

Chapter 1 : Ingrid Bergman biography | Biography Online

*Ingrid Bergman: My Story [Ingrid Bergman] on blog.quintoapp.com *FREE* shipping on qualifying offers. The great actress's account of her career, her personal life, and those with whom she has worked is accompanied by information about and reactions to her from her directors.*

Plot[edit] World-famous opera singer Alice Alquist has just been murdered at her home, No. Paula is sent to Italy so that she can train to be an opera star with the same teacher who once trained Alice, where she remains for several years. Now an adult, Paula Ingrid Bergman meets Gregory Anton Charles Boyer , and, in the course of a two-week-long whirlwind romance, falls in love with him and they quickly marry. Paula ends her long tutelage to marry him, and he persuades her to leave the society and friends she knows to return to London, where she knows no one, to live in the long-vacant London townhouse her aunt bequeathed her. Before they do, Paula discovers a letter addressed to her aunt by a man named Sergius Bauer, dated only two days before the murder, tucked away in a music book. At the Tower of London , Paula loses an heirloom brooch that Gregory had given her, despite its having been stored safely in her handbag. A picture disappears from the walls of the house; and Gregory says that Paula took it, one of many instances of her removing and hiding it; but Paula has no recollection of having done so. Paula also hears footsteps coming from above her in the sealed attic, and sees the gaslights dim and brighten for no apparent reason. With Gregory looking on, Paula has discovered the letter from Sergius Bauer. Gregory does everything in his power to isolate his wife. Gregory allows her neither to go out nor to have visitors, implying that he is doing so for her own good, because her nerves have been acting up, causing her to become a kleptomaniac , and to imagine things that are not real. He is also jealous and accusatory whenever others express an interest in her. When Gregory finds it in her handbag, Paula becomes hysterical, and he takes her home. Paula begins to believe she should not go out in public. The young maid , Nancy Angela Lansbury , does little to improve the situation. The footsteps Paula hears in the attic are actually his. The flickering gaslights he claims she has imagined are in fact caused by his turning the attic lights on, thus reducing the flow of gas to the downstairs lights. The kleptomania exhibited by Paula is all a sleight-of-hand ruse perpetrated by Gregory. Gregory does everything in his power to convince his wife that she is going mad, hoping to have her certified as insane and then institutionalized, giving him power of attorney over her, and allowing him unabated to continue his search for the jewels. The plan almost works. Paula is saved by her trip to the Tower of London. Although the visit is the catalyst that enables Gregory to cement his control over her, it also leads to a chance encounter with Inspector Brian Cameron of Scotland Yard Joseph Cotten , an admirer of Alice Alquist since his childhood. That had been kept from the public at the request of a certain royal personage. With the aid of the police constable on the beat, Cameron figures out that Gregory slips into a vacant house on the same street, proceeds to the roof, and enters his own attic via a skylight. Cameron eventually manages to get inside the house to see Paula while Gregory is in the attic. He confirms that the gaslights are indeed flickering, and she discovers the letter from Bauer that Gregory had told her was a figment of her imagination. That same evening, Gregory at last discovers the jewels hidden in plain sight, disguised as costume jewelry. He returns to the house to discover Paula has apparently been visited by another man. Though he knows he has been discovered, he once again succeeds convincing the still confused Paula everything is in her imagination, even using the old maid, to apparently back up his position. However, Cameron appears in the doorway behind and accosts him, and with the help of the constable, arrests him. Paula finally convinced of her own sanity indulges herself in a bit of revenge as she psychologically fights Gregory, who is now bound to a chair but still trying to manipulate her. Tantalizing him with the suggestion that she might cut him free so he can escape arrest and trial, she muses that the knife she is holding in her hand may not be real, before calling in Cameron to take him away.

Chapter 2 : Editions of My Story by Ingrid Bergman

Ingrid Bergman: My Story, Ingrid Bergman Ingrid Bergman (29 August - 29 August) was a Swedish actress who starred in a variety of European and American films. She won three Academy Awards, two Primetime Emmy Awards, four Golden Globe Awards, a BAFTA Award, and a Tony Award.

