

Document Citation

Title	Aparajito
Author(s)	
Source	<i>Donald L. Velde Enterprises</i>
Date	
Type	exhibitor manual
Language	English
Pagination	
No. of Pages	3
Subjects	
Film Subjects	Aparajito (The unvanquished), Ray, Satyajit, 1956

"A FILM OF RARE DISTINCTION

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—Bosley Crowther, N.Y. Times

"A GREAT WORK of ART! ... This is a picture of such solid worth both for its continuing portrait of India and Indian people and for its sympathy for the general human condition that it is unthinkable that anyone taking the movies seriously as an art would want to miss it."

—Archer Winsten, N.Y. Post

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"A memorable movie ... Ray is a master ... Any single view is a representation of drama everywhere."

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★★★★½ "Decorated with Venice Grand Prize, India's best of the year, best direction from the San Francisco film festival."

—Wanda Hale, N.Y. Daily News

"Stronger than 'PATHER PANCHALI'"

—Knight, Saturday Review

Brilliant...one of the cinema's outstanding masterpieces."

—Time



GRAND PRIZE WINNER
Venice Film Festival

Aparajito

(THE
UNVANQUISHED)



Presented by
EDWARD HARRISON

Produced and Directed by
SATYAJIT RAY

This
is your
ONE-SHEET

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EDWARD HARRISON

presents

Aparajito

(THE UNVANQUISHED)

Saturday Review

SR GOES TO THE MOVIES



"Aparajito" (Harrison), directed by Satyajit Ray, continues the saga of young Apu begun in "Pather Panchali." Although sequels are almost axiomatic inferior to the original, this one is, if anything, stronger than its predecessor. Where the first film drew in no less than five major characters, "Aparajito" centers wholly on Apu and his relation to his mother during his adolescent years. (The gentle, improvident father dies early in the picture, remaining just long enough to re-establish the mother's character—loving, protective, bound to the rituals of her religion and the past.) Where the first film presented the little family living in virtual isolation in a remote village, here Apu is set down in teeming Benares and in Calcutta. As a result, there is not only a firmer structural unity to "Aparajito," but a clearer line of development, a wider canvas.

What remains from the earlier film is Ray's deep feeling for his characters, his ability to transform a commonplace incident into a moment of revelation, and a gift for imagery that often soars into poetry without disrupting the realistic tenor of his approach. The father's sudden death is epitomized in a swoop of birds wheeling out across the Ganges; the ailing mother's longing for her boy in far-off Calcutta is conveyed in a cut-away to a tiny train chugging along the horizon. There is no orderly storyline to "Aparajito," no neat climaxes. Indeed, it is often as disorderly and untidy as life itself—which is probably one more reason why Apu and his mother emerge as such extraordinarily human, believable, lifelike people. It is hard to conceive that with one more film, which Mr. Ray has just completed in India, they will cease to exist.

—ARTHUR KNIGHT.

MAILING LIST



Using Mat #205, send out these "quote cards," perhaps adding a couple of local critical comments, theatre name, playdates, phone and starting times.

EXTRACTS FROM A BENARES DIARY

By Satyajit Ray

(The following notes made by Mr. Ray, the producer-director of "Aparajito" during the filming of the picture will provide editors with additional background color for features. You can pick up some of the entries as program notes.)

March 1, 1957—Set out at 5 A.M. to explore the ghats. Half an hour to sunrise, yet more light than one would have thought, and more activity. The earliest bathers come about 4 A.M., I gather. The pigeons not active yet, but the wrestlers are. Incomparable 'atmosphere.' One just wants to go on absorbing it, being chastened and invigorated by it. The thought of having to work—planning, scripting, picking sites and extras, setting up camera and microphone, staging action—is worrying. But here, if anywhere, is a truly inspiring setting. It is not enough to say that the ghats are wonderful or exciting or unique. You must get down to analysing the reasons for their uniqueness, their impact.

In the afternoon the same ghats present an utterly different aspect. Clusters of immobile widows make white patches on the greyish ochre of the broad steps. The bustle of ablution is absent. And the light is different, importantly so. The ghats face the east. In the morning they get the full light of the sun, and the feeling of movements is heightened by the play of cast shadows. By 4 P.M. the sun is behind the tall buildings whose shadow now reaches the opposite bank. Result: a diffused light until sunset perfectly in tune with the subdued nature of the activity.

