

INGRID BERGMAN: *she's* making a film with Producer Hitchcock

The Swedish film actress who won't be typed has made a spectacular start to the year. Two of her pictures now being shown in this country have been highly praised. A third is booked for the London West End shortly. Another, produced by Hitchcock, is now taking shape in Hollywood.

Photographed by KARL GULLERS



SPELLBOUND

Playing opposite Gregory Peck, Bergman takes the part of a psychiatrist who saves an innocent man from murder



ESCAPE TO HAPPINESS

The Hollywood version of the Swedish film "Intermezzo" which first attracted producer Selznick's attention to Bergman.

FROM where we stand now, at the beginning of 1946, it looks as though Ingrid Bergman were going to be the First Film Lady of the year. With *Spellbound* and *Saratoga Trunk* already on view in London, and *The Bells of St. Mary's* due in town shortly, Bergman fans will have a hard time choosing a favourite from these three entirely different pictures. With Gregory Peck, in Alfred Hitchcock's thriller, *Spellbound*, the Swedish star appears as a psychiatrist who saves an innocent man from a charge of murder. In *Saratoga Trunk*, with Gary Cooper, she darkens her hair, dons a bustle, and plays a flaming Creole adventuress of the naughty 'seventies. In *Bells of St. Mary's*, with Bing Crosby, she appears as the sister in charge of a parish school. For this part she wore no make-up, visited parish schools to see how nuns behave, and dropped all artifice, except for the cute trick of wearing ballet shoes beneath her habit to get the proper gliding walk.

Bergman has always had a horror of being 'typed.' She wants, she says, to play all sorts of women, all except "a glamour girl posing on a staircase." Although introduced to the English-speaking screen as a sensitive, rather wistful type,

"I don't like any of these Bergmans..."



CASABLANCA

Generally considered a success, this film appeared in 1943. Critics said: "Bergman has a freshness and charm that is unusual."



MURDER IN THORNTON SQUARE

Bergman acted with Charles Boyer and, though the press criticisms were mixed, she got an Academy Award for her effort.



DR. JEKYLL AND MR. HYDE

She took the part of Hyde's girl. Spencer Tracy stole some of the thunder, but 'that charming fresh face' held its own.



FOR WHOM THE BELL TOLLS

Based on Hemingway's novel about the Spanish Civil War. With Gary Cooper she gave a moving—but somewhat conventional—performance in a film that was given a tremendous build-up.



SARATOGA TRUNK

Now showing in London's West End. Her acting, once again with Gary Cooper, has made leading critics say: "She fills a rôle which would bury many another proficient actress."

she played many comedy parts in Sweden in her early days. "Already from the beginning," she says, "I have good rôles. Playing the young girl who only falls in love—I am very glad I got through it quick." Among her early Hollywood ambitions was to play 'a fallen woman.' She got her wish in *Dr. Jekyll and Mr. Hyde*. Nor is the lady in *Saratoga Trunk* any angel.

The star's great charm is her freshness—the suggestion she gives of abundant bloom and vitality. She is strong and well set-up; people who have played with her say that she doesn't even know the strength of her own kisses. She likes to wear peasant-style dresses, and uses hardly any make-up, on or off the screen. Her hair is light brown, her eyes light blue, and her skin has the sort of fairness that radiates health. Like her country-woman, Greta Garbo, she is taller than most Hollywood stars, and wears flat-heeled shoes to reduce her height. On the set they make a point of playing her against big leading men, and standing her beside the tallest extras.

Ingrid Bergman was born in Stockholm in 1917. The name she acts under is her own. Her father was a Stockholm photographer. As a child she



"... They just bore me!"

would dress up in any costume she could find and pose for her father's camera. She grew up speaking French, German, Spanish, and a little English in addition to her native Swedish. She also became a useful pianist. She can barely remember when she first decided to go on the stage. But she knows that when she first proposed the theatre as a career she was a schoolgirl living with an uncle in Stockholm, and five elder cousins laughed at her.

So young Ingrid, shy but determined, practised her chosen career in private, as other irrepressible actors have done. Robert Donat recalls how, as a young man in Manchester, he used to tramp the streets at night, declaiming Shakespeare at the top of his voice to the clanging accompaniment of the electric trams. Ingrid Bergman found her encouragement another way. She bought a gramophone and all the loudest records she could find, from *The Ride of the Valkyries* to Tchaikowsky's "1812." She locked herself in her room and played the records through, practising dramatic monologues in front of a mirror. With all that noise as a background, she wasn't embarrassed by her own declamation, gesture, and grimace. Her monologues came on so fast that one day at school, when

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business. It was very funny, for one of the first houses I was shown was David Selznick's. I had been a guest at his house just the night before, but the guide told me I could not get closer than just inside the gate."

