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"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."

-Archer Winsten, N.Y. Post

"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

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

* * 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



This is your

Saturday Review



development, a wider canvas.

THE NEW YORK TIMES

Another local theatre that

appears to be in a groove, only

a very congenial one this time,

is the Fifth Avenue Cinema,

which replaced the Indian film,

"Pather Panchali," with its

sequel, "Aparajito," last week.

And this latter turns out to be

as delicate and pictorially lovely

in every way as was its pred-

Likewise produced and direc-

ted by the remarkable young

Indian, Satyajit Ray, who

started his career as a film-

maker with "Pather Panchali"

after working as a commercial

artist for several years, "Apara-

jito" continues the chronicle of

the poor Hindu family that

appeared in the previous film,

and again it has Karuna and

Karu Banerji playing the

The obvious and rare distinc-

tion of these films of Mr. Ray is

their subtle and revealing ob-

servation into the lives of sim-

ple, humble human beings. Like

the memorable films of Robert

Flaherty and other directors of

his school, they show us exotic

persons within their own geo-

graphical and cultural frame

and make them as clear and

understandable as one might

In this film, the contempla-

tion is of the mother and her

growing son, especially after

the death of the father, which

occurs about midway in the

film. And the whole pattern of

their relation is shaped by the

mother's attitude of tenderness

and sadness as she feels the boy

growing away from her.

make the people next door.

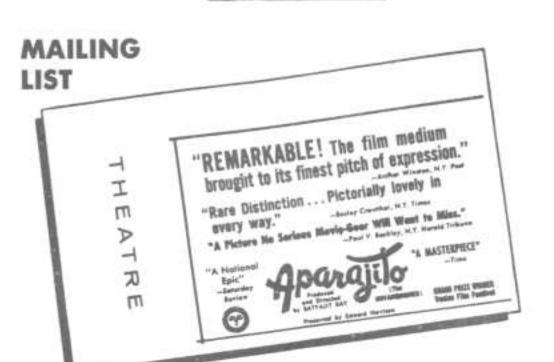
mother and father roles.

SR GOES TO THE MOVIES

"Aparajito" (Harrison), directed by What remains from the earlier film Satyajit Ray, continues the saga of is Ray's deep feeling for his characyoung Apu begun in "Pather Pan- ters, his ability to transform a comchali." Although sequels are almost monplace incident into a moment of axiomatically inferior to the original, revelation, and a gift for imagery that this one is, if anything, stronger than often soars into poetry without disits predecessor. Where the first film rupting the realistic tenor of his apdrew in no less than five major char- proach. The father's sudden death is acters, "Aparajito" centers wholly on epitomized in a swoop of birds wheel-Apu and his relation to his mother ing out across the Ganges; the ailing during his adolescent years. (The mother's longing for her boy in fargentle, improvident father dies early off Calcutta is conveyed in a cutin the picture, remaining just long away to a tiny train chugging along enough to re-establish the mother's the horizon. There is no orderly storycharacter-loving, protective, bound line to "Aparajito," no neat climaxes. to the rituals of her religion and the Indeed, it is often as disorderly and past.) Where the first film presented untidy as life itself—which is probthe little family living in virtual isoably one more reason why Apu and lation in a remote village, here Apu his mother emerge as such extraoris set down in teeming Benares and dinarily human, believable, lifelike in Calcutta. As a result, there is not people. It is hard to conceive that with

only a firmer structural unity to one more film, which Mr. Ray has "Aparajito," but a clearer line of just completed in India, they will cease to exist.

-ARTHUR KNIGHT.



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

CINEMA

Aparajito (Edward Harrison) is Part Two of a trilogy, made in India by an amateur moviemaker (now turned pro-fessional) named Satyajit Ray, that promises to be one of the cinema's outstanding masterpieces. The trilogy is based on one of modern India's most popular novels, Pather Panchali, by Bibhuti Bannerji. Part One, Pather Panchali (TIME, Oct. 20), told a story of village life in northern India; of how a family tree was felled by the wind of the world; and of how the survivors, in anguish and confusion, broke with the medieval past and set out upon the weary and sorrowful journey to modern times, Aparajita ("The Story of Apu") describes their dreadful, beautiful encounter with the future.

The story begins in Benares, where the family has taken quarters in a poor but respectable part of the city. The father, a priest and a scholar, puts in a long day as a religious teacher on the banks of the holy Ganges. The mother struggles to make a home in a strange new world, to in the swarming streets?