March 3—Called on the Mohant Laxminarayana of the Viswanath Temple. The purpose was to persuade him to give us facilities for shooting inside the temple (something which had never been done before). Panday, our intermediary, had insisted that I shouldn't be reticent but should 'project my personality' which he was sure would clinch the deal. Two things stood in my way: (a) My lack of chaste Hindi and the Mohant's lack of any other language, and (b) The chairs we were given to sit upon had been designed for the maximum comfort of bugs.

March 4—Visited the Durga Temple. People who come here with the intent of offering a prayer to the deity usually do so with half a mind, the other half being on the monkeys. These animals go about the place as if they owned it. Irrisistibly funny, they sometimes go for your bag of peanuts with alarming viciousness. But when they swing from the bell-ropes and perform an impromptu carillon, the sight and sound are no longer merely comic.

March 15—At the ghats at 5 A.M. to shoot the pigeons. Memorable fiasco. The shot was to be of the pigeons taking flight in a body from their perch on the cornices and mak-

ing enormous circular sweeps in the sky, as is the way with them. We had a fairly potent looking bomb which was meant to explode to set the pigeons flying. The camera was set up and Subir had set the match to the fuse when, with barely half a minute to go, Nimai started making frantic but indefinable gestures. We could sense something was wrong, and Subir made an eloquently mimed appeal to the bomb to refrain from exploding. The bomb went off, the pigeons performed nobly, but the camera didn't turn. And then we discovered that the motor hadn't been connected with the battery.

March 20—Shot scene of Harihar's collapse on the steps of Chowshati Ghat. Very satisfactory work. A strong wind ruffled the surface of the river and lent movement to the shots. Kanu Babu fell most realistically, got a nasty cut in the knee.

Bloated dead body in the river close to bank and camera. Bathers unperturbed. Probably a common sight.

March 22—5:30 A.M. Started with shot of Apu fetching water from the river. The idea was to have a long shot with Apu in the foreground and a solitary wrestler in the far background, and no other figures. But bathers had already arrived and we had a tough time persuading them to stay out of water, and out of camera-field, until end of shot.

From the ghats to the lanes. Concluding shots of scene of Apu playing hide-and-seek with friends. Clearing the lanes of unwanted elements (animate and inanimate) for long shots a Herculean task. Pack up at 4 P.M. and proceed directly to the Vishwanath Temple for shots and recording of Arati (evening prayers).

The time arrives. We hold our breath. The great chant begins. In the deafening crescendo I can just hear myself shouting 'start' and 'cut'.

The Arati goes on for an hour. The end finds us—and our raw stock—exhausted. As we are about to pack up, word arrives from the Mohant that he would like to hear the sound we have recorded. Would we be good enough to have our equipment conveyed to his apartment and the sound played back to him?

It takes half an hour to reach the Mohant's place with the equipment, another half to install it, and a full hour to play back and pack up. When we finally take leave of the great man it is a quarter to eleven. He smiles his approval. I almost expect him to tip us.

THE STORY

(Not for publication)

THE film opens in the year 1920, in the holy city of Benares on the river Ganges, where Harihar, a lay priest, his wife, Sarbojaya, and their small son, Apu, live.

Benares, with its countless temples and ghats, its river life, its teeming population, is all new and exotic to Harihar and his family. They have moved there only recently from a tiny, remote village, Apu, especially, finds Benares an exciting place to live. Curious and eager, he roams the city and the waterfront, marvelling at all he sees.

Harihar makes a living reading the Hindu scriptures to those needing spiritual solace. He is also a healer of the sick, dispensing herbal medicines.

During the gay Festival of Light, celebrated with fireworks, Harihar takes sick. In spite of his condition, he insists on going to pray at a Ganges temple. Climbing the steep river steps proves too great a strain for him. He dies after a brief illness.

The widowed Sarbojaya takes a job as a cook for the family of a rich landlord. After a time, the landlord and his family move to the country, and Sarbojaya and Apu move with them.

Starts Traditional Training for Priesthood

Apu begins to train for the traditional family calling of the priesthood. But his growing, eager mind is rapidly developing and he does not want to be a priest. He wants to go to school instead. He has his way.

