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Sucksdorff

THE FLUTE AND THE ARROW

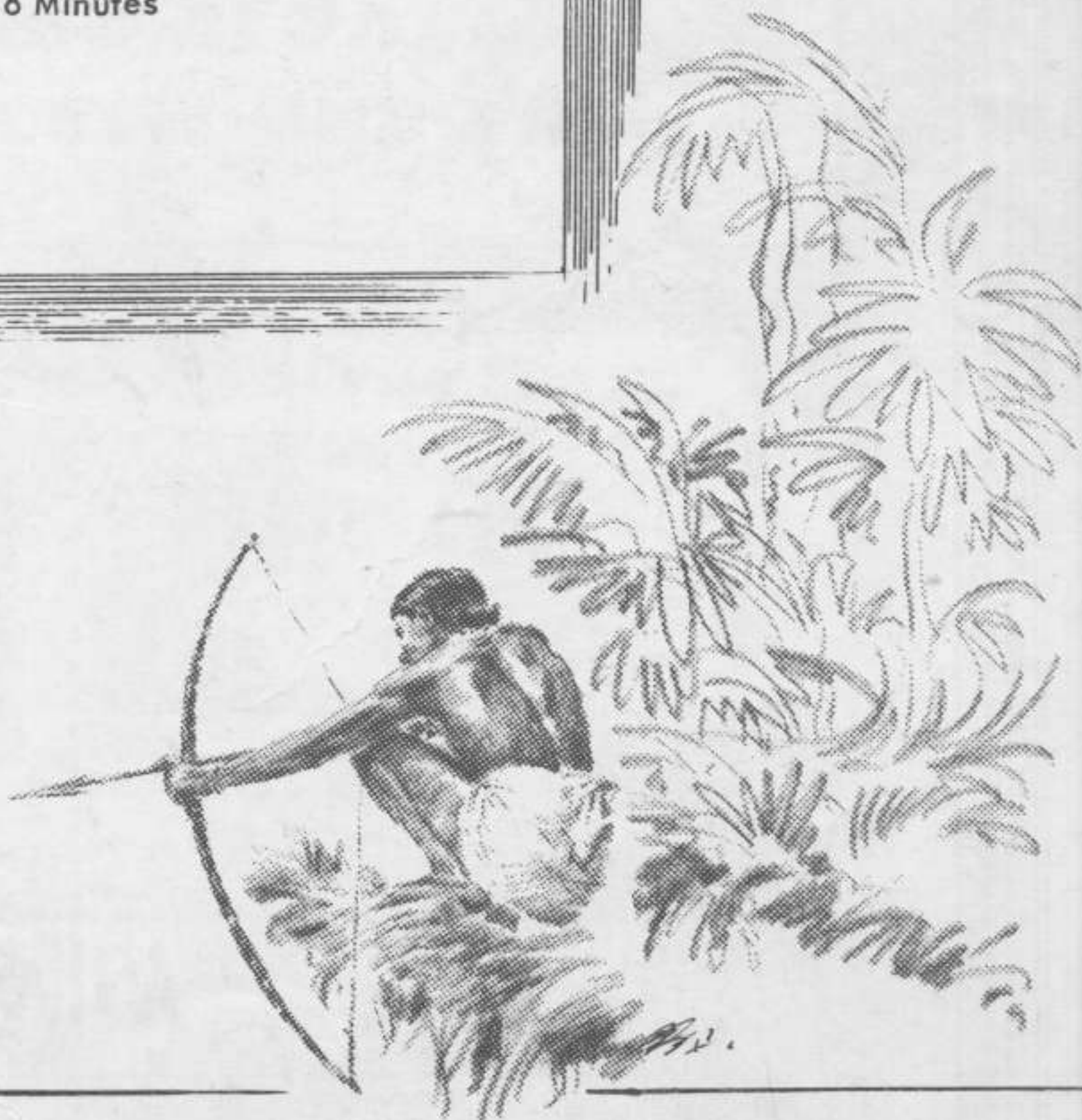


A new film by Arne Sucksdorff, who gave you "The Great Adventure"
Written and Directed by Arne Sucksdorff • Filmed in AgaScope and Eastman Color

