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ARISTOCRACY—Chabi Biswas and Kali Sarkar portray an elegant landowner and his wife in the India of the nineteen-twenties. She tries to discourage his easy ways with money, but is unsuccessful.

THE MUSIC ROOM—(Harrison) *At Carnegie Hall Cinema; in Bengali with English titles.* Indian director Satyajit Ray so often falls in love with his camera that he forgets he has a story to tell. He dawdles over inconsequential, distracting details; he advances, pauses, and retreats into artistic shadows; hangs silent in mid-air while his characters stare at each other and the camera; and often neglects to light his sets adequately, so that his characters may be seen as well as heard.

"The Music Room," set in the mid-1920's, is one of Mr. Ray's earlier films—the tragedy of a once proud and wealthy nobleman who refuses to face the fact of genteel poverty and the encroachments of modern social progress. The picture is undoubtedly atmospherically authentic, but is also long, lugubrious, repetitious, and exhausting. Its dramatic virtues never outweigh its faults. The leading roles are played by Chabi Biswas and Ganga Pada Basu.

—JESSE ZUNSER



DECLINE—When his wife and young son die in a boating accident, Biswas shuts himself away from the world. He dwells among portraits of his ancestors while his fortune dwindles.

RETURN—At last Biswas rouses himself. He opens his palace to his neighbors for a grand soiree in the music room. Here he hands a purse to a dancer (Roshan Kumari) after her exquisite performance.

