italian, Swedish
<i>f</i>	The Serpent's Egg (Ormens ägg)	English, Swedish	<i>f</i>	Woman Without a Face (Kvinna utan ansikte)	Swedish
<i>f</i>	The Seventh Seal (Det sjunde inseglet)	English, French, Polish, Swedish	<i>p</i>	Wood Painting (Trämålning)	Swedish
<i>f</i>	Shame (Skammen)	English, German, Swedish			
<i>f</i>	The Silence (Tystnaden)	French, German, Italian, Polish, Swedish			

# performing rights

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An internationally acclaimed filmmaker responsible for some of the most iconic images ever committed to film, Ingmar Bergman was also a prolific author and dramatist, whose first love was the theatre. Since his death in 2007, Bergman's scripts and screenplays have been adapted into theatre for stages right around the world, earning him the accolade of one of Scandinavia's most-performed playwrights. **Ingmar Bergman On Stage** is a guide to the numerous possibilities and theatrical incarnations of the incomparable Bergman catalogue.



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- Reflections on directing Bergman's works by Stefan Larsson and Sir Trevor Nunn
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