THE CAST – PORTRAYED BY MEMBERS THE MURIA TRIBE

| | |
|-------------------|---|
| GINJU | A hunter of the Muria Tribe. |
| RIGA | A Hindu woman of the Weaver's Caste, who has taken up with Ginju, a hunter of the Muria Tribe. |
| RIGA | A Hindu woman of the Weaver's Caste, Ginju's woman, considered an outcast by members of the Murias. |
| CHENDRU | Ginju's young cousin. |
| TENGRU SHIKARI | Chendru's grandfather, a famous tiger hunter. |

Running Time 78 Minutes



A few words by Arne Sucksdorff about his film

THE FLUTE AND THE ARROW

The people who appear in this film represent an India that is little known, but they are the original inhabitants of India, the people who were there long before the Aryan, Mongolian, and Dravidian peoples swarmed down through the Himalayan mountain pass and over the Indian lowlands. The people in this film may have lived in India for as long as 15,000 years.

The Muria (pre-Dravidians) belong to this ancient race, but they have not expressed themselves in beautiful temples, wise writings, magnificent philosophy, or dynamic five-year plans. Self-assertion is for them an unknown train of thought. They have lived for a long time isolated in the Bastar jungle area — in the heart of India — and they appear to have concentrated on solving what is perhaps the most burning of human problems: how human beings can live together happily.

For the Murias their own community is the ideal community. But it is doomed to rapid changes in an India where "development" is making great strides. But need this unavoidable development necessarily lead to the demoralization and eventual disintegration of the Muria people? Is there no possibility of combining the best in the extremely humanistic Muria culture with the best that modern civilization has to offer?

No one can answer these questions, but they are tempting ones to put, because these people appear to stand but a step from something which could be called "civilization," yet something which is really alive and filled with happiness and human understanding. The Murias are primitive only if viewed superficially. In actual practice they appear to have a much greater understanding than many "advanced" cultures on how people can live peacefully side by side, not to mention their completely superior moral standards.

It is true that they live in a world of gods. But we need only exchange the word "god" for "symbol," and we will find that their world is not that much more superstitious than ours is, for as one becomes acquainted with their gods, one finds that they are usually symbols of good and evil, life and death, fertility and drought, and so on.

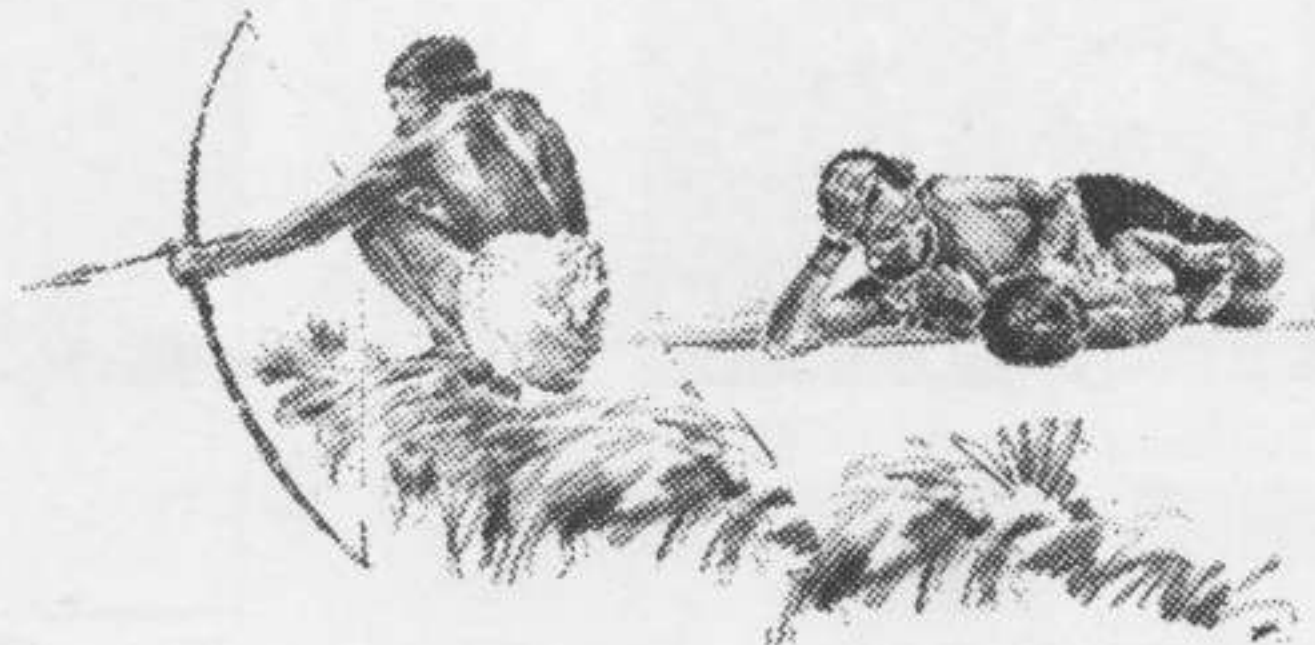
There is Mata — the earth goddess, to whom amongst other things the bamboo flute is dedicated. There is Dual — the tiger, who is the mighty jungle's companion and who carries out the jungle's vengeance. There is Nial — the leopard, who quite often is simply a symbol of ignoble wickedness, the tool of evil spirits. There are gods everywhere: in the winds, rivers, mountains and in the large trees. Life for the Murias, as for all other peoples, is divided into good and evil.

