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Author(s)	Philip Chamberlin
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THE NEW YORK TIMES

**"A GREAT FILM. AN UNUSUALLY PERFECT
EXAMPLE OF SATYAJIT RAY'S GENIUS."**

—Winsten, N.Y. Post

**"AN EXCEEDINGLY MOVING FILM. There is no end
to its rich, heart-piercing scenes, no end of subtle
combinations of music and images."**

—Crowther, N.Y. Times

**"WONDERFUL . . . Satyajit Ray is
one of the great masters of the
movies."**

—Newsweek

**"I am eager to recommend it. Ray's
'The Music Room' is a masterly
performance."**

—Brendan Gill, The New Yorker

**"Director Ray is a Balzac. A work of
love . . . profoundly human . . .
Beautiful!"**

—Time Magazine

**"Abounds with the life, the music
and dances of India."**

—Arthur Knight, Sat. Review



Satyajit Ray's

**The
Music
Room
(Jalsaghar)**

Presented by Edward Harrison

ABOUT THE FILM

As an artist, Satyajit Ray works in the tradition of Chaplin, de Sica, Flaherty, and Ozu rather than that of Welles, Eisenstein, Cocteau, Bergman, and Kurosawa. By this, I mean to say that the artistry of his films is concealed rather than displayed. Ray does not wish to draw attention to what he is doing with the film medium. Instead, he subordinates technique to content so that it never gets in the way of what he is attempting to show. It is no less artistic on this account, as the richly symbolic *Jalsaghar* illustrates. The sounds and images of this austere, refined, and genuinely subtle work of art are carefully woven into a texture that is subdued. The effect of such a film is lasting and satisfying because one is carried deep into the subject without the use of shock tactics and cinematic fireworks. We come to understand the nobleman as a three-dimensional personality with both faults and virtues. We sympathize with his personal tragedy and admire his taste without approving of his inflexibility, pride, or compensatory retreat into an all-consuming passion for music and the dance.

Like all of Ray's films, *Jalsaghar* reflects a tension between the values of an ancient civilization and the omnipresent, modern industrial world. Only the Japanese director, Ozu, has so consistently (and so affectionately) concerned himself with this terribly important problem. Ray recognizes that the India of old must pass away, and he sees all too clearly, like the nobleman in *The Leopard*, that refusal to accommodate change is self-destructive. If something is to be salvaged from the past, blind adherence to traditional values is not the way.—Philip Chamberlin

One of the years ten best films---New sweek

One of the years best--N. Y. Times

One of the years best foreign films--New York Post

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