Hers was a presence made for the big screen. Bergman began her career in Hollywood as a result of producer David O. Overall she would garner seven Academy Award nominations and three wins. When asked to contribute a few words about Hitchcock for an article Ingrid described what most of us know today "he was a magnificently prepared man who knew down to the minutest detail what he was going to do in a picture he was about to direct. So much so that producer Selznick immediately started gathering material for a second Hitchcock thriller starring Ingrid Bergman, Notorious which he sold to RKO in a package deal that also included Ben Hecht as scriptwriter and Cary Grant as the male lead. There is absolutely nothing about this film not to love. You might want to take a look at the entire Notorious cast list here. He also falls head over heels in love with her lucky! Grant is "as usual" underappreciated as an actor, but he delivers both the heat required for the love story and the appropriate chill of a man scorned in love and required of a secret agent. On behalf of the U. That friend, Sebastian is her ticket in to the undercover work. In any case, Alicia proceeds as planned and marries Sebastian eventually uncovering the secrets. Unbeknownst to her, however, her guise has been discovered, placing her in grave danger in the hands of Sebastian and his controlling mother Konstantin. Not only is she an exceptional beauty, but she also fits in anywhere and can play a number of roles. The writing in Notorious is superb, but it takes a backseat to the visuals. We are shown this story as much as we are told by way of words, if that makes sense. At the tribute dinner, Ingrid Bergman presented him with the prop key to the wine cellar that was the single most notable prop in Notorious. After filming had ended, Cary Grant had kept the key. A few years later he gave it to Bergman, saying that it had given him luck and hoped it would do the same for her. When presenting the key to Hitchcock, to his surprise and delight, she expressed the hope that it would be lucky for him as well. We just kissed each other and talked, leaned away and kissed each other again. Then the telephone came between us, then we moved to the other side of the telephone. We did other things: Hitchcock pans around them so we see all angles of these amazing-looking people and no doubt he thought they looked amazing too. Click on the following image to watch the kiss sequence In her book Ingrid describes how uncomfortable both she and Cary felt while shooting the scene during which the director simply told them to speak as lovers would "only the dialogue was about food. And then the scandal happened and she was shunned by Hollywood for years for what should have remained a private matter. But it mattered little in the long run. You cannot keep extraordinary talent down. Ingrid Bergman died in on her birthday"August 29" in London, England, at the age of She should still be a romantic heroine. We can only be thankful for what might have been insecurity at the time. This post is as much for him as it is for Ingrid Bergman who would have celebrated her th birthday tomorrow. Be sure to visit the host site for lots more Ingrid.

Chapter 3 : Ingrid Bergman: My Story - Ingrid Bergman, Alan Burgess - Google Books

*Ingrid Bergman: My Story [Ingrid Bergman] on blog.quintoapp.com *FREE* shipping on qualifying offers. The acclaimed actress's account of her career, her personal life, and her colleagues is accompanied by reactions to and information about Bergman from her directors.*