There are two things which follow a Muria man throughout his entire life: the bow and arrows, and the bamboo flute with ribbons of white cowrie-shells. They are two symbols of the fight for food: one represents the tiger and the leopard who kill people and domestic animals; the other represents tenderness, love, children's games, and the growing rice field. And this is what the film is about.

My great hope now is that when the film ends, these Murias will no longer seem exotic strangers to you, but your friends — fellow human beings.

Arne Sucksdorff

(Note: Mr. Sucksdorff's earlier film "The Great Adventure" received wide critical acclaim both here and abroad. He spent two years in India filming "The Flute and The Arrow").



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*A Flute Sings
Across A Jungle Night...
A Demon Tiger
Stops and Listens...
And An Arrow
Draws Tight
And Waits...*



THE FLUTE AND THE ARROW



A new film by Arne Sucksdorff, who gave you "The Great Adventure"

Written and Directed by Arne Sucksdorff • Filmed in AgaScope and Eastman Color • DISTRIBUTED BY JANUS FILMS

ACCESSORIES

COLOR
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ONE SHEET

PRESS BOOKS

AD & SCENE MATS

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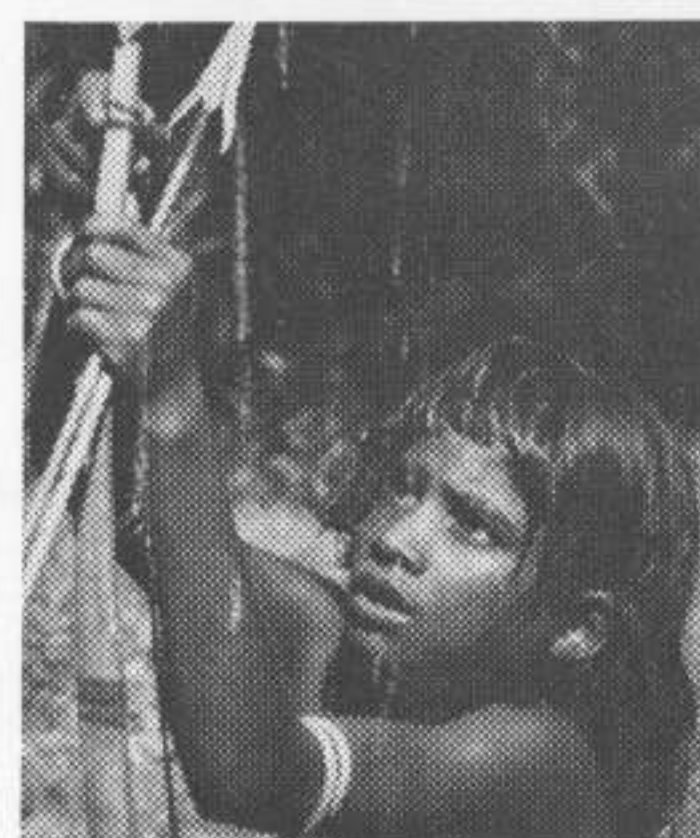


35 lines x 2 col.