In school, Apu is a brilliant student with an insatiable appetite for knowledge. The head master recognizes his promise and gives him books to read on travel, geography, biography, science. These books open Apu's mind to the world outside his village and outside India itself.

Apu wins a scholarship to the university in Calcutta. Excited and proud, he overcomes his mother's opposition to his leaving her and going alone to the great city. She even gives him some of her savings. He leaves for Calcutta carrying his few belongings and a globe of the world given him by the head master.

Interests Grow Beyond Family and Village

In Calcutta, he takes a job with a printer to support himself as he pursues his studies. He visits his mother during his vacation, and although he still loves her, he finds that they now live in different worlds. She cannot share his new interests and ambitions that go beyond his family and village. While she tries to prolong his stay with her, he is impatient to return to Calcutta and his studies. As Apu increasingly asserts his independence of his mother, she comes to accept that he must follow his own heart.

Back at the university, he finds it harder and harder to write often or to get away to visit his mother, who is no longer well. One day, while preparing for his exams, Apu receives an urgent letter that his mother is sick. When he arrives at the village, she is already dead.

His uncle asks him to stay on in the village as the priest, but Apu is deaf to any such suggestion. His studies await him. He will not stay even for his mother's funeral rites, which he will perform in Calcutta.

Turning his back on the scenes of his boyhood, Apu leaves for the great city of Calcutta and the greater world that lies beyond it.



APU OF "APARAJITO"
The family tree was felled.

a measure of the fess he feels that he may fail to become a man. At every point the relationship between mother and growing boy is exactly understood and poignantly expressed. Because of her great love and understanding, she does not tell her son that she is ill and that if she gives him money to go to college, she cannot afford to cure herself. She is strong enough to let him go; he is strong enough to leave. Death cuts the cord.

Aparajito will probably be weighed in the balance with *Pather Panchali* and found slightly wanting. But such a comparison misses the point: as the second movement in a composition, *Aparajito* is meant to express the consequences of the first movement, *Pather Panchali*, and to prepare the mood of the third movement, *Apu Jagat* ("The World of Apu"), which will probably be released in the U.S. in late 1959. In a pictorial sense the film lacks something of the noble simplicity of *Pather Panchali*, but if its images are more sophisticated, they are no less brilliant and effective. What is perhaps most striking to the Western observer is the profoundly Asiatic quality of the movie-maker's genius. He suffers passionately with his characters, and yet all the while remains curiously calm and almost indifferent, as though he understood that life must ultimately find its meaning and its peace in something larger than life.

PUBLICITY & PROMOTION

"Aparajito," New Film By Satyajit Ray, Creator of "Pather Panchali," To Open

Critics Hail "Aparajito"

Grand Prize Winner—
Venice Film Festival
Prize for Best Direction—
San Francisco Film Festival
President of India's Gold Medal—

Best Film of the Year

"Remarkable! The film medium brought to its finest pitch of expression . . . Satyajit Ray has again placed himself in the front ranks of the world's finest artists." —Archer Winsten, New York Post

"The brilliant second part of a trilogy that promises to be one of the greatest movies ever made." —Time Magazine

"Although sequels are almost always axiomatic inferior to the original, this one is, if anything, stronger than its predecessor." —Arthur Knight, Saturday Review

"Satyajit Ray is in process of creating a national film epic unlike anything—in size and soul—since the Soviet Maxim trilogy of 1938-40."

—Stanley Kauffman, The New Republic

"Told stunningly well, with such deep feeling and genuine love, that it completely fascinates the audience."

—Variety

"An exceptional film — Vivid in its portrayals, absorbing in its humanity." —Christian Science Monitor

"Extraordinary. Wonderful acting." —New Yorker

"Excellent . . . exquisitely perceptive direction . . . moving and dramatically important." —Robert Hatch, The Nation

"Aparajito is that very rare thing, a sequel that has mellowed its characters without changing their nature: a story that has grown out of another story, but has in itself the stamina to survive."

—C. A. Lejeune, London Observer

"I can recall no more exquisite account of the relationships between a mother and a son defending with the callowness of youth his right to be a man."

—Dilys Ponell, London Sunday Times

"Karuna Banerji's performance is one of the great things of film acting of the last decade or so."

