

Movie Oscar Winner to Direct Sweden's Royal Theater

BY LARS PORNE
United Press International
Stockholm—When he was asked a few weeks ago to become director of Sweden's royal dramatic theater, oscar-winning movie and stage director Ingmar Bergman was so emotionally overcome he took to his bed with a fever.

Recovered now, the man hailed as one of the world theater's finest talents—some have called him "genius"—can smile and talk about it. The first news he was being considered for the post came in a telephone call from Sweden's Minister of Education, Ragnar Edenman.

"I didn't know what today and asked for some days to think it over," the 44-year-old Bergman recalled. "A couple of hours later I got feverish and had to go to bed. I think it was a natural reaction. Anyway, six days later I called Edenman and told him I accepted the job."

The appointment takes effect July 1 and speculation has centered around (1) whether this means Bergman will quit movie directing (it does not) and (2) whether he has any revolutionary plans for "the Dramatic" on the second point, Bergman claims no but admits there may be some changes.

"Naturally," he said, "I cannot keep the same pace as I have. I will have to slow down from one film a year to two films in three years."

He still has two completed but unreleased films, "The Communicants" and "The Silence," and plans to soon start shooting a third, tentatively titled "The Moral Preaching."

His latest release, "Through A Glass Darkly," was regarded as the finest of films. It won an oscar as the best foreign language film of 1962. His "The Virgin Spring" was a 1961 academy award winner.

Until his appointment to "the Dramatic," which is the way Swedes refer to their national theater, Bergman had planned to take a long vacation—"A Sabbatical Year"—with his Finnish-born wife, concert pianist Kabi Laretal. They had hoped to spend the year in leisurely travel.

"That idea was lost anyway when we had a baby," he shrugged. "Who could travel around the world with an infant?"

Swedes Surprised
First reaction among Swedes to Bergman's appointment was surprise. Although in 1944 he had headed the city theater of Helsingborg

and also has directed the city theatre of Goteborg and Malmo, his name had not entered prominently into speculation. Yet there was no disagreement with the appointment and the press applauded it.

As for Bergman himself, once over the initial shock he was delighted. He also quickly pledged "no revolution in 'the dramatic.'"

"Those who think I will start a revolution in the old theater are mistaken," he said. "I will try to continue the excellent work of my pre-

decessor, Karl-Ragnar Gierow, given a chair in the Nobel prize-winning Swedish Academy of Letters.

Waits to Judge
"This job is like putting on a coat. It will get its shape from the inside from the power of the wearer. So I won't make any program declaration. Wait some years and then make a judgment. By then the result of my work will be my program declaration."

The present contract runs for three years and it is generally accepted that all being

normal it is certain to be renewed at the end of the term. Bergman thinks he will "produce and direct one or two plays a year." He may introduce musicals into the repertoire but doesn't consider this in any sense revolutionary.

The movie he's now planning, "The Moral Teaching," is a comedy. It is due to go into production in May with a cast handpicked by Bergman from his earlier films. The entire cast has not yet been named but Bergman said it will include Jarl Kulle,

Gunnar Bjornstrand and Bibbi Anderson in leading roles. All are familiar from previous Bergman films.

Will Train Young
As head of the Royal Dramatic theater, one of Bergman's main challenges will be the training and development of young talents. He looks forward to this. Apart from its performances, the theater has the most distinguished theatrical training school in the country and one of the finest in Europe.

"The school," said Bergman, "is of outstanding importance to the Swedish theater and it will be expanded and improved."

In addition to "the moral teaching" and a tentatively-planned Ingrid Bergman (no relations) movie, Bergman has only one other firm commitment on his date book. This is production of August Strindberg's "A Dream Play" for Swedish television in March.

Much of Bergman's movie work has had a religious motif and he comes by this naturally, being the son of a Stockholm vicar. He was a student at Stockholm university

when, not yet 21, he produced his own play, "The Death of Kaspar," at the students' theater. From then on the theater was his life.

Directs Opera
In 1941-42, having left the university in 1940, Bergman became an assistant director at the Royal Opera, but even then he was drawn to movie work. In 1943 he completed his first film "Hets," which attracted attention and later has produced in London and Oslo.

By 1944 he was one of Sweden's most promising

young directors. In that year he came to his post of director at the Helsingborg City theater, moving in 1946 to direct the Goteborg theater. He acted as a guest director at a variety of the country's theaters and in 1961 was taken on as a director at "The Dramatic" which he now is to head. All the while Bergman continued the film work which brought him to ward-winning world attention. And he will keep on doing so.

"I'll never leave films completely," he said. "Not until I die."



ACCEPTS NEW POSITION—Movie and stage director, Ingmar Bergman, called a genius as a film maker, has accepted the job of director of Sweden's Royal Dramatic Theater. People wonder whether Bergman will quit movie work and whether he has any revolutionary plans for the stage. (UPI)

Man and Space

Orbital Flights Sooner or Later Will Claim Life

By ALVIN B. WEBB JR.
Cape Canaveral—(UPI)—One of the cold, hard facts of space exploration is that, sooner or later, an astronaut will be killed.

No one likes to talk about this possibility, least of all around here where the men who build spaceships live and work so closely with the intrepid ones who fly them.

But it's a nagging thought in the minds of a lot of people. One expert put it bluntly: "The law of averages is bound to catch up with us."

How could it happen? A thousand ways — a faulty two-bit valve that causes an explosion at blast-off, a reverse rocket failure that leaves a man stranded in space to die of suffocation, a parachute mishap that sends him to a flaming death in earth's atmosphere.

It hasn't happened yet, but neither has the scientist's "law of averages" been pushed. America's manned flights into space have been few—two sub-orbital leaps and three for orbital voyages—and each of these has been steeped in an almost fanatic regard for safety.

The U. S. Mercury program was built on the premise that, for every critical system placed in the hands of a spacegoing astronaut, there are at least two others around to do the same job, either automatically or on command from a ground tracking station.

The payoff, of course, has been a 100 per cent clean safety record in Project Mercury. Even so, there have been some tight moments.

three-orbit ride last May. Carpenter had overshoot the target — due in part to a reverse rocket error.

None died, but the implication is clear — accidents do happen, even when every possible precaution seemingly has been taken.

For all its glamor, space flight is a dangerous business. America has a lot of astronauts to send up, and scientists realize that some may die.

They want to put one of them off as long as possible. The first one.

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