Early years[edit] Bergman at around the age of She mainly grew up in Sweden, but spent the summers in Germany, and spoke fluent German. Her father, who was an artist and photographer, died when she was In the years before he died, he wanted her to become an opera star, and had her take voice lessons for three years. Her father documented all her birthdays with a borrowed camera. She then moved in with her Aunt Hulda and Uncle Otto, who had five children. Chandler notes that this was "totally against procedure" at the school, where girls were expected to complete three years of study before getting such acting roles. Her first film role after leaving the Royal Dramatic Theatre was a small part in *Munkbrogreven* , although she reportedly had previously been an extra in the film *Landskamp*. Selznick brought her to America to star in *Intermezzo*: Unable to speak English, and uncertain about her acceptance by the American audience, she expected to complete this one film and return home to Sweden. She arrived in Los Angeles on 6 May , and stayed at the Selznick home until she could find another residence. In a letter to William Hebert, his publicity director, Selznick described a few of his early impressions of Bergman: Miss Bergman is the most completely conscientious actress with whom I have ever worked, in that she thinks of absolutely nothing but her work before and during the time she is doing a picture She practically never leaves the studio, and even suggested that her dressing room be equipped so that she could live here during the picture. Because of having four stars acting in *Gone with the Wind*, our star dressing-room suites were all occupied and we had to assign her a smaller suite. She went into ecstasies over it and said she had never had such a suite in her life All of this is completely unaffected and completely unique and I should think would make a grand angle of approach to her publicity This was the "sentiment of the entire set", writes Life, adding that workmen would go out of their way to do things for her, and the cast and crew "admired the quick, alert concentration she gave to direction and to her lines". She believed Germany would not start a war. Chandler adds, "Ingrid felt guilty all the rest of her life because when she was in Germany at the end of the war, she had been afraid to go with the others to witness the atrocities of the Nazi extermination camps". Hyde , all in the United States, Bergman co-starred with Humphrey Bogart in the classic film *Casablanca* , which remains her best-known role. In this film, she played the role of Ilsa, the beautiful Norwegian wife of Victor Laszlo, played by Paul Henreid , an "anti-Nazi underground hero" who is in *Casablanca* , a haven from the Nazis. There is something mystical about it. It seems to have filled a need, a need that was there before the film, a need that the film filled". For the role, she received her first Academy Award nomination for Best Actress. When the book was sold to Paramount Pictures , Hemingway stated that, "Miss Bergman, and no one else, should play the part". A few weeks later, they did meet, and after studying her, he said, "You are Maria! The film, according to Thomson, "was the peak of her Hollywood glory". She was a student of the acting coach Michael Chekhov during the s. Chekhov acted with Bergman in *Spellbound* and received his only Academy Award nomination for his performance. Even worse, it received disastrous reviews, and, although nominated for several Academy Awards, did not receive a Best Picture nomination. It was subsequently cut by 45 minutes, but restored to full length in , and released in on DVD. During a press conference in Washington, D. This led to a lot of publicity and some hate mail. Soon after the war ended, she also went to Europe for the same purpose, where she was able to see the devastation caused by the war. In , Bergman wrote to Rossellini, expressing this admiration and suggesting that she make a film with him. This led to her being cast in his film *Stromboli* During production, Bergman fell in love with Rossellini, they began an affair, and Bergman became pregnant with their son, Renato Roberto Ranaldo Giusto Giuseppe "Robin" Rossellini born 2 February Ed Sullivan chose not to have her on his show, despite a poll indicating that the public wanted her to appear. She had played a nun in *The Bells of St.* Bergman later said, "People saw me in *Joan of Arc*, and declared me a saint. She went through a publicized divorce and custody battle for their daughter. Bergman and Rossellini were married on 24 May Isabella Rossellini , who

became an actress and model, and Isotta Ingrid Rossellini, who became a professor of Italian literature. Stromboli and "neorealism"[edit] Rossellini completed five films starring Bergman between and Rossellini directed her in a brief segment of his documentary film, *Siamo donne* *We, the Women* , which was devoted to film actresses. Although the film was not a success, her performance in it has since come to be regarded as one of her best. Its director, Anatole Litvak , described her as "one of the greatest actresses in the world". He also offered his description of her at the time: Ingrid looks better now than she ever did. She is a simple, straightforward human being. Through all her troubles she held to the conviction that she had been true to herself and it made her quite a person. She is happy in her new marriage, her three children by Rossellini are beautiful, and she adores them. She continued to alternate between performances in American and European films for the rest of her career and also made occasional appearances in television dramas such as *The Turn of the Screw* for the *Ford Startime* TV series for which she won the Emmy Award for Outstanding Single Performance by an Actress. During this time, she performed in several stage plays. She married producer Lars Schmidt, a fellow Swede, on 21 December This marriage ended in divorce in Schmidt died on 18 October Percy entered an apology into the Congressional Record for the attack made on Bergman 22 years earlier by Edwin C. Director Sidney Lumet offered Bergman the important part of *Princess Dragomiroff*, with which he felt she could win an Oscar. She insisted on playing the much smaller role of Greta Ohlsson, the old Swedish missionary. She was sweetly stubborn. But stubborn she was Since her part was so small, I decided to film her one big scene, where she talks for almost five minutes, straight, all in one long take. A lot of actresses would have hesitated over that. She loved the idea, and made the most of it. She ran the gamut of emotions. She acted in each of these languages at various times. Fellow actor John Gielgud , who had acted with her in *Murder on the Orient Express* , and who had directed her in the play *The Constant Wife* , playfully commented: This was her final performance on the big screen. In the film, Bergman plays a celebrity pianist who travels to Norway to visit her neglected daughter, played by Liv Ullmann. The film was shot in Norway. It was to be her final acting role and she was honored posthumously with a second Emmy Award for Best Actress. Chandler notes that the role "also had a special significance for her, as during World War II, Ingrid felt guilty because she had so misjudged the situation in Germany". Insurance for Bergman was impossible. Not only did she have cancer, but it was spreading, and if anyone had known how bad it was, no one would have gone on with the project. In life, Mum showed courage. She was always a little vulnerable, courageous, but vulnerable. Mother had a sort of presence, like *Golda*, I was surprised to see it Four months after the filming was completed, she died, on her 67th birthday. After her death, her daughter Pia accepted her Emmy. After returning to the United States in , she acted on Broadway before continuing to do films in Hollywood. The following year, her husband arrived from Sweden with Pia. Bergman would travel to New York and stay at their small rented stucco house between films, her visits lasting from a few days to four months. According to an article in *Life* magazine, the "doctor regards himself as the undisputed head of the family, an idea that Ingrid accepts cheerfully". He insisted she draw the line between her film and personal life, as he has a "professional dislike for being associated with the tinselled glamor of Hollywood". In the same month the film was released, she gave birth to a boy, Roberto Ingmar Rossellini born 2 February In , Rossellini had an affair with Sonali Das Gupta. Soon after, Bergman and Rossellini separated. Rossellini later married Sonali Das Gupta in Curiously, while vacationing with Lars in Monte Gordo beach Algarve region, Portugal in , right after recording the TV movie "*Hedda Gabler*", Ingrid got ticketed for wearing a bikini that showed too much according to the modesty standards of conservative Portugal. After almost two decades of marriage, Ingrid and Lars divorced in We were involved for weeks in close and intense work. According to biographer Donald Spoto , she was "arguably the most international star in the history of entertainment". After her American film debut in the film *Intermezzo: A Love Story* , co-starring Leslie Howard , Hollywood saw her as a unique actress who was completely natural in style and without need of make-up. Film critic James Agee wrote that she "not only bears a startling resemblance to an imaginable human being; she really knows how to act, in a blend of poetic grace with quiet realism". There was a time in the early and mids when Bergman commanded a kind of love in America that has been hardly ever matched. In turn, it was the strength of that affection that animated the "scandal" when she behaved like an impetuous and ambitious actress instead of a saint.