a bad life for her, but what about the her son that she is ill and that if she mother and son to his country estate, and to leave. Death cuts the cord. for a while they are both very happy. Aparajito will probably be weighed in Apu plays in the fields and studies to be the balance with Pather Panchali and a priest like his father-a matter that found slightly wanting. But such a cominvolves more folklore than book learn- parison misses the point; as the second ing. Yet one day Apu comes home with movement in a composition, Aparajito is a faraway look in his eyes. "Mother," meant to express the consequences of the he announces, "I want to go to school." first movement, Pather Panchali, and to

and he proves a spectacular student. Sev- Apu Jagat ("The World of Apu"), which eral years later he wins a scholarship to will probably be released in the U.S. in the university in Calcutta. He rushes late 1959. In a pictorial sense the film home in tremendous excitement. "Mother, lacks something of the noble simplicity can I go?" And here begins the long, slow, of Pather Panchali, but if its images are exquisite resolution of the drama; the more sophisticated, they are no less brilstory of how the mother dies in order liant and effective. What is perhaps most that Apu may live as he was meant to striking to the Western observer is the live. The mother gives and gives, the son profoundly Asiatic quality of the movietakes and takes. The only thanks she gets maker's genius. He suffers passionately are sulks, or at best indifference. Her with his characters, and yet all the while heart bleeds, but she is wise enough to remains curiously calm and almost indifunderstand that in hurting his mother he ferent, as though he understood that life is only trying to end his dependence on must ultimately find its meaning and its her; that the pain he inflicts on her is peace in something larger than life.



APU OF "APARAJITO" The family tree was felled.

observe the country decencies and obey a measure of the fear he feels that he the laws of caste. But how can she keep may fail to become a man. At every point her son Apu, now ten, from running wild the relationship between mother and growing boy is exactly understood and The father dies. The mother goes to poignantly expressed. Because of her great work as a cook for a wealthy family. Not love and understanding, she does not tell boy? He spends his spare time cadging gives him money to go to college, she pennies by picking lice out of the rich cannot afford to cure herself. She is strong man's hair. But then the rich man takes enough to let him go; he is strong enough

Mother sends him, at no little sacrifice, prepare the mood of the third movement,

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

yet more light than one would have thought, 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 set-ting. 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 Parallel 1997. the opposite bank. Result: a diffused light until sunset perfectly in tune with the sub-

dued nature of the activity. March 3-Called on the Mohant Laxminarayan 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 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 com-

March 4-Visited the Durga Temple. People who come here with the intent of offer- finds us-and our raw stock-exhausted. half a mind, the other half being on the from the Mohant that he would like to hear monkeys. These animals go about the place the sound we have recorded. Would we be sometimes go for your bag of peanuts with veyed to his apartment and the sound alarming viciousness. But when they swing played back to him? from the bell-ropes and perform an imno longer merely comic.

from their perch on the cornices and mak- expect him to tip us.

March 1, 1957-Set out at 5 A.M. to ex- ing enormous circular sweeps in the sky, as plore the ghats. Half an hour to sunrise, is the way with them. We had a fairly potent looking bomb which was meant to and more activity. The earliest bathers explode to set the pigeons flying. The camto the fuse when, with barely a 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

From the ghats to the lanes. Concluding shots of scene of Apu playing hide-andseek with friends. Clearing the lanes of unwanted elements (animate and inanimate) for long shots a Herculean task. Pack up at my personality' which he was sure would clinch the deal. Two things stood in my wanath Temple for shots and recording of wanath 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

The Arati goes on for an hour. The end ing a prayer to the deity usually do so with As we are about to pack up, word arrives as if they owned it. Irresistibly funny, they good enough to have our equipment con-

It takes half an hour to reach the Mopromptu carillon, the sight and sound are hant's place with the equipment, another half to install it, and a full hour to play March 15-At the ghats at 5 A.M. to shoot back and pack up. When we finally take the pigeons. Memorable fiasco. The shot was leave of the great man it is a quarter to to be of the pigeons taking flight in a body eleven. He smiles his approval. I almost

THE STORY

(Not for publication)

HE 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,

Benares, with its countless temples and ghats, its river life, its teeming popula-tion, 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

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.

RAND PRIZE WINNER TANK TO THE PARTY OF THE PARTY VENICE FILM FESTIVAL 'Brilliant ... one of the cinema's outstanding masterpieces!" -TIME PRODUCED AND DIRECTED SATYAJIT RAY PRESENTED BY EDWARD HARRISON

Also 2-col. MAT 206

MAT 303

PUBLICITY & PROMOTION

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

KARUNA BANERJI'S portrayal of

the mother in "Aparajito" has

been hailed as "one of the great

things of film acting of the last de-

cade or so." Edward Harrison is

distributing the Indian film in this

MAT 1A

country.

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 axiomatically 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-

-Stanley Kauffman, The New Republic

that it completely fascinates the audience." -Variety "An exceptional film - Vivid in

"Told stunningly well, with such

deep feeling and genuine love,

its portrayals, absorbing in its hu--Christian Science Monitor

"Extraordinary, Wonderful act--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 na-ture; a story that has grown out of another story, but has in itself the stamina to survive.'

"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."

acting of the last decade or so."

Apu (as boy)

The Old Uncle

The Headmaster

Press Proprietor

The Landlord's Wife .

Apu's Friend Anil

Music composed and played by

Nanda Babu .