AD 202

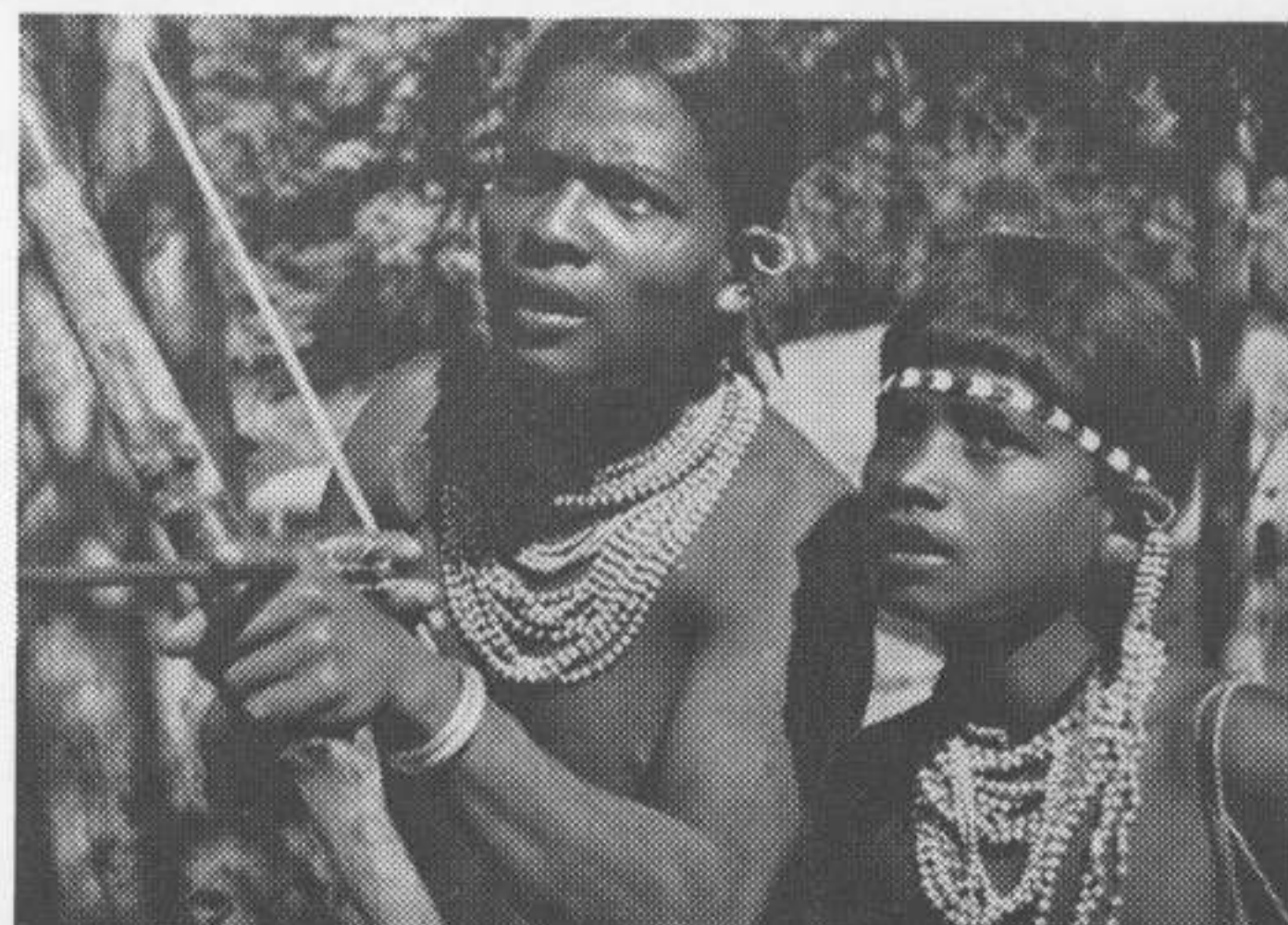


SCENE MATS



Chendru is the appealing young star of the dazzling new color film "The Flute and the Arrow."

Mat 1A



A tense moment from the new color film "The Flute and the Arrow" as the man-eating tiger approaches an Indian Village.

Mat 2A

A BREATH-TAKING ADVENTURE IN FAR-OFF INDIA...FOR THE WHOLE FAMILY TO ENJOY!



49 lines x 3 col.

AD 301



15 lines x 1 col.

AD 101



28 lines x 1 col.

AD 102

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• Distributed by JANUS FILMS

35 lines x 2 col.