Since her return to America, where the Lindstroms have made their new home, Ingrid Bergman has starred in eight pictures—*Adam Had Four Sons*, *Dr. Jekyll and Mr. Hyde*, *Casablanca*, *The Murder in Thornton Square*, *For Whom the Bell Tolls*, *Saratoga Trunk*, *Spellbound* and *The Bells of St. Mary's*—and played on the New York stage in *Anna Christie*. Now producer David Selznick has pencilled in a long and ambitious programme for the girl whom he believes to be "on the eve of one of the most sensational careers that Hollywood has ever known." Her next rôle will be that of a blind girl in *Dawning* with Joseph Cotten, under Fritz Lang's direction. This should be followed by the part of Mary Magdalene in *The Scarlet Lily*, which may be partly made in Europe. Another Hitchcock thriller called *Notorious* is also listed, and future plans include a life of Sarah Bernhardt. In addition, a New York stage producer is anxious to have Ingrid Bergman to star in his *Maid of Orleans*. Joan of Arc, the Maid, is a part that has always appealed to Miss Bergman, and it is no secret that our own Gabriel Pascal would like to borrow the Swedish star for his *Shaw St. Joan*.

The Quality of Bergman's Acting

Ingrid Bergman has won the coveted 'Oscar' for her acting. No wonder, for it was perfectly clear to any sensitive observer from the first moment she appeared on the screen that this young woman from Sweden had something special to offer.

Her quality as a performer emerges gradually. What you are aware of is her exciting personality. She is lovely, in a way that few screen actresses are lovely; as lovely as the young, coltish Garbo, in *The Torrent*; as lovely, and as real, as a peasant girl you meet in some mountain village. But she has something more than fresh good looks and natural grace. She has splendid emotional intensity and a superb training in the faculty of creating and maintaining character.

Also, for a young actress, Ingrid Bergman comes to every rôle with a positive considered approach. Her grip of a part is astonishingly mature and her charm is no less ready, no less convincing, for a cool intelligence governs it.

She never wastes time playing herself into a part. She knows exactly what she wants to do from the beginning. She studies the part and grasps it and makes it her own, using photogenic excitement and her personality to accent the dramatic substance of the rôle and let the sun in on it.

C. A. LEJEUNE.

"I want something like this..."

...the teacher was away, she volunteered to give a performance to the class. The teacher, coming in half an hour late, found the little Bergman holding her audience silent and entranced. From that moment, she didn't need the locked room and the mirror any more. She acted in school theatricals, and at the age of 15 wrote, produced, and acted in a play that brought her to the attention of the director of the Royal Dramatic Theatre School in Stockholm.

How Hollywood first Got Hold of Her

At his instigation, Ingrid's father was persuaded to let the girl enrol there as a student. But before her first year was out, she was seen by a talent scout of the Svensk Film Industrie, and signed up for a small film part. During the next two years she made even films, in nine of which she was starred. A copy of one of the last of these, *Intermezzo*, found its way to America, and was seen by the Hollywood film folk. Leslie Howard, who was working at that time for David O. Selznick, was caught by the charm of that fresh, ardent face, and conceived the idea of making *Intermezzo* in English with the Swedish star. Selznick, interested in the notion, promptly had his story editor, Katherine Brown, to put through a telephone call to Ingrid Bergman in Stockholm. She didn't answer. She was, they said,

"too busy." So Selznick sent Miss Brown across the Atlantic to call on the actress in person and repeat the offer. "I really was busy," explained Miss Bergman to her visitor. "You see, when your call came through, I was having a baby."

After a long talk with Selznick's story editor, Ingrid Bergman was prevailed upon to leave her doctor husband and small daughter Pia and go to Hollywood for this one picture. *Intermezzo*—shown as *Escape to Happiness* over here—was made by Leslie Howard for Selznick in one of the long pauses in the actor's work on *Gone With the Wind*. It was very much a hush-hush picture. The Swedish star was carefully kept under wraps, virtually sneaked in and out of Hollywood under 'no publicity' orders, and allowed to go back to Sweden as inconspicuously as she came. But the fame of the "Swedish dream girl," 'the Viking's sweetheart,' got around, and when she returned to Hollywood a few months later, this time with Dr. Lindstrom and Pia, there was no more anonymity. She seems to have escaped notice for just two days before the scribes closed in on her. Before she was spotted, she managed to get in a sightseeing tour of Hollywood with one of the professional movie guides. "Now I know where all the famous people live," she said afterwards, "who has moved since the last time I was here, and who are the new stars in the



"...A sort of Hitchcock-Bergman"