

SARABAND

Directed by Ingmar Bergman

Starring
Liv Ullmann
Erland Josephson
Börje Ahlstedt
and Julia Dufvenius

A Sony Pictures Classics Release

Running time: 107 minutes

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Synopsis

In *Saraband*, Marianne and Johan meet again after thirty years without contact, when Marianne suddenly feels a need to see her ex-husband again. She decides to visit Johan at his old summer house in the western province of Dalarna. And so, one beautiful autumn day, there she is, beside his reclining chair, waking him with a light kiss.

Also living at the summer house are Johan's son Henrik and Henrik's daughter Karin. Henrik is giving his daughter cello lessons and already sees her future as staked out. Relations between father and son are very strained, but both are protective of Karin. They are all still mourning Anna, Henrik's much-loved wife, who died two years ago, yet who, in many ways, remains present among them. Marianne soon realizes that things are not all as they should be, and she finds herself unwillingly drawn into a complicated and upsetting power struggle.

“*Saraband* can be seen as a concerto grosso, a concert for full orchestra — only, here, with four soloists,” says Ingmar Bergman. “The drama consists of ten dialogues that follow a particular pattern, and it’s an attempt at analysis of a difficult situation.”

A saraband was an erotic dance for two that was very popular at royal courts in the 17th and 18th centuries. But it was prohibited in Spain as being indecent. *Saraband* was shot at SVT in the autumn of 2002, with the latest HD technology, both in-studio and on location.

Cast

Johan, Professor Emeritus
Marianne, lawyer
Henrik, professor
Karin, cellist
Martha, Marianne's & Johan's daughter

Erland Josephson
Liv Ullmann
Börje Ahlstedt
Julia Dufvenius
Gunnel Fred

Crew

Scriptwriter and director
Assisting Director
Lighting Director
Set Designer
Camera Operators

Costume Designer
Makeup Artist
Editor
Executive Producer

Ingmar Bergman
Torbjörn Ehrnvall
Per Sundin
Göran Wassberg
Raymond Wemmelöv
Sofi Stridh
P.O. Lantto
Inger Elvira Pehrson
Cecilia Drott-Norlén
Sylvia Ingemarsson
Pia Ehrnvall

Saraband was produced by Sveriges Television in collaboration with DR, NRK, YLE1, RAI, ZDF, ARTE and ORF with support from Nordiska TV & Samarbetsfonden ("The Nordic TV & Collaboration Fund") and Nordisk Film & TV fond ("The Nordic Film & TV Fund").

The Director: Ingmar Bergman

One of the world's best-known stage and film directors, Ingmar Bergman began his career in the 1940s as a scriptwriter (*Frenzy*, 1944). He remains incredibly prolific, his fantastic film output alone comprising some forty-odd titles, including such classics as *Wild Strawberries*, *The Silence*, *Cries and Whispers*, *The Magic Flute* and *The Autumn Sonata*.

He has been awarded three Oscars for Best Foreign Film: *The Virgin Spring*, *Through a Glass Darkly* and *Fanny and Alexander*, which also garnered three additional Oscars. In recent years, he has devoted most of his time to his writing and to directing for Sweden's national stage, The Royal Dramatic Theatre. He scripted the film and TV series *Best Intentions* (1992), directed by Bille August, produced by SVT Drama and awarded the Golden Palm at Cannes. He also wrote the screenplays for *Sunday's Child* (1992), directed by Daniel Bergman; *Private Confessions* (1996, also a TV series) and *Faithless* (2000), both directed by Liv Ullmann for SVT. He both wrote and directed the TV production *In the Presence of a Clown* (1997). In 1997, Mr. Bergman was awarded a special prize of honor, "The Golden Palm of Golden Palms", at the fiftieth Cannes Film Festival. His most recent directorial credits for the stage are *Maria Stuart* and *Ghosts* at Stockholm's Royal Dramatic Theatre.

