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Ingmar Bergman's closest friend and collaborator writes about the joy, tension, silence, and love that permeated their relationship.

**Let the Show Begin ...
by Erland Josephson**

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The first tentative steps of Bergman the writer, Bergman the theater director, and then Bergman the film director as he learns his trade.

**Torment
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If Rains on Our Love
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Bergman once referred to theater as his wife and film as his mistress. In the early 1950s, he was in complete control of both.

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The Seventh Seal brought Bergman international recognition and a large international audience, which he never lost, even though most of his films dealt with death and morality.

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Bergman made his famous film trilogy, about faith in the modern world, and was then asked to run the Royal Dramatic Theater, Stockholm, the highest honor a Swedish man of the theater can receive.

**Through a Glass Darkly
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Having achieved everything that was expected of him in film and theater, Bergman falters, collapses and becomes ill. He then completely reinvents his film work with *Persona* and from this moment onwards only makes the films he wants to. Not all of them are successful, but they are wholly his own.

**All These Women
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The Magic Flute
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After being falsely arrested for tax fraud, Bergman begins a period of self-exile in Munich to work on film and theater. At the end of this period he completes his last film, the masterpiece *Fanny and Alexander*, which many consider his best work.

**The Serpent's Egg
Autumn Sonata
From the Life of the Marionettes
Fanny and Alexander**

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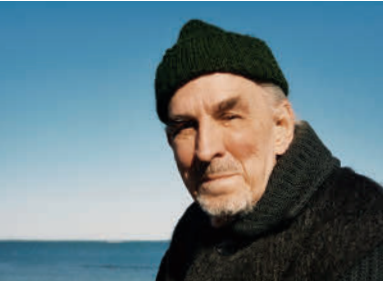


66-year-old Bergman returns to Sweden triumphant. For 18 years his theater productions dominate the Royal Dramatic Theater and tour the world. Bergman writes autobiographical film scripts, directs TV films, and becomes recognized as a major author.

**After the Rehearsal
The Blessed Ones
In the Presence of a Clown
The Image Makers
Saraband**

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***Biography 1918—2007*
Contributors' Biographies
Text Sources
Image Credits
*Acknowledgements***

***Three Questions*
*Interview with Ingmar Bergman***

Note: The text is presented as an oral narrative about the creation of Ingmar Bergman's work using quotes from many sources. The text sources, indicated by a superscript number, are listed on pages 446–448.