AD 201

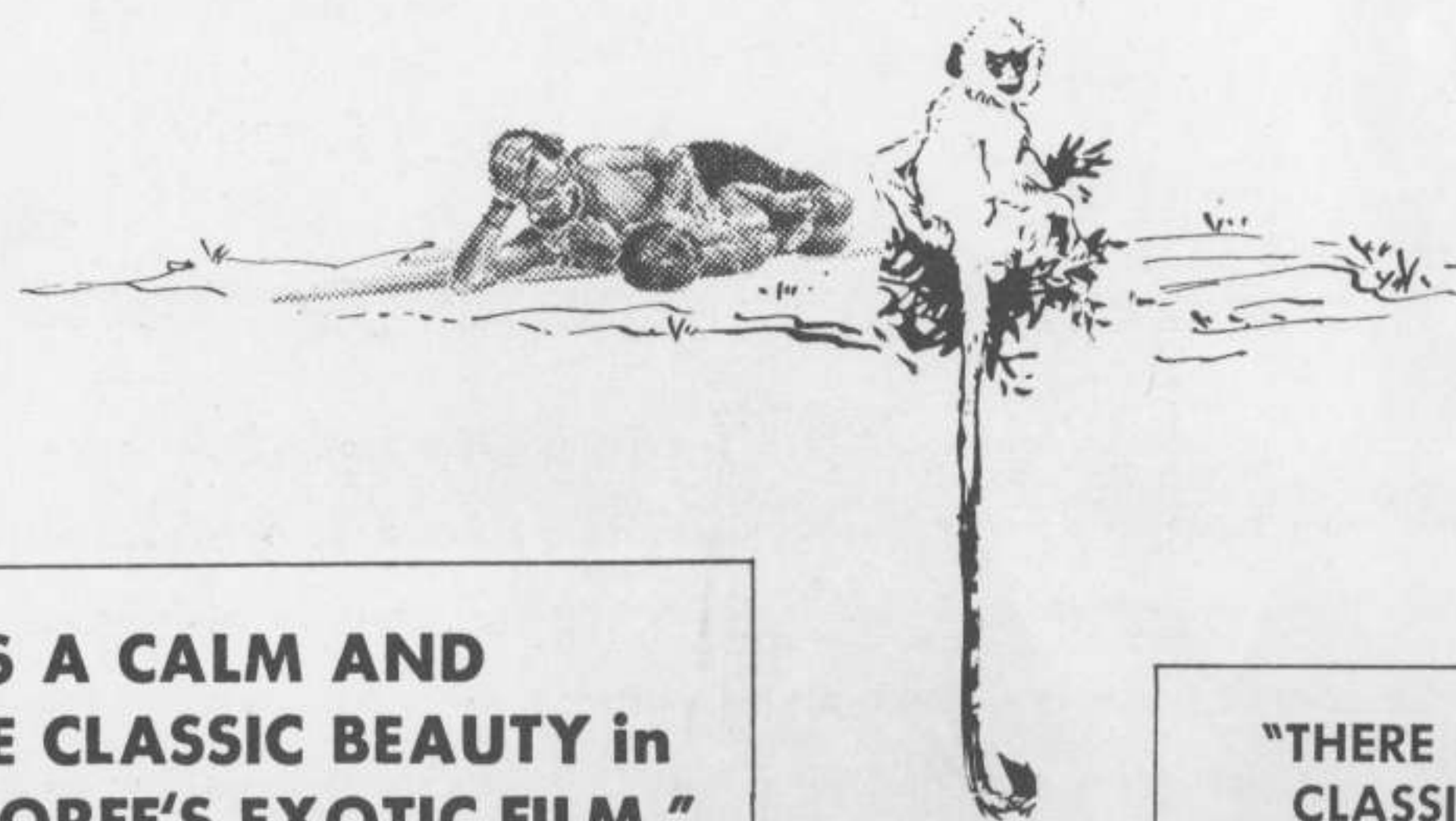


68 lines x 2 col.

AD 205



A BREATH-TAKING ADVENTURE IN FAR-OFF INDIA...FOR THE WHOLE FAMILY



"THERE IS A CALM and AUSTERE CLASSIC BEAUTY in SUCKSDORFF'S EXOTIC FILM" —N.Y. Times

"Put this one on your must list. It's a grand experience." —Daily News

THE FLUTE AND THE ARROW

A new film by Arne Sucksdorff, who gave you "The Great Adventure"
AgaScope and Eastman Color

31 lines x 1 col.