Ingmar Bergman Filmography

2005	<i>Saraband</i>
2000	<i>The Image Makers</i>
1997	<i>In the Presence of a Clown</i>
1996	<i>Harald and Harald</i>
1996	<i>Private Confessions</i> (script: Ingmar Bergman, direction: Liv Ullmann)
1995	<i>The Last Scream</i> (televised stage performance)
1993	<i>The Bacchae</i> (TV version of the opera performance at The Royal Opera, Stockholm)
1992	<i>The Marquise de Sade</i> (the director's noted staging at The Royal Dramatic Theatre, Stockholm)
1991	<i>Best Intentions</i> , four episodes (script: Ingmar Bergman, direction: Bille August)
1986	<i>Karin's Face</i> (A film of still photographs about Bergman's mother Karin)
1986	<i>The Blessed Two</i> (script: Ulla Isaksson)
1984	<i>Fanny and Alexander</i> , four episodes (the TV version of the feature-length film)
1984	<i>After the Rehearsal</i>
1983	<i>The School for Wives</i> (TV adaptation of Alf Sjöberg's Royal Dramatic Theatre staging)
1979	<i>Fårö Document</i> (documentary film)

1976 *Face to Face*, four episodes
1974 *The Misanthrope*
1973 *Scenes from a Marriage*, six episodes
1970 *The Reserve* (subtitled *A Tragedy of Banality*)
1969 *Fårö Document 1969*
1969 *The Rite* (also entitled *The Ritual*)
1963 *A Dream Play*
1960 *Storm*
1958 *The Venetian Woman*
1958 *Rabies*
1957 *Mr. Sleeman Arrives*

Also:

1978 *Headless* (*Rätt ut i luften*, Producer Ingmar Bergman,
Writer and Director Erland Josephson)

The Cast

Liv Ullmann was born in Tokyo to Norwegian parents and was trained as an actress in London. She trained for the theatre in London. She made her stage debut at the Rogaland theatre in Stavanger (Norway) and performed her first film role in 1957. She has appeared in a number of Ingmar Bergman's films, including *Persona*, *Cries and Whispers*, *Scenes from a Marriage* and *The Autumn Sonata*. For her performance in Bergman's *The Shame*, she was awarded a Gold Bug by The Swedish Film Institute. Her performance as Kristina in Jan Troell's *The Emigrants* and *The New Land* got Liv Ullmann a Golden Globe, and launched her internationally, both in film and in the theatre. She has since been nominated for several Oscars for Best Actress, and she won The American Film Critics' Award four years in a row.

On stage, Liv Ullmann has played a number of major roles — in Norway, Sweden, London's West End, Australia, Los Angeles and on Broadway. In regard to her acting, she has been described as a combination of “earthly beauty and artless acting style.” Even so, however, she has appeared less and less on stage and screen in recent years, focusing instead on scriptwriting and film-directing.

In 1992, she wrote and directed her first feature-length film, *Sofie*, which was awarded three main prizes at the film festival in Montreal. *Kristin Lavransdatter* was her second feature-length film as director. There, both as screenwriter and director, she transformed Sigrid Undset's famous suite of novels for the film medium. She began her collaboration with SVT Drama in 1996, when she directed *Private Confessions*, from Ingmar Bergman's script. *Private Confessions* has received several international TV and film prizes. In 2000, Ullmann directed *Faithless* — it, too, from a script by Ingmar Bergman.

Liv Ullmann was a UNICEF Good Will Ambassador for twenty years. For an equally long time, she was Vice-Chairman of the International Rescue Committee (IRC), which works on behalf of the refugees of the world. In 1976, she made her debut as an author, with the autobiographical book *Changing*. In 1984, she came out with yet another book: *Choices*. Both books have been translated into over twenty-four languages.

Liv Ullmann Filmography (selected titles)

2005	<i>Saraband</i>
2000	<i>Faithless</i> (director)
2000	<i>Light Keeps me Company</i>
1996	<i>Private Confessions</i> (director)
1995	<i>Kristin Lavransdatter</i> (director)
1994	<i>Zorn</i>
1994	<i>A Dream Play</i>
1992	<i>Sofie</i> (director)
1991	<i>The Ox</i>

1983	<i>Prisoner Without a Name, Cell Without a Number</i>
1977	<i>The Autumn Sonata</i>
1977	<i>Serpent's Egg</i>
1975	<i>Face to Face</i>
1974	<i>Zandy's Bride</i>
1973	<i>Scenes from a Marriage</i>
1972	<i>Cries and Whispers</i>
1972	<i>The New Land</i>
1971	<i>The Emigrants</i>
1969	<i>Passion of Anna</i>
1968	<i>The Shame</i>
1968	<i>The Hour of the Wolf</i>
1966	<i>Persona</i>

Erland Josephson is one of Sweden's most respected actors. He has also directed films and TV and stage productions. Mr. Josephson has appeared in such international successes as *The Sacrifice*, *Prospero's Book*, *The Unbearable Lightness of Being* and *The Gaze of Odysseus*. He worked with Liv Ullmann (she directing) in the films *Sofie* and *Kristin Lavransdatter*. Other films Josephson has appeared in include *Amorosa* and *Good Evening, Mr. Wallenberg* as well as the Ingmar Bergman films *The Passion of Anna*, *Cries and Whispers*, and *Fanny and Alexander*. Josephson also worked with Ingmar Bergman in the two TV series *Scenes from a Marriage* and *Face to Face*.