Chapter 4 : Ingrid Bergman - Wikipedia

Review: My Story User Review - S. - Goodreads. I was actually - shock, horror - never the hugest Ingrid Bergman fan! And as such this wasn't my favourite autobiography.

About Ingrid Bergman biography Ingrid Bergman was a Swedish actress who was highly regarded for her roles in influential films, such as *Casablanca*, *For Whom the Bell Tolls* and *Anastasia*. She is the second most decorated Hollywood actress, with three Oscars, after Katherine Hepburn. Bergman was considered to have tremendous acting talent, an angelic natural beauty and the willingness to work hard to get the best out of films. She was also a very versatile actress, fluent in five languages and appearing in a range of films, plays and TV productions. Her mother was German of Jewish extraction and her father Swedish. Her mother died when she was three, and her father passed away when she was five. After this tragic loss, she went to live with her unmarried aunt who died just six months after Ingrid moved in. She was then brought up by her Uncle Otto and Aunt Hulda. From an early age, she was interested in acting. Even with her father a camera enthusiast, she had compiled some early motion picture videos. Bergman played the role of the violin teacher. *A Love Story* was a commercial and critical success, leading Selznick to sign Bergman for a seven-year deal. In the early 1940s, she gained star status in Hollywood. In many ways she was considered the darling of Hollywood, she played many roles as the heroine of the film. Combined with her unadulterated good looks, she was quietly considered the Angel of Hollywood. Ingrid Bergman in *Casablanca* She was catapulted to global fame through her role in the film *Casablanca*. Humphrey Bogart played Rick Blaine. Bergman never considered the film to be her best role. But, she felt that the film seemed to capture something, almost mystically important. Despite a long and distinguished film career, she observed that it was *Casablanca* that people always wanted to talk about. There is something mystical about it. It seems to have filled a need, a need that was there before the film, a need that the film filled. Ingrid Bergman, *A Personal Biography*. She received her first Oscar nomination for this role. Bergman was choosing her films carefully, only doing a limited number, but each film was a great commercial success, making her one of the hottest properties in Hollywood. Directed by Victor Fleming, Bergman had wanted to play this role for several years and considered it her dream role. It was one of her few films to make a loss at the time of release. Though it has since earned back its investment. In 1942, Bergman married Swedish dentist Petter Lindstrom. They had one daughter, Pia. Lindstrom moved to New York in 1942 to be with Bergman, but he was not enamoured of the Hollywood scene. The relationship became increasingly distant with both drifting apart. In the 1950s, Bergman wrote to the influential Italian director Roberto Rossellini praising his work and suggesting that they make a film together. In 1950, they filmed *Stromboli* together and she also began an affair with Rossellini, which resulted in boy "Robertino Rossellini, born in 1950. Shortly after his birth, she divorced Lindstrom and married Rossellini. She gave birth to twin daughters in 1951. Her affair with Rossellini and divorce had a devastating impact on her carefully cultivated image and popularity. From being the angel of Hollywood, she was criticised and censored, at a time when there was a stricter morality about divorce. Towards the end of her life Bergman would wryly remark that her public image went: "They were quite different to her previous Hollywood box office hits. Rossellini adopted a neo-realist style" often using non-professional actors and only a minimal script. In fact, Bergman was one of the few actors that Rossellini used on several occasions. The relationship was not always easy, and communication difficulties meant, in 1957, she divorced Rossellini; a year later she married Lars Schmidt a marriage which lasted two decades until they divorced in 1975. After a break from Hollywood, she returned to feature in *Anastasia* this gained her a second Academy Award for Best actress. Her later film career involved a variety of roles, illustrating her adaptability and flexibility. She alternated between European and American films and also featured in stage productions and some TV work. She spoke five languages Swedish, German, French, Italian and English and featured in films with different languages. She refused the role of Princess Dragomiroff, choosing instead the much smaller role of Greta Ohlsson, an old Swedish missionary. It was typical of Bergman, she was careful of the roles she played and chose them for many reasons "not just which would be most successful or highly paid. It was her last acting role, and she took it on, despite suffering from breast cancer. Just four months after