—Manchester Guardian

"Aparajito" (The Unvanquished) produced and directed by Satyajit Ray, internationally famed creator of "Pather Panchali," will have its local premiere on . . . at the . . . Theatre.

Like "Pather Panchali," "Aparajito" has won international acclaim. It was awarded the Grand Prize (Golden Lion of St. Mark) at the

Venice Film Festival. It won the prize for the best direction at the San Francisco Film Festival. It received the President of India's Gold Medal for the best film of the year.

"Aparajito" is set against the colorful, exotic background of the great Indian cities of Benares and Calcutta. Karuna and Kanu Banerji, who had the roles of the mother and father in "Pather Panchali," head a distinguished cast.

Ravi Shankar, India's most distinguished musician, composed and plays the score for "Aparajito," as he did for "Pather Panchali."

"Aparajito" is the second film of the trilogy based on the novel "Pather Panchali" being made by Ray.

Edward Harrison is releasing "Aparajito" in the United States.

"Aparajito" Has Original Score by Ravi Shankar

Ravi Shankar, India's leading musician, whose score for "Pather Panchali" was highly acclaimed, composed the music for "Aparajito," which opens . . . at the . . . Theatre.

Shankar also plays the score of the film. A long-playing record that will include the Shankar music for both films will soon be issued.



KARUNA BANERJI'S portrayal of the mother in "Aparajito" has been hailed as "one of the great things of film acting of the last decade or so." Edward Harrison is distributing the Indian film in this country.

MAT 1A

SMARAN GHOSAL (Apu), a university student on vacation, finds life at home dull in the Indian film, "Aparajito," presented by Edward Harrison.

MAT 2A



"Aparajito," 2nd Film Of Complete Trilogy

"Aparajito," Venice Grand Prize winner, which opens at the . . . Theatre, is the second part of a completed trilogy on Indian life produced and directed by Satyajit Ray.

"Pather Panchali" which won five grand prizes at world film festivals and great acclaim here, was the first part of the trilogy. The sequel with Apu, the third of the trilogy, will be shown here in the near future. All three films are based on the famous Indian novel "Pather Panchali" by Bibhuti Banerji. The three films tell the story of one family concentrating on the growth and development of a boy from childhood to manhood.

There is only one other instance in movie history where a trilogy has been made telling the story of a family tracing the life of one man. This is the Maxim Gorki trilogy, which the Soviets made in 1938-40, based on Gorki's autobiographical novels. The Gorki trilogy never achieved the prominence and international acclaim of Ray's work.

Many critics have hailed Ray's trilogy as among the greatest movies ever made.

GRAND PRIZE WINNER
VENICE FILM FESTIVAL

"Brilliant . . . one of the cinema's outstanding masterpieces!" —TIME

PRODUCED AND DIRECTED BY
SATYAJIT RAY

PRESENTED BY EDWARD HARRISON

Aparajito
(THE UNVANQUISHED)

T H E A T R E

Also 2-col. MAT 206

MAT 303

Running time: 1 hour 46 minutes

"A FILM OF RARE DISTINCTION . . .
pictorially lovely in every way . . . done with such rare feeling and with such sympathetic understanding of Indian character that it develops a sort of hypnotism . . . **STUNNING.**" —Crowther, N.Y. Times

"REMARKABLE PENETRATION AND SENSITIVITY. The film medium brought to the finest pitch of expression. Again Satyajit Ray has placed himself in the front rank of the world's cinema artists."
—Winsten, N.Y. Post

"Stronger than 'PATHER PANCHALI'"
—Knight, Saturday Review

"EXTRAORDINARY! A picture no serious movie-goer will want to miss. Again one is struck by the remarkable universality of Mr. Ray's work . . . Ravi Shankar's score is wonderfully apt." —Beckley, N.Y. Herald Trib.