Additional results of his collaborations with Bergman have included stagings at The Royal Dramatic Theatre, Stockholm, of *A Doll's House*, *Space and Time*, *Goldberg Variations*, *Yvonne and The Bacchae*. Erland Josephson is also active as a writer. So far, he has published seven novels, five autobiographical books and two collections of poetry in addition to a number of theatrical pieces for the stage, radio and television. For various periods in the 1960s and 1970s, Josephson was Director of The Royal Dramatic Theatre in Stockholm, Chairman of Swedish Equity and Chairman of The Swedish Theatre Association.

On television, he has appeared in such SVT Drama productions as *In the Presence of a Clown*, *As Leaves in Vallombrosa*, *The Tattooed Widow* and *Ivar Kreuger*. His vehicles in recent years have included Ingmar Bergman's stagings of *The Ghost Sonata* and *Maria Stuart* at The Royal Dramatic Theatre.

The year 2002 saw Erland Josephson's play *One Night in The Swedish Summer* fill the house at The Royal Dramatic Theatre. In cinemas, his latest appearance was in *The Magnitist's Fifth Winter* (1999).

Erland Josephson Filmography
(selected titles)

2005	<i>Saraband</i>
1998	<i>From the Life of the Earthworms</i>
1998	<i>The Tattooed Widow</i>
1997	<i>In the Presence of a Clown</i>
1995	<i>Magic Circle</i>
1995	<i>As Leaves in Vallombrosa</i>
1995	<i>Kristin Lavransdatter</i>
1995	<i>The Gaze of Odysseus</i>
1992	<i>Sofie</i>
1991	<i>Rosenbaum</i>
1988	<i>The Unbearable Lightness of Being</i>
1986	<i>The Sacrifice</i>
1984	<i>After the Rehearsal</i>
1982	<i>Fanny and Alexander</i>
1980	<i>The Marmalade Revolution</i> (director and actor)
1973	<i>Scenes from a Marriage</i>
1972	<i>Cries and Whispers</i>
1969	<i>The Passion of Anna</i>

Börje Ahlstedt attended The Royal Dramatic Theatre's acting school from 1962 to 1965. After that, he became a member of that theatre's permanent ensemble, to which he still belongs. At the Royal Dramatic, Mr. Ahlstedt has performed over seventy roles. He has also appeared in numerous television and radio productions as well as in films.

His film breakthrough came in Vilgot Sjöman's *I Am Curious — Yellow* (1967). Since then, he has developed into a versatile character actor with a sense for tragicomic roles. No fewer than four times, he has portrayed Ingmar Bergman's uncle Carl in *Fanny and Alexander* (1982), *Best Intentions* (1992), *Sunday's Child* (1992) and *In the Presence of a Clown* (1997). He is one of Sweden's best-loved actors and has received numerous prizes, including a Gold Beetle from The Swedish Film Institute for his work in *Rabbit Man* (1990).

His television credits include Arthur Miller's *The Death of a Salesman* (1979), directed by Bo Widerberg. At Stockholm's Royal Dramatic Theatre, his roles have included the leading ones in Ingmar Bergman's stagings of both *Peer Gynt* and *Puntilla*— plus *God's Orchid*. In films in recent years, he has appeared in such productions as *The Magnitist's Fifth Winter* (1999) and *The Birthday* (2000) and on television in Ingmar Bergman's *In the Presence of a Clown* (1997), a performance for which he was awarded an Ingmar Bergman Fellowship.

Mr. Ahlstedt's work in recent years has included *Dream of Autumn* and *Woyzeck* on different stages of The Royal Dramatic — and, more lately, the title role in The Royal Dramatic's acclaimed production of *King Lear*.

