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**For Att Into Tala Om
Alla Dessa Kvinnor
(As For All These Women)
(SWEDISH—COLOR)**

Stockholm, June 23.

Svensk Filmindustri production and release. Stars Jarl Kulle; features Bibi Andersson, Harriet Andersson, Eva Dahlbeck, Karin Kavli, Gertrude Fridh, Mona Malm, Barbro Hiort af Ornas, Allan Edwall, Georg Funkquist, Carl Billquist. Directed by Ingmar Bergman. Screenplay by Erland Josephson. Remaman; camera (Eastmancolor), Sven Nykvist. At Roda Kvarn, Stockholm. Running time, 80 MINS.

Cornelius Jarl Kulle
"Bumble-Bee" Bibi Andersson
Isolde Harriet Andersson
Adelaide Eva Dahlbeck
Madame Tussaud Karin Kavli
Traviata Gertrud Fridh
Cecilia Mona Malm
Beatrice Barbro Hiort af Ornas
Jilker Allan Edwall
Tristan Georg Funkquist
A young man Carl Billquist
British radio announcer Jan Blomberg
French radio announcer Goran Graffman
Swedish radio announcer Gosta Pruzelius
German radio announcer

Men in black suits Jan-Olof Strandberg
Ulf Johansson,
Axel Duberg, Lars-Erik Liedholm
The driver L. O. Carlberg
Waitresses...Doris Funcke, Yvonne Igell

This is a much awaited production since it's the color debut by Ingmar Bergman and a comedy after all dark, dramatic stories this Swedish director has done in recent years. The result is confusing. After each new Bergman picture the question always appears: What does he mean? The same question appears here, too, but maybe with a little change: What does he mean, and why?

This film is the story about a genius named Felix, a cellist. The great Felix is never seen in the film, but the whole story deals with the last four days of his life. Another great genius, the famous music critic Cornelius (Jarl Kulle) is to write his biography. He arrives at the chateau owned by Madame Tussaud, where the genius lives. He wants to see Felix, to ask him questions and try to get something personal for the biography. But a great genius can't be disturbed.

Everybody must do everything to satisfy the genius so he is in good condition if and when he desires to give one of his famous concerts. If he is not satisfied with his wife, let him have a mistress and if that isn't enough, get him one mistress for each night during the week. Of course, conventional names for people is not enough for the genius, he gives each person in his neighborhood a special name, like "Bumble-Bee," Isolde, Traviata, Tristan, etc.

Cornelius never get his chance to see the genius, but he meets all the women, and he speaks to the butler, the driver and the manager. Each one adds a new chapter about the genius.

The film starts at the funeral parlor with the genius in his casket, and all the women coming in, one by one, to say goodbye. From there, the audience is taken back and can follow the final four days in the life of the genius.

Cornelius, the music critic, as depicted here is not particularly sympathetic. He considers himself a genius who feels he understands what the maestro is doing better than the maestro himself. Some Swedish critics have translated this to mean that Felix, the cellist, is Ingmar Bergman himself. And all Swedish critics have been more or less harsh in reviewing this film.

The film is slow-moving most of the time. The fact that Bergman can get every actor or actress to do his best in any role can't save the audience from the tedious pace.

There might be a world market for this film thanks to the name of Ingmar Bergman, but it is doubtful of any great success. Wina.

Var: July 1 '64