

# Satyajit Ray Film Festival

All films are free and open to the public

Please note: All films are free, but [tickets](#) are required.



## SUBSCRIPTION INFORMATION

**Guest Artist Series**—Guest Artist Series subscribers save 15%! Save 10% with the Guest Artist Mini-Series! Just purchase tickets to two or more separate events.

**College Performing Arts Series**—Patrons can save 25% with two easy ways to subscribe: Subscriptions and Passbooks. Season subscriptions offer same-night, same-seat tickets to every performance in the series. The Passbook is a coupon redeemable for five tickets that can be used in any combination to one or more of the College Performing Arts Series shows. Advance reservations are required. Passbook coupons are only redeemable for performances scheduled

**September 3, 2015 at 7:30 p.m. [PATHER PANCHALI](#) – *Song of the Little Road***

**September 4, 2015 at 7:30 p.m.**

Opening night festivities with an introduction by Michael Jeck, professor of film history at George Mason University, former programmer of the American Film Institute Theater at the Kennedy Center, and host of film screenings at MHz-NETWORKS...followed by [MAHANAGAR](#) - *The Big City* and light refreshments!

**September 5, 2015 — [THE APU TRILOGY](#):**

- **4 p.m. [PATHER PANCHALI](#) – *Song of the Little Road***
- **6:20 p.m. [APARAJITO](#) – *The Unvanquished***
- **8:40 p.m. [APUR SANSUR](#) – *The World of Apu***

Champagne at the end of the last film for all who watch the trilogy in its entirety!

**September 6, 2015**

- **2:45 p.m. [APARAJITO](#) – *The Unvanquished***

- 5 p.m. **JALSAGHAR** - *The Music Room*
- 7 p.m. **CHARULATA**- *The Lonely Wife*

September 10, 2015 at 7:30 p.m. **SHATRANJ KE KHILAR** - *The Chess Players*

September 11, 2015 at 7:30 p.m. **ASHANI SANKET** - *Distant Thunder*

September 12, 2015

- 2 p.m. **GOOPY GYNE BAGHA BYNE** - *The Adventures of Goopy and Bagha* (a fantasy adventure comedy for children!)
- 4:30 p.m. **HIRAK RAJAR DESHE** – *The Kingdom of Diamonds* (The continuing adventures of Goopy and Bagha)
- 7 p.m. Michael Jeck returns for closing remarks followed by **ARANYER DIN RATRI** - *Days and Nights in the Forest*

September 13, 2015

- 2:30 p.m. **APUR SANSUR** – *The World of Apu*
- 4:45 p.m. **MAHANAGAR** - *The Big City*
- 7:15 p.m. **GHARE-BAIRE** - *The Home and the World*

Thursday through Sunday. All performances are reserved seating.

**Saturday Morning Children's Series**—

Designed for short attention spans, these performances are 50 to 60 minutes in length and are general admission seating. Saturday Morning Children's Series subscribers save 10% and are assured lost ticket protection.

[More...](#)

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The Apu Trilogy: 2015 Restoration - Janus Films Trailer



**THE APU TRILOGY**

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## ***PATHER PANCHALI (SONG OF THE LITTLE ROAD)***

**1955, 125 minutes, B&W, Bengali (English subtitles)**

The release in 1955 of Satyajit Ray's debut, Pather Panchali, introduced to the world an eloquent and important new cinematic voice. A depiction of rural Bengali life in a style inspired by Italian neorealism, this naturalistic but poetic evocation of a number of years in the life of a family introduces us to both little Apu and, just as essentially, the women who will help shape him: his independent older sister, Durga; his harried mother, Sarbajaya, who, with her husband often away, must hold the family together; and his kindly and mischievous elderly "auntie," Indir—vivid, multifaceted characters all. With resplendent photography informed by its young protagonist's perpetual sense of discovery, the Cannes-awarded Pather Panchali is an immersive cinematic experience and a film of elemental power.

### **AWARDS:**

Best Human Document, Cannes Film Festival, 1956

Best Foreign Film, National Board of Review, 1957

Best Picture, Best Director, San Francisco International Film Festival, 1957

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## ***APARAJITO (THE UNVANQUISHED)***

**1956, 109 minutes, B&W, Bengali (English subtitles)**

Satyajit Ray had not planned to make a sequel to *Pather Panchali*, but after the film's international success, he decided to continue Apu's narrative. *Aparajito* picks up where the first film leaves off, with Apu and his family having moved away from the country to live in the bustling holy city of Varanasi (then known as Benares). As Apu progresses from wide-eyed child to intellectually curious teenager, eventually studying in Kolkata, we witness his academic and moral education, as well as the growing complexity of his relationship with his mother. This tenderly expressive, often heart-wrenching film, which won three top prizes at the Venice Film Festival, including the Golden Lion, not only extends but also spiritually deepens the tale of Apu.