"Part Two of a Trilogy that promises to be one of the cinema's outstanding masterpieces."
—Time

GRAND PRIZE Venice Film Festival

Presented by Edward Harrison

Produced and Directed by SATYAJIT RAY

Aparajito (THE UNVANQUISHED)

THEATRE

MAT 301

"A GREAT WORK of ART!"
... This is a picture of such solid worth both for its continuing portrait of India and Indian people and for its sympathy for the general human condition that it is unthinkable that anyone taking the movies seriously as an art would want to miss it."
—Archer Winsten, N.Y. Post

"A FILM OF RARE DISTINCTION . . . pictorially lovely in every way . . . done with such rare feeling and with such sympathetic understanding of Indian character that it develops a sort of hypnotism . . . **STUNNING.**" —Bosley Crowther, N.Y. Times

"The brilliant second part of a trilogy that promises to be one of the cinema's outstanding masterpieces."
—Time

GRAND PRIZE Venice Film Festival

Presented by Edward Harrison

Directed by SATYAJIT RAY

Aparajito (THE UNVANQUISHED)

THEATRE

Also 3-col. MAT 302

MAT 201

"A FILM OF RARE DISTINCTION
... pictorially lovely in every way . . . done with such rare feeling and with such sympathetic understanding of Indian character that it develops a sort of hypnotism . . . **STUNNING.**" —Bosley Crowther, N.Y. Times

"A GREAT WORK of ART! . . . This is a picture of such solid worth both for its continuing portrait of India and Indian people and for its sympathy for the general human condition that it is unthinkable that anyone taking the movies seriously as an art would want to miss it."
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—Time

GRAND PRIZE Venice Film Festival

Presented by Edward Harrison

Directed by SATYAJIT RAY

Aparajito (THE UNVANQUISHED)

THEATRE

MAT 202

"A FILM OF RARE DISTINCTION . . . Pictorially lovely in every way . . . Subtle and revealing observation . . . Like the memorable films of Robert Flaherty."
—Bosley Crowther, N.Y. Times

"REMARKABLE perception, penetration, sensitivity and understanding. The film medium brought to its finest pitch of expression."
—Winsten, N.Y. Post

"Extraordinary! A picture no serious movie-goer will want to miss."
—Beckley, Her.-Trib.

Aparajito (THE UNVANQUISHED)

THEATRE

MAT 203

"A FILM OF RARE DISTINCTION
... Pictorially lovely in every way."
—Bosley Crowther, N.Y. Times

GRAND PRIZE WINNER Venice Film Festival

Produced and Directed by SATYAJIT RAY

Presented by Edw. Harrison

Aparajito (THE UNVANQUISHED)

THEATRE

MAT 204

"BRILLIANT! . . . One of the cinema's outstanding masterpieces!"
—TIME

GRAND PRIZE WINNER Venice Film Festival

Aparajito (THE UNVANQUISHED)

MAT 205

"ENGROSSING" —Cue

GRAND PRIZE WINNER Venice Film Festival

Aparajito (THE UNVANQUISHED)

MAT 101

"A FILM OF RARE DISTINCTION"
—N.Y. Times

Aparajito (THE UNVANQUISHED)

THEATRE

MAT 102

"REMARKABLE!"
The film medium brought to its finest pitch of expression . . . must be experienced . . . cannot be adequately praised. Again Satyajit Ray has placed himself in the front rank of the world's cinema artists."
—Archer Winsten, N.Y. Post

"STUNNING . . . done with such rare feeling and skill at pictorial imagery, and with such sympathetic understanding of Indian character that it develops a sort of hypnotism . . . Mr. Ray's remarkable camera catches beauty in so many things. Hindu music and expressive natural sounds complete the stimulation of the senses."
—Bosley Crowther, N.Y. Times

"A memorable movie . . . Ray is a master . . . Any single view is a representation of drama everywhere."
—Justin Gilbert, N.Y. Mirror

"Emotionally and cinematically, it is stronger than 'Pathar Panchali'."
—Rose Peliswick, N.Y. Journal American

"EXTRAORDINARY! A picture no serious movie-goer will want to miss. Again one is struck by the remarkable universality of Mr. Ray's work . . . Ravi Shankar's score is wonderfully apt."
—Paul V. Beckley, N.Y. Herald Tribune

"Should enjoy a long run."
—Alton Cook, N.Y. World Telegram

★★★★★ "Decorated with Venice Grand Prize, India's best of the year, best direction from the San Francisco film festival."
—Wanda Hale, N.Y. Daily News

"Part Two of a Trilogy that promises to be one of the cinema's outstanding masterpieces."
—Time

GRAND PRIZE WINNER Venice Film Festival

Presented by EDWARD HARRISON

Produced and Directed by SATYAJIT RAY

Aparajito (THE UNVANQUISHED)

THEATRE

MAT 302

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