AD 103



"THERE IS A CALM AND AUSTERE CLASSIC BEAUTY in SUCKSDORFF'S EXOTIC FILM."

—Bosley Crowther, NY Times

"Highest recommendation. Thrilling, absorbing, dramatic story. Superb color photography."

—Jesse Zunser, Cue

"Put this one on your must list. It's a grand experience."

—Maxine Dowling, Daily News

"You would not make a mistake in seeing it . . . sheer magic."

—Archer Winsten, NY Post

THE FLUTE AND THE ARROW

A new film by Arne Sucksdorff, who gave you "The Great Adventure"
Filmed in AgaScope and Eastman Color • DISTRIBUTED BY JANUS FILMS

82 lines x 2 col.

AD 206

"THERE IS A CALM and AUSTERE CLASSIC BEAUTY in SUCKSDORFF'S EXOTIC FILM"

Crowther, N.Y. Times

"You would not make a mistake in seeing it . . . sheer magic"

—Winsten, N.Y. Post

"Highest recommendation . . . thrilling, absorbing dramatic story. Superb color photography"

—Jesse Zunser, Cue

THE FLUTE AND THE ARROW

A new film by Arne Sucksdorff, who gave you "The Great Adventure"

50 lines x 2 col.

AD 204

"HIGHEST RECOMMENDATION . . . thrilling absorbing dramatic story. Superb color photography."

—CUE

"PUT THIS ONE ON THE MUST LIST. It's a grand experience"

—Daily News

THE FLUTE AND THE ARROW

A new film by Arne Sucksdorff, who gave you "The Great Adventure"

39 lines x 2 col.

AD 203

"THERE IS A CALM AND AUSTERE CLASSIC BEAUTY IN SUCKSDORFF'S EXOTIC FILM."

—Crowther, N.Y. TIMES

"Highest recommendation. Thrilling, absorbing, dramatic story. Superb color photography."

—Zunser, CUE

"Put this one on your must list. It's a grand experience."

—Dowling, DAILY NEWS

"You would not make a mistake in seeing it . . . sheer magic."

—Winsten, N.Y. POST

"Well worth seeing."

—Pelswick, N.Y. JOURNAL AMERICAN

THE FLUTE AND THE ARROW

A new film by Arne Sucksdorff, who gave you "The Great Adventure"

Written and Directed by Arne Sucksdorff • Filmed in AgaScope and Eastman Color • DISTRIBUTED BY JANUS FILMS

90 lines x 3 col.

AD 302

seventeen

the Flute and the ARROW

From
Arne Sucksdorff,
creator of
"The Great
Adventure"

AMERICAN
PREMIERE
BEEKMAN
THEATRE
NEW YORK



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The Flute and the Arrow

Written, directed and photographed by Arne Sucksdorff
English narration by William Sansom
Music by Ravi Shankar
A Sandrews Film Studio production in Agascope, Eastmancolor
Released by Janus Films



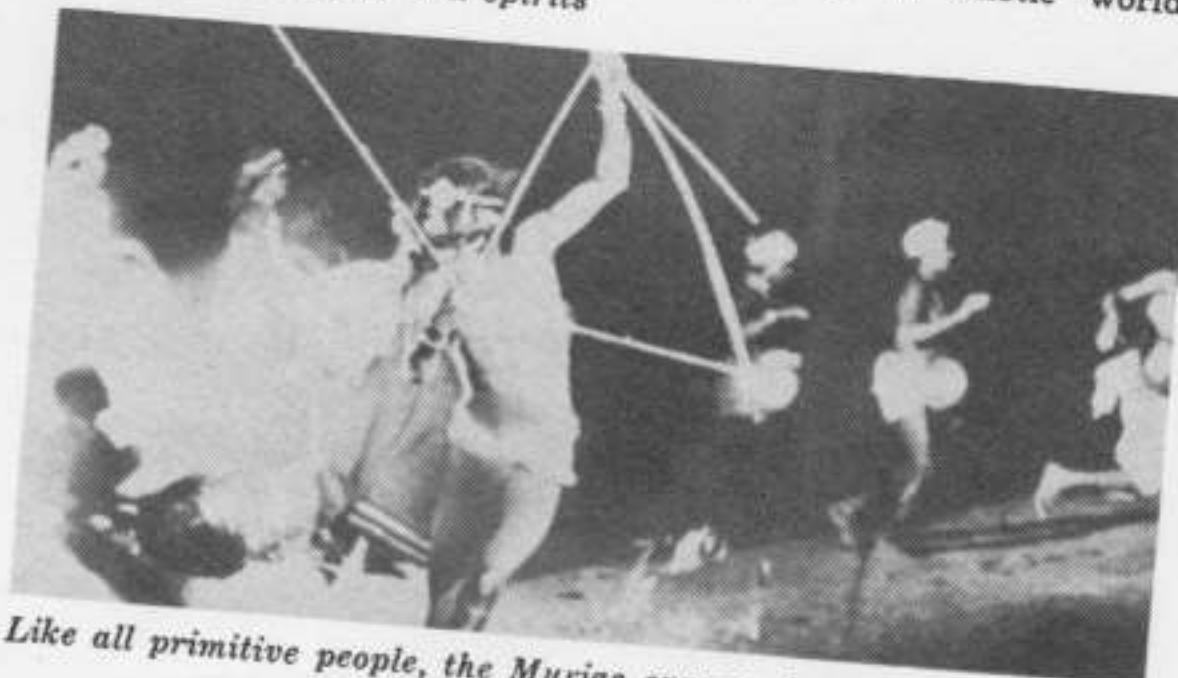
Two loves of a Muria (India) tribesman: a bamboo flute, a wooden bow