### **AWARDS:**

Golden Lion, Venice Film Festival, 1957

FIPRESCI Prize, Venice Film Festival, 1957

New Cinema Award, Venice Film Festival, 1957

Best Director, San Francisco International Film Festival, 1958

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## ***APUR SANSAR (THE WORLD OF APU)***

**1959, 105 minutes, B&W, Bengali (English subtitles)**

By the time *Apur Sansar* was released, Satyajit Ray had directed not only the first two *Apu* films but also the masterpiece *The Music Room*, and was well on his way to becoming a legend. This extraordinary final chapter brings our protagonist's journey full circle. *Apu* is now in his early twenties, out of college, and hoping to live as a writer. Alongside his professional ambitions, the film charts his romantic awakening, which occurs as the result of a most unlikely turn of events, and his eventual, fraught fatherhood. Featuring soon to be Ray regulars Soumitra Chatterjee and Sharmila Tagore in star-making performances, and demonstrating Ray's ever-more-impressive skills as a crafter of pure cinematic imagery, *Apur Sansar* is a breathtaking conclusion to this monumental trilogy.

### **AWARDS:**

Best Foreign Film, National Board of Review, 1959  
Sutherland Trophy, British Film Institute Awards, 1959

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## ***MAHANAGAR (THE BIG CITY)***

**1963, 135 minutes, B&W, Bengali (English subtitles)**

The Big City, the great Satyajit Ray's first portrayal of contemporary life in his native Kolkata, follows the personal triumphs and frustrations of Arati (Madhabi Mukherjee), who decides, despite the initial protests of her bank-clerk husband, to take a job to help support their family. With remarkable sensitivity and attention to the details of everyday working-class life, Ray builds a powerful human drama that is at once a hopeful morality tale and a commentary on the identity of the modern Indian woman.

### **Awards:**

Certificate of Merit, New Delhi, 1964

Silver Bear for Best Direction, Berlin, 1964

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## ***JALSAGHAR (THE MUSIC ROOM)***

**1958, 99 minutes, B&W, Bengali (English subtitles)**

With *The Music Room* (*Jalsaghar*), Satyajit Ray brilliantly evokes the crumbling opulence of the world of a fallen aristocrat (the beloved actor Chhabi Biswas) desperately clinging to a fading way of life. His greatest joy is the music room in which he has hosted lavish concerts over the years—now a shadow of its former vivid self. An incandescent depiction of the clash between tradition and modernity, and a showcase for some of India's most popular musicians of the day, *The Music Room* is a defining work by the great Bengali filmmaker.

### **Awards:**

President's Silver Medal, New Delhi, 1959

Silver Medal for Music, Moscow, 1959

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## ***CHARULATA (THE LONELY WIFE)***

**India, 1964, 119 minutes, B&W, Bengali (English subtitles)**

Satyajit Ray's exquisite story of a woman's artistic and romantic yearning takes place in late nineteenth-century, pre-independence India, in the gracious home of a liberal-minded, workaholic newspaper editor and his lonely wife, Charulata (Madhabi Mukherjee). When her husband's poet cousin (Soumitra Chatterjee) comes to stay with them, Charulata finds herself both creatively inspired and dangerously drawn to him. Based on a novella by the great Rabindranath Tagore, Charulata is a work of subtle textures, a delicate tale of a marriage in jeopardy and a woman taking the first steps toward establishing her own voice.

### **Awards:**

President's Gold Medal, New Delhi, 1964  
Silver Bear for Best Direction, Berlin, 1965  
Catholic Award, Berlin, 1965  
Best Film, Acapulco, 196

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## ***SHATRANJ KE KHILAR (THE CHESS PLAYERS)***

**India, 1977, 129 minutes, Color, Bengali (English subtitles)**

One of Satyajit Ray's most beautiful films: two fanatical chess players play game after game, while a bigger game of chess - a political one - is being played out around them. Richard Attenborough and Saeed Jaffrey give mesmerizing and memorable performances.