Börje Ahlstedt Filmography
(selected titles):

2005	<i>Saraband</i>
2000	<i>Herr von Hancken</i>
2000	<i>The Birthday</i>
1997	<i>In the Presence of a Clown</i>
1995	<i>Fall in Paradise - The Source of Happiness 2</i>
1993	<i>Madame Chairman Ingeborg</i>
1992	<i>Sunday's Child</i>
1992 and 1991	<i>Best Intentions</i>
1990	<i>The Rabbit Man</i>
1986	<i>Ronja, the Robber's Daughter</i>
1982	<i>Fanny and Alexander</i>

Julia Dufvenius was born in 1975. Her first appearance as an actress was in Sveriges Television's critically acclaimed television series *Backlash*, produced in Gothenburg in 1998. In it, she played Ella, best friend of Josefin (Katharina Cohen).

Julia Dufvenius received her dramatic training at Theater School in Gothenburg from 1996 to 1999. She served her "apprenticeship" with Stockholm's Stadsteatern/Backstage in Jon Fosse's *The Name* and in Maria Blom's *Rhubarb*. She also appeared in Teaterhögskolan's end productions of *Innermost Lie* and *Party Time in Gothenburg*.

Starting with the year 2000, Miss Dufvenius has played a number of roles on The Royal Dramatic Theatre's different stages. In 2000, Ingmar Bergman staged *Maria Stuart*, in which Dufvenius played two roles: Elizabeth's lady-in-waiting and Maria (Mary) Stuart's chambermaid. In 2001, she did a longer substitution as Helena in Shakespeare's *A Midsummer Night's Dream*. That same year, she also played Lotta's assistant Martina in Louise Boije af Gennäs's play *Bestseller*. In 2002, she played Mette in The Royal Dramatic Theatre's production of Thomas Vinterberg's *The Celebration*. Also in 2002, and also at The Royal Dramatic, she found time to portray Olivia in *Twelfth Night*. More recent are her appearances in *The Imaginary Invalid* (two roles there) and in *King Lear* opposite Börje Ahlstedt.

The Following Was Taken From The Question & Answer Period After The US Premiere At The New York Film Festival In October, 2004 Between Liv Ullmann And Moderator Lisa Schwarzbaum, Film Critic For Entertainment Weekly.

Lisa Schwarzbaum (LS): I want to begin by talking about how this came to be. I know I said a little bit at the beginning about how we almost couldn't get this film because Mr. Bergman did not want to allow us to see it unless it was projected the way he wanted it to be. Could you talk a little bit about how that happened?

Liv Ullman (LU): It's very interesting because the man is 86 years old and he was one of the first to really use black and white, the way he used black and white. And then he went into colors and started to use the color picture in a new way. And then when the digital happened suddenly, he said, "I will come back after almost twenty years without making a film and I will do it digitally." But he didn't know everything about digital. He knew some of it but he didn't know everything, he thought that after you shoot it you could then copy it up and it could be a film and when he was finished with the film which we did with a digital camera and it was then copied up he said "No, no I don't accept that. It can only be shown on TV. I will not accept it copied up as a film." And that's very brave because people had bought it as a film everywhere and he had to give back all the money It is digital, whole new equipment. So this film is not a normal film, it is shown with digital equipment. And this also brings a lot of hope for young filmmakers who make movies this way and they don't have to copy it, because that is also very expensive for film. From now on at the New York Film Festival they can show their movies this way and you can see how clear and wonderful it is and so Ingmar Bergman did that. (applause).

LS: Deciding that he wanted to return to *Scenes from a Marriage* and see what had happened thirty years later. How long was that in his head or how did that come about and how were you involved in that story?

LU: Well, in a way, we were involved. I was making a movie as a director on a script that he had written called *Faithless* and Erland Josephson was also playing in that and in-between takes, we sometimes, we had fun and we were playing that I was Marianne thirty years after and he was Johan, but we were doing a comedy and we had somebody film it and Erland, you know, he didn't remember anything and Marianne said "Don't you remember when we were working with that filmmaker?"

(Impersonating Erland Josephson) "Well, who are you talking about?"

It was really good, and then we sent it to Ingmar, we thought he would have a laugh of it and maybe get an idea to make a comedy, you know . . . he didn't get that idea (laughter). . . . What he did tell us is "Actually I am now writing a script with Johan and Marianne, thirty years after." What I think he really did was to use characters that were familiar to certain film watchers . . . and explain who they were because I don't think that is the story he wanted to tell. He wanted to tell a story about aging, about hate, about love, really about growing old. And he used Johan and Marianne but it isn't really their story. I

think Marianne may be the observer, the Greek chorus, and the happening is between Johan and his son, and the son and a daughter and a glimmer of hope . . .