A sharp arrow: more than a toy



The leopard: tool of evil spirits



Like all primitive people, the Murias express fears, hopes in dance

REVIEWED BY EDWIN MILLER

Swedish movie-maker Arne Sucksdorff has a consuming love for the forms of nature, creates thrilling visual poetry with his camera as he watches the way animals and men share life in primitive surroundings, evoking both the joys of peace and the trembling of mortal fear. Since 1955, when *The Great Adventure*, his lyric film about rural Sweden, was seen here, he has traveled far afield to the sun-drenched depths of the Indian jungle where he spent two years in the Bastar region making a picture about the little-known, isolated men of the Muria tribe. Weaving their customs and rituals into a dramatic story, Sucksdorff gives a fascinating glimpse of an exotic world.

THIS IS WHAT AN OFFICIAL OF THE PARAMOUNT CIRCUIT IN NEW ENGLAND HAS TO SAY ABOUT

THE FLUTE AND THE ARROW



New England Theatres, Inc.

260 TREMONT STREET



BOSTON 16, MASSACHUSETTS

HUBBARD 2-6300

February 28, 1961

Mr. Cyrus Harvey
Janus Films
40 Brattle St.
Cambridge, Mass.

Dear Cy:

I know that you will be glad to hear of the fine reaction which your feature, *Flute And The Arrow*, received in our theatres.

We have played it in all of our "A" theatres and have received excellent reports from our managers regarding the audience reaction. As a matter of fact, in a few instances, the newspaper reviews went beyond reviewing the first feature and devoted considerable space in praise of your picture, although it was a co-feature.

Sincerely,

G. W. Govan
G. W. GOVAN

HARRISON'S REPORTS

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING
Vol. XLII SATURDAY, NOVEMBER 19, 1960 No. 47

**"The Flute and the Arrow" with natives of the
Muria tribe of India**
(Janus, current; time, 78 min.)

Very good. Arne Sucksdorff, noted Swedish documentary filmmaker, spent two years writing, directing and lensing — in AgaScope and Eastman Color — this documentary-drama revolving about the Murias, a brown-skinned isolated tribe of the jungles of Central India. One of its young men, who marries an outsider, is the main character of the film, which is adaptable as a second feature in standard situations, or as the