### **Awards:**

Best Feature Film in Hindi, New Delhi, 1977

Best Color Photography, New Delhi, 1977

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## ***ASHANI SANKET (DISTANT THUNDER)***

**India, 1973, 101 minutes, Color, Bengali (English subtitles)**

The film is set in 1943-44, when the famine struck Bengal during the British rule in India. It was a man-made famine. As the British government cornered the civilian food supply for its armies, the people starved. The famine claimed the lives of five million people. The story takes place in a small village during the World War II. The famine affects the lives of the families in different ways.

### **Awards:**

Presidents Gold Medal for Music Direction, New Delhi, 1973

Best Regional Film, New Delhi, 1973

Golden Bear, Berlin, 1973

Golden Hugo, Chicago, 1974

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## ***GOOPY GYNE BAGHA BYNE*** ***(THE ADVENTURES OF GOOPY AND BAGHA)***

**India, 1968, 132 minutes, B/W & Color, Bengali (English subtitles)**

Goopy, a young farmer's son with a passion to sing and a marked absence of talent, is banished by the king from the kingdom, as Goopy has the audacity to disturb the king in his slumber with dreadful singing. Crestfallen Goopy arrives in a forest riding a donkey. He meets Bagha, a drummer from a neighbouring kingdom, who too has been banished by his king for his terrible drumming. Goopy and Bagha soon are good friends and encounter "the forest ghost." They manage to please the king of the ghosts, who grants them three boons – instant food and clothing, instant travel and musical talent that can spellbind audiences. The key to all the magic is in two pair of slippers. Goopy Gyne Bagha Byne is a delightful, fun film for children of all ages. The film ran to packed houses in Bengal for a record fifty-one weeks and was by far the most commercially successful Ray film.

### **Awards:**

Award for Best Direction, New Delhi, 1968  
President's Gold and Silver Medals, New Delhi, 1970  
Silver Cross, Adelaide, 1969  
Best Director, Auckland, 1969  
Merit Award, Tokyo, 1970  
Best Film, Melbourne, 1970

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## ***HIRAK RAJAR DESHE (THE KINGDOM OF DIAMONDS)***

**India, 1980, 118 minutes, Color, Bengali (English subtitles)**

The musical duo of Goopy and Bagha make a comeback when they are invited to play for a king.

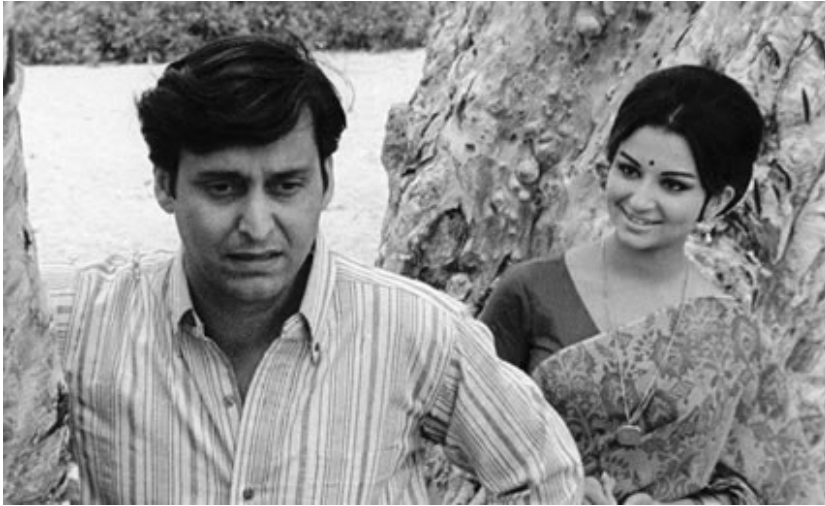
### **Awards:**

Best Music, Director, New Delhi, 1980

Best Lyrics, New Delhi, 1980

Special Award, Cyprus, 1984

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## ***ARANYER DIN RATRI (DAYS AND NIGHTS IN THE FOREST)***

**India, 1969, 115 minutes, B&W, Bengali (English subtitles)**

A group of Calcutta city slickers head out for a weekend in the wilderness. The journey into the forest turns out to be a journey of self-discovery. A series of episodes reveals drunken sprees, social embarrassments, adventures with servants & officials, and romance. The four friends' youthful arrogance gets them into disastrous and often hilarious adventures.

### **Nominated:**

Golden Berlin Bear

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## ***GHAIRE BAIRE (THE HOME AND THE WORLD)***

**India, 1984, 138 minutes, Color, Bengali (English subtitles)**

Both a romantic-triangle tale and a philosophical take on violence in times of revolution, *The Home and the World*, set in early twentieth-century Bengal, concerns an aristocratic but progressive man who, in insisting on broadening his more traditional wife's political horizons, drives