LS: Did you feel that you were re-inhabiting Marianne? Did you feel the connection to the original character?

LU: Not Really. But of course I used her, but she didn't have what I felt Marianne thirty years ago had, because that was a woman still fighting, still wanting to grow, and I feel that the Marianne that I did then, she would never be an observer. She would probably go in and make things happen and this Marianne didn't do that. And this Marianne, I think, was also resigned and she was kind of ordinary and doing a lot of things that maybe Marianne of that time, of thirty years ago, wouldn't have done.

LS: And so would you say "Oh no Ingmar, this isn't how she would go".

LU: You don't say those things to Ingmar (Laughter).

LS: Just as we were coming on stage and you were watching the end, and you, just seeing a little scene, noticed something new even though you played this, you recognized different emotions in the final scene?

LU: Yeah, there was something strange because forty years ago I was here in the United States presenting *Persona* and after I was sitting up there, I came in the end, and I am seeing these two women, the Mother and the Daughter, at the end of the movie. And the daughter is like the character I played in *Persona*, she doesn't talk, she almost doesn't see anyone around her, and then the other person, which was Bibbi Anderson, is trying to connect but never by touching, never by really understanding, and somehow I sitting up there and I am seeing he's using the same way of shooting. He goes closer and closer on the daughter, and then he goes closer and closer on the mother and then suddenly she's doing what never happened in *Persona*, she reaches up her hand and she touches the other one, and then she says "Maybe for the first time in my life I touched my child." And the way, when I did it, I was thinking, you know, she was touching a child, but now I really feel that she is also touching something within Ingmar Berman, in the creator. And people will say this movie is without hope maybe--or whatever--no it isn't. It is from a man who is telling this story again and again and wants to touch people, but also somehow wants to be touched himself and I think the ending of this movie is about hope. It's about reaching out and maybe for the first time, also within himself, feel "I touched somebody, I touched somebody, really". That didn't happen in *Persona*, it did happen here. I don't know if you understand it, but . . . (applause)

LS: I was wondering whether Mr. Bergman was checking up on how this was being received and in fact, I understand, that he has secretly been trying to find out if we like it or not?

LU: (sarcastically) Well, yes because you know he is like a genius and they don't care about those things, you know (laughter). And I'm going to talk to him on the phone

tomorrow and I'm going to tell him, you know, what a wonderful reception there has been here in New York, and the wonderful way that the New York Film Festival has met his film with. But you know he left me on my answering message here in New York, just because we agreed on a time to talk tomorrow, you know he's not interested, but he said he had a dream. At the time when we lived together like many, many years ago and we had a dog together. When I left Ingmar and that was after two movies, when I left Ingmar the dog selected to stay with Ingmar and then when we talked on the phone we used to joke and say that the dog really wrote all his film scripts because when I was angry with Ingmar I said "You know those films, that script, it really feels like (the dog) wrote it." And we always joked about that, and so on the answering machine now today, he said he had a dream about (the dog) coming back and (the dog) was now giving a school up in Heaven about wagging tails and (the dog) came down and asked him 'Do you know what's happening at the New York Film Festival?' So tomorrow I have to call him and let him know, so he can tell (the dog) what happened here. So yes he is interested.

-Audience Member asks an inaudible question--

LS: The first part of the question is about God and religion, which has appeared in many of Mr. Bergman's films and does not seem as present here? And the second part of the question is your collaboration with him in making this film?

LU: He (Ingmar Bergman) has a belief, but it is a belief that he is struggling with, and he feels that the divine is maybe created between human beings, and the higher power is in music and things like that, but he doesn't want to really show the closeness that I believe he feels to god. When he wrote the script to a movie that I directed, which was called *Private Confession*. And that had a lot to do with god. And I asked him, "Now why did you give this to me to direct?" He said, "Because you believe." And there are things in that movie where I went actually further than it was in the script, because I believe and I wanted it to be even more important. And I believe that one of the reasons he has asked me-- because that was the second half of your question--Asked me to do that in, both in, *Private Confessions* and in *Faithless* because I wanted to touch things that he doesn't want to touch. And you don't see it in this film either, the connection to God, the children, like in *Faithless*, you know, the child was not part of the script and you didn't see the child in the script about *Faithless* and I wrote the child in all the time and he disagreed with that, but he didn't tell me to cut it out. And he said, "Why did you do that?" But, you know, deep down I think he wanted it that way, but that is not what he could do himself and that is why he asked me to do that. And I think maybe the best thing about us working together both as a director and actor, and as a writer and director is that he, that we know each other so well so there are things that I wanted to say that I am unwilling to say myself, and that is the best bond we have together.