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finishing filming, she died. She received a second Emmy Award for best actress. Last updated 12th August
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Chapter 5 : On Her Centennial “ The NOTORIOUS Ingrid Bergman “ Once upon a screen”

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He just adored keeping your glass filled. I went into the living room and I woke up in the middle of the night. I looked across the room to the other sofa and there was Hitch curled up and sleeping like a baby. At that moment he opened one eye. And then, dammit, I must have passed out on me. She was once asked by an author who was preparing an article on Alfred Hitchcock to send him a few words regarding his qualities. He is a magnificently prepared director. There is nothing that he does not know about the picture he is going to do. Every angle and every set-up he has prepared at home with a miniature set of what is being built in the studio. Of course he wants everything primarily his way, but if an actor has an idea, he is willing to let the actor try it. Sometimes I thought I got through, and that Hitchcock was going to change his set-up. He likes, I think, very real people. If someone on the set was a phoney he was liable to start a sort of double-talk, which sounded like absolutely normal conversation but turned out to be nonsense. That is how he got rid of visitors. Between and he had employed practically every great star in Hollywood, produced sixty films, many of them huge international successes “ and *Gone With the Wind*. At the age of thirty-seven, with this enormous movie for which he was predominantly responsible he reached a peak he was never to achieve again. It made him world-famous, a fortune, and it exhausted him. It also dispirited him to realize that he could never do better. He had offered his film expertise to the war effort but the generals he approached were neither cooperative nor impressed. He flirted with the idea of entering politics, but the closest he ever got to any sort of political appointment was to become Chairman of the Hollywood Committee for United China Relief. At heart he was always a film man, and he could never desert the trade and the craft he loved. He had such enormous enthusiasm, and such enormous energy. He really burned his candle at both ends. The roles are reversed. He takes ninety per cent and you get ten per cent. From Warners, for *Casablanca*, he received one hundred and ten thousand dollars; from Paramount, for *For Whom the Bell Tolls*, one hundred and fifty thousand dollars; for *Saratoga Trunk*, one hundred thousand dollars; and the price became astronomical when he haggled over *The Bells of St. I* laughed about it. I earned a lot more money than I ever did in Sweden. If he could make money renting me out, good luck to him. We made some great pictures and I love working. He produced *Spellbound* himself with Hitch as director. Ingrid herself was also very slightly disturbed to find that for the first time in her career she was playing with a leading man who was slightly younger than she was. Gregory Peck certainly fulfilled that prophecy. With Selznick and Hitchcock working together, the film world expected originality. They almost got it. It opened with four-hundred human eyes glaring down at him from black velvet drapes. Then a pair of pliers fifteen times taller than Peck chased him up the side of a pyramid, and finally he was confronted by a plaster cast of Ingrid as a Grecian goddess with a face that slowly cracked, emitting streams of ants. Ingrid was coated in plaster but the ants were banned. So much money that David Selznick almost immediately began to put together the ingredients for a second Hitchcock thriller, *Notorious*. David received eight hundred thousand dollars and fifty per cent of the profits. As it grossed eight million dollars, everyone was very happy indeed. Cary Grant was a United States Secret Agent who suspected Ingrid “ daughter of an already convicted Nazi spy “ of a lack of loyalty, but who fell in love with her. To prove her patriotism she married the villain, Claude Rains , and helped Cary uncover the secret of the locked wine cellar, and the bottle containing, of all surprising deposits, the almost unheard of ore, uranium. And the use of uranium as a plot motive around the time the first atomic bomb was detonated attracted the attention of the F. Although Hitch rolled his eyes and protested no interest whatsoever in such nasty chemicals, the security men who kept him under surveillance for several weeks were not amused. He delighted in overcoming the censorship of the Johnson office by filming a kiss between Cary and Ingrid which lasted five times longer than that permitted: A kiss could last three seconds. We just kissed each other and talked, leaned away and kissed each other again. Then the telephone came between us, then we moved to the other side of the telephone. We did other things: *Notorious* was the start of a continuing friendship between Cary Grant and Ingrid. And it was shortly afterwards that Cary was to utter the immortal phrase: August 6, Oh dear! This is my seventh week