Father

Pandey

Nirupama

Directed by

Screenplay

Art Direction

Production Manager

Sound

Editor

Apu (as adolescent)

-C. A. Lejeune, London Observer

-Dilys Powell, London Sunday Times "Karuna Banerji's performance is one of the great things of film

-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 Ben-erji, who had the roles of the mother and father in "Pather Pan-chali," head a distinguished cast.

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

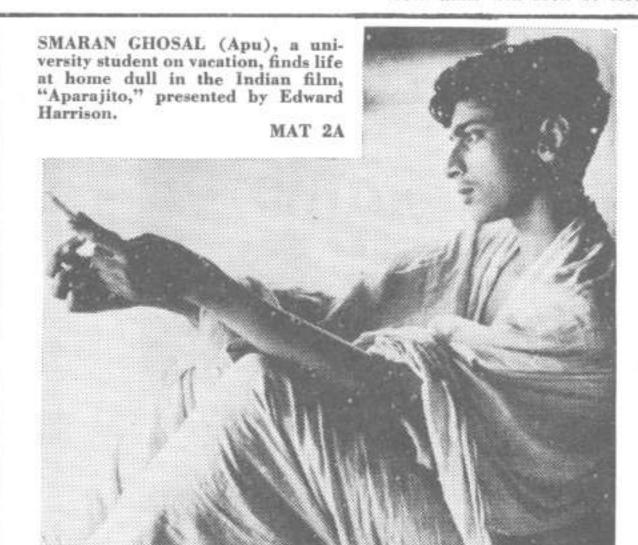
"Aparajito" is the second film of

the trilogy based on the novel "Pather Panchali" being made by 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 ...

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.



Pinaki Sen Gupta

Ramani Sen Gupta

Smaran Ghosal

Karuna Banerji

Kanu Banerji

Charu Ghosh

Santi Gupta

K. S. Pandey

Sudipta Ray

Satyajit Ray Satyajit Ray

Ravi Shankar

Subrata Mitra

Dulal Dutta

...Durgadas Mitra

Anil Chowdhury

Banshi Chandra Gupta

Subodh Ganguly

Kali Charan Ray

"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 "Pather Panchali," which won

five grand prizes at world film festivals and great acclaim here, was the first part of the trilogy. "The World of 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.

Running time: 1 hour 46 minutes

Adapted from the novel "Pather Panchali" by Bibhuti Banerji

CREDITS

CAST

THEATRE

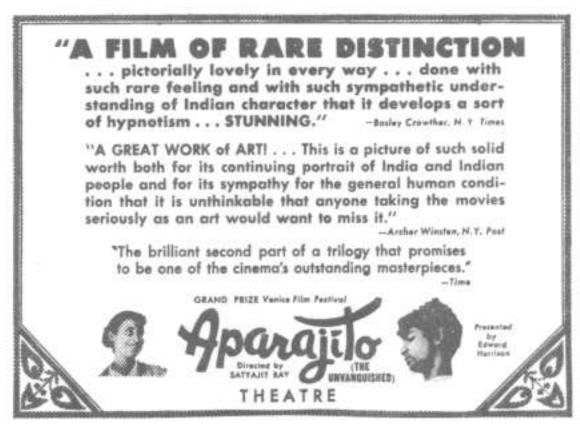




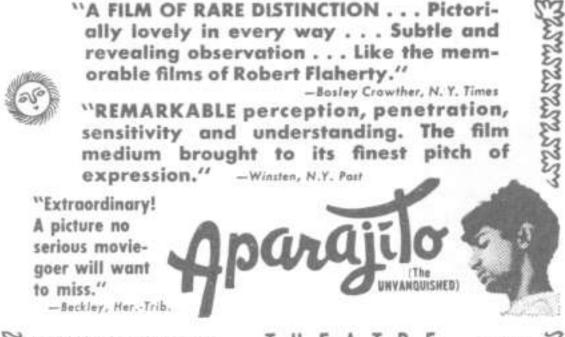
Also 3-col. MAT 302

MAT 201

MAT 301



MAT 202



The film medium brought to its finest

pitch of expression . . . must be expe-

rienced . . . cannot be adequately

praised. Again Satyajit Ray has placed

himself in the front rank of the world's

-Archer Winsten, N.Y. Post

fully apt."

"EXTRAORDINARY! A picture no seri-

ous movie-goer will want to miss,

Again one is struck by the remark-

able universality of Mr. Ray's work

... Ravi Shankar's score is wonder-

"Should enjoy a long run."

-Paul V. Beckley, N.Y. Herald Tribune

cinema artists."

"STUNNING . . . done with such rare

feeling and skill at pictorial imag-

ery, and with such sympathetic un-

derstanding of Indian character

that it develops a sort of hypno-

tism . . . Mr. Ray's remarkable cam-

era catches beauty in so many things. Hindu music and expressive

natural sounds complete the stimu-

THEATRE

MAT 203



MAT 204



MAT 205



"A FILM OF RARE DISTINCTION"

MAT 101

MAT 102

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MAT 302