Audience Member (AM): As long as you bring up *Persona*, did Bergman ever say to you that (characters in *Persona*) were representing the dichotomy of mankind? A la *Waiting for Godot*?

LS: I think we all heard that. Can you answer that?

LU: No, he would never bring up that. As a matter of fact, that is never the way he would speak to us because he would never go into the high philosophical thing of why he's making it. He would look upon us as actors who know about people, have read the script. And he would ask Alma to be everything that Bibi Anderson knew about that kind of women. And he would ask me to be everything I knew about Elizabeth. Now, I didn't know so much about Elizabeth, which I played, because I was twenty five years old, and she was, in a way much, much older. She had been an actor for many, many years and then decided suddenly, "I don't want to speak anymore, because I feel what I'm saying is lies and whatever." He didn't explain that so much to me and to be honest, I didn't really understand that movie so well before ten or twenty years when I came in the same situation. I felt there's too many lies coming out, I don't want to speak myself anymore. But, I felt something and I understood something, not by what Ingmar said to me, but what he allowed me to understand from the script, what he allowed me to understand from watching him. I felt that I am, in a way, Ingmar Bergman, and I still feel that, that in many of the movies he wrote later, just because he liked to work with actresses. He wrote so much of his own persona into the woman I played. Otherwise it would have been for Max Von Sydow and the movie may have looked different. I think he wrote his own persona into the woman I played except *Scenes From A Marriage*.

AM: Could you just talk about the final days of shooting and the wrap and what that was like?

LS: The question was about the final days of shooting especially if this is, in fact, the last work that he might be doing and what was the feeling?

LU: Oh, it was very strange because I really believe this is his last film and there hasn't been a film from him for so many years where he was the film director. I know, for example one thing, like the last monologue, when you do it digitally he cannot sit beside the camera. And before, when he worked with me, the camera would be here and he would always be at the side of the camera and we would be acting towards the most incredible audience, somebody who saw us, recognized us and we wanted to do more for him to recognize us. But in this film, he couldn't sit beside the camera and we were in a big room and he would sit all the way over there watching the monitor with his back to us, and it would be strange. And I remember for example in that last scene that I would have loved to play that to him and look at him, but it didn't work. And then just before he said "Camera", he turned, and he looked at me over that vast studio floor and it was like smoke signals happened between us and it really was like smoke signals. He didn't say anything more, and nobody else saw it, but smoke signals, like we were Indians and I felt so blessed because I knew what he was thinking and he knew what I was thinking, and that was incredible. And on the very last day, we knew it was the last day, and he was just standing there, and we were going to have a big party and celebrate--this movie only took twenty-four days to shoot because we shot in very long takes--and he was just standing there and suddenly he said "Well I'm leaving now, I'm not going to be in the party." And then he didn't go around shaking hands and making a big issue out of it. He

just said, "Okay, goodbye," and that was very strange and two days after, he traveled to Faro, to the island where he lives. That was one and a half years ago, and he hasn't left the Island since and his goodbye, actually to the world, was just a look. So it was a strange experience. And as strange as it must have been for him, it was strange for us, the technicians, the actors, everybody, because he has given us so much and we know that that is somehow gone . . .

LS: Erland Josephson is closer in age to him?

LU: Oh sure, you know what he does to me because he wants me to be the same age. I'm so far . . . he's like 21 years older than me and even in the script he writes that I am to say that I am Seventy-Two or whatever. I said, "Why do I have to say that? I'm 65" or I was 64 then, or 63 and a half (laughter). And he said, "No, no you have to say Seventy-Two." And I really didn't want to say it, so I always pretended I forgot it because there's no reason.

AM: What would you like us to take away when you leave, about your work and the man you worked with over the years?

LU: The films, the movies can give us so much and there are so many movies that give us nothing and I think more than ever we need to come together, and sit together, and watch something together, and recognize something about what it means to be a human being. Why we are and how we are. Otherwise, we would be so isolated in front of our computers and whatever we are sitting in isolation and experiencing. And its like, you know, when you watch a fantastic orchestra going and the music is over, that quietness, just before the applause, that quietness is saying what we are all about and I think movies like this in whatever way it reaches you, is giving you a reason that it is important to be a human being and what our choices are. And what we decide to make a choice about . . .

LS: Amen

APPLAUSE