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## THE APU TRILOGY

July 25-27      **PATHER PANCHALI (Part I)**      Thurs.-Sat.  
                          **APARAJITO (Part II)**

July 28-31      **THE WORLD OF APU (Part III)**      Sun.-Wed.  
                          **THE MUSIC ROOM**

Satyajit Ray's famous trilogy, one of the great masterworks of the film medium, depicting the growth of its hero from a childhood as part of an impoverished family in a Bengali village (in **PATHER PANCHALI**) through formative years in Benares and at the University of Calcutta (in **APARAJITO**) and finally to manhood in the world at large (in **THE WORLD OF APU**).

"Ray's films are perhaps the supreme instance in film of a purely narrative art, one — like Chekhov's, in his stories — in which all abstract meaning is merged into a narrative whose reality seems to be confluent with our own: whose characters seem as fully alive, and whose events seem as wholly independent of artistic arrangement. Possibly one can say that much in Ray's films is touched by a sense of the primacy of life's natural rhythms over any plans which individuals may try to impose on them; but, if this sense does enter into the films, it is not as an abstract idea, or theme whose working out may be explicated by the action, but rather as something which the action is exactly equivalent to and which it celebrates . . . . All of Ray's films [are] no more and no less than a celebration of those forces in life which, in their own time and fathomless mystery, bring things together, and rend them apart."

—William S. Pechter, **TWENTY-FOUR TIMES A SECOND**

## THE MUSIC ROOM

**THE MUSIC ROOM** is one of two feature films Ray made before completing the trilogy, and though the other (**THE PHILOSOPHER'S STONE**) was a deliberately lightweight work, it hardly seems credible that this Gothic study of madness and decay, as intense as any film Ray's made, could have been for Ray a "respite" (in Pauline Kael's word) from the making of the trilogy. Despite its backdrop of social transformation, the power of **THE MUSIC ROOM** lies more in the extent to which we're drawn into its declining-aristocrat-protagonist's proud madness, his twin obsessions with position and music that bring him to ruin: the extent to which we're even brought to admire his reckless sacrifice of all else to the pursuit of a more perfect music. A great work, with a spellbinding musical interlude that makes its protagonist's obsession more understandable still.

**PATHER PANCHALI CREDITS:** Directed by Satyajit Ray. Music by Ravi Shankar. With Kanu Banerji, Karuno Banerji, Subir Banerji.  
 INDIA 1954      112 Minutes      35MM  
                          Bengali Dialogue with English Subtitles

**APARAJITO CREDITS:** Directed by Satyajit Ray. Music by Ravi Shankar. With Pinaki Sen Gupta, Smaran Ghosal, Karuno Banerji, Kanu Banerji.  
 INDIA 1957      108 Minutes      35MM  
                          Bengali Dialogue with English Subtitles

**WORLD OF APU CREDITS:** Directed by Satyajit Ray. Music by Ravi Shankar. With Soumitra Chatterjee, Sarmila Tagore, Alok Chakravarty.  
 INDIA 1959      103 Minutes      35MM  
                          Bengali Dialogue with English Subtitles

**THE MUSIC ROOM CREDITS:** Directed by Satyajit Ray. With Chhabi Biswas, Padma Devi, Pinaki Sen Gupta.  
 INDIA 1959      95 Minutes      35MM