waiting. The picture [Under Capricorn] started O. The technicians here have very little or no experience. I have been waiting and waiting, but every day it is the same: During the second take all the lights went out, the electricians walked down the ladders and left. All afternoon we waited for them to finish their meeting, but they never came back. This morning I was up at six; at nine I was told they had not come back yet: After the war they always have a couple of strikes. The reason for the strike was that two men were fired because of bad work and coming late to work several times. This is their second walkout. The camera crew and sound crew are nice. But it is a hostile feeling on the set that just kills you. People hardly look or speak to you. When I had the first test, the crew were whistling and making funny remarks. I was stunned because you know how very good people have always been. I have had no experience with it yet, for my first entrance was just a normal shot. But I have watched him with the others. It is so frightening for actors and crew. If the least bit goes wrong, you know I think Hitch and I will have some arguments. He wanted to shoot a whole roll of film, the camera following me everywhere and the sets and furniture being pulled away. It meant we had to rehearse a whole day without shooting and then shoot the scenes the following day. It made everybody nervous, but he insisted. We already had one little argument about my entrance and I got my way. I know I always can with him, but I dislike the argument To top the rest of the mishaps I have a slow hairdresser. I have to be here at seven thirty. Makeup is very fast, hardly any, and very gray: All the time is for hair, So already at nine a. I am sore, not only my behind. I saw Noel in Paris. Noel Howard had been technical adviser on Joan of Arc. Noel is as broke as a painter should be. He is working on a new book, sold the old to the movies. Look what a long letter the strike will give you. It is now eleven thirty. No move in any direction. Train Los Angeles to New York. Five hours train journey to London. I wanted her to know how big the world is. I smoke all the time. I drink more than ever. I have put on at least ten pounds. I am just ready for Petter! Give my love to Hollywood At the end of August , Ingrid wrote to Ruth:

Chapter 6 : Ingrid Bergman, my story (edition) | Open Library

Ingrid Bergman's autobiography is a shining but underappreciated record of her life told with a fair amount of candor. My only wish is that she and her writing partner wrote as well as Bergman acted. It's not that the book is badly written.

Chapter 7 : Ingrid Bergman : My Story by Alan Burgess and Ingrid Bergman (, Hardcover) | eBay

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Chapter 8 : Gaslight (film) - Wikipedia

Ingrid Bergman, my story by Bergman, Ingrid, , Dell Pub. Co. edition, in English.

Chapter 9 : Book Extracts: Ingrid Bergman - "My Story" - The Alfred Hitchcock Wiki

Hitchcock related excerpts from Ingrid Bergman's biography - "My Story" Chapter 10 In the list of Ingrid's relationships, few "at first sight" were more unlikely than her long and sustained friendship with the chubby genius of a British director, Alfred Hitchcock.