Hasse Ekman: The Other Swede in the Room Screening Schedule
September 9–18, 2015
The Roy and Niuta Titus Theaters

Wednesday, September 9

7:00 Flicka och hyacinter (Girl with Hyacinths). 1950. With Eva Henning, Ulf Palme, Birgit Tengroth. Ekman’s favorite of his own films, and an enduring classic in Scandinavia, Girl with Hyacinths examines the mysterious suicide of a young woman (Eva Henning, Ekman’s wife at the time) through a Wellesian multiplicity of points of view. Visually striking, with extreme long takes and images that drift into a dreamlike surrealism, the film reveals its secrets with grace and sympathy, moving toward a final revelation that seems at least a generation ahead of its time. 89 min.

Thursday, September 10

4:00 Lågor i dunklet (Flames in the Dark). 1942. With Edvin Adolphson, Stig Järrel, Inga Tidblad. Eva (Inga Tidblad), a beloved housemistress at a boys’ boarding school, returns from summer vacation married to Birger (Stig Järell), the school’s new Latin professor, whose superficial charm disguises a sadistic, psychotically controlling personality. Ekman claimed his inspiration was Richard Thorpe’s 1937 Night Must Fall, but the stranger-in-the-house theme also alludes to the German threat to Sweden’s wartime neutrality. Järrel would essentially repeat his role in Alf Sjöberg’s 1944 Torment, from a screenplay by Ingmar Bergman. 94 min.

7:00 Ombyte av tåg (Changing Trains). 1943. With Hasse Ekman, Sonja Wigert, Georg Rydeberg. Two former lovers, unexpectedly reunited in a train station somewhere in Sweden, spend the night together, as the narrative shuttles between past and present. This sad, tender film is Ekman’s first collaboration with writer Walter Ljungquist, and an example of French poetic realism’s influence on 1940s Swedish cinema. It was also the first of many Ekman films with a theater setting. 92 min.

Friday, September 11

4:00 Flickan från tredje raden (The Girl from the Third Row). 1949. With Eva Henning, Hasse Ekman, Sven Lindberg. Conceived as a direct response to the nihilism of Ingmar Bergman’s Prison, this intricately constructed fable follows the course of an imitation diamond ring as it changes hands, transforming the lives of all who possess it—including a pretentious stage director played by Ekman himself. A marvel of intricate camera movements and subtle formal symmetries, the film suggests that life is made bearable only by necessary illusions, the most trivial and glorious of which are provided by the theater. 85 min.

7:00 Kungliga patrasket (Royal Rabble). 1945. With Hasse Ekman, Eva Henning, Edvin Adolphson. Ekman was part of a legendary theatrical family—Sweden’s answer to the Barrymoires—and this is his celebration of both the theater and his father, the famous actor Gösta Ekman (here impersonated by Edvin Adolphson). Ekman embellished his story with elements drawn from the Barrymore saga, creating a rich tapestry of comedy and tragedy. Filled with extraordinary, charismatic characters, the film emphasizes Ekman’s deep love of actors and acting. 118 min.
The Museum of Modern Art

Department of Communications

Saturday, September 12

1:30 **Banketten (The Banquet)**. 1948. With Eva Henning, Hasse Ekman, Sven Lindberg. A prosperous banker (Ernst Eklund) approaches his 60th birthday with no heir apparent among his three children: one is a decadent fop (Sture Lagerwall), another a dedicated Communist (Sven Lindberg), and the third a fragile, neurotic woman (Eva Henning) bound in a bluntly sadomasochistic relationship with her art historian husband (Ekman, playing chillingly against type). Ekman’s roving camera links a range of tones, from cutting social satire to romantic tragedy. 104 min.

4:30 **Vandring med månen (Wandering with the Moon)**. 1945. Directed by Hasse Ekman. Screenplay by Ekman, Walter Ljungquist. With Alf Kjellin, Eva Henning, Stig Järrel. Running away from his home in rural Sweden, a dour young man (Alf Kjellin) encounters a travelling theater company and spends a night with an actress (Eva Henning). As usual for Ekman, vividly drawn characters abound, with the two young lovers meeting, among others, poets, priests, vagabonds, Nazi sympathizers, and old spinsters. By turns sweet, funny, and ominous, *Wandering with the Moon* is Ekman’s most lyrical film, reminiscent in some ways of Jean Renoir. 105 min.

7:30 **Första divisionen (The First Division)**. 1941. Directed by Hasse Ekman. Screenplay by Ekman, Alvar Zacke. With Ekman, Lars Hanson, Stig Järrel. Set on a Swedish air force base, *The First Division* follows the pilots’ personal lives and the dangers they face in the air. With exceptional aerial cinematography and a creeping sense of dread, the film more than holds its own with contemporary “preparedness” dramas from Hollywood and Britain. Because of Sweden’s policy of neutrality during World War II, no other nations are mentioned by name, as required by national censorship rules. 92 min.

Sunday, September 13

2:00 **Gabrielle**. 1954. Directed by Hasse Ekman. Screenplay by Ekman, Walter Ljungquist. With Birger Malmsten, Eva Henning, Ekman. A Swedish diplomat in Paris (Birger Malmsten) provokes the collapse of his marriage, driving away his wife (Eva Henning) with jealousy and anger. Inspired by Ekman and Henning’s tumultuous marriage, which also ended when Ekman was in Paris, *Gabrielle* is a bitter tale, shot by the great cinematographer Gunnar Fischer (*The Seventh Seal*), and partly told through imaginary flashbacks, in which Ekman himself plays a man whom the diplomat believes is having an affair with his wife. 90 min.

5:00 **Med Glorian på sned (The Halo Is Slipping)**. 1957. With Sickan Carlsson, Hasse Ekman, Sture Lagerwall. In the late 1950s Ekman made a series of satirical comedies with the popular star Sickan Carlsson, whose bright personality and independent spirit suggest the Swedish equivalent of Doris Day. Anticipating the romantic comedies Day would popularize with *Pillow Talk* two years later, this 1957 effort finds Carlsson as a secretary at a publishing house who has written, under a pseudonym, a novel about a failed marriage. Various complications ensue involving her boss, her husband, and her husband’s mistress; it even has surreal dream sequences. Unusually for Ekman it was filmed in widescreen and Eastman Color. 93 min.
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**Tuesday, September 15**

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