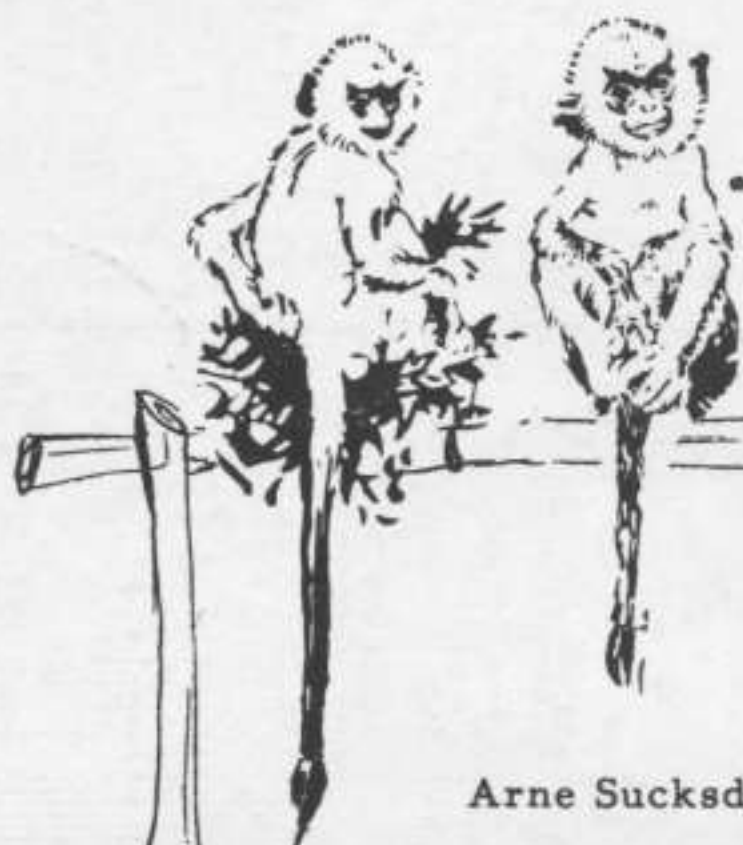
main attraction in art outlets. It is ably narrated in English by Arthur Howard from a script by William Sansom. Sucksdorff's shots of rice paddies, the jungle at night, dances, people and animals, are prizeworthy, and the story involving the hunting down of a killer leopard is not without suspense. Ravi Shankar's superb music is another major factor in bringing this unknown part of India to life:—
In India today, there lives a little-known tribe, the Murias, who are isolated in the Bastar jungle area and visit a town only to hunt for food and medicine.

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ARNE SUCKSDORFF

Arne Sucksdorff is one of the two outstanding modern representatives of the great Swedish cinema tradition (the other is, of course, Ingmar Bergman) which goes back to the era of Sjöström, Stiller, and Greta Garbo.

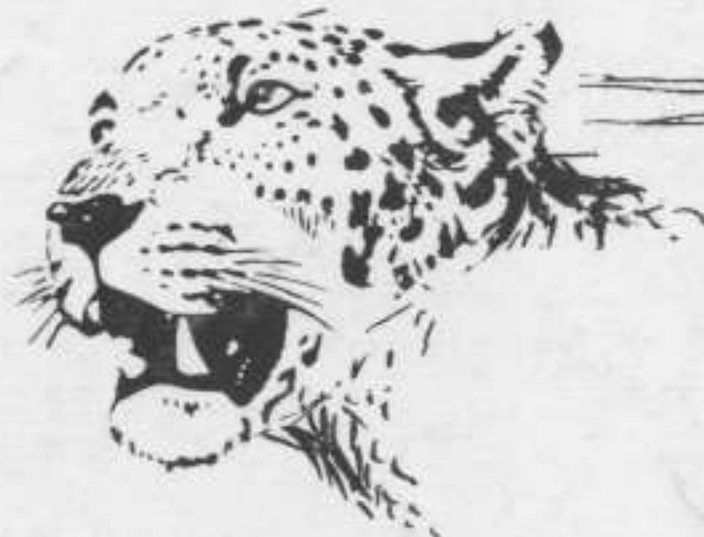
After leaving school, Sucksdorff became a painter, but he soon went off to Berlin to learn more about the art of the motion picture. He first attracted attention in his native Sweden with exhibitions of still photographs taken in Sicily.

His first short film made for Svensk Filmindustri (Ingmar Bergman's discoverer), called "A Summer Tale," created a sensation, and Sucksdorff's succeeding short films brought him fame throughout the world, finally winning him an Academy Award for his extraordinary "Symphony of a City."

After two and a half years of effort, "The Great Adventure" was released, and this first feature-length film of Sucksdorff was awarded a prize at the Cannes Film Festival. Bosley Crowther of the New York Times called it "a masterpiece that we can cherish for years and years."

"The Flute and the Arrow" is the result of three years' work, the costliest production in Swedish cinema history. Adding to the difficulties was the lack of processing facilities in India, which required all the rushes to be sent to London.

The reception accorded "The Flute and the Arrow" was even warmer than that given "The Great Adventure," and it has established a record as the highest-grossing film in the history of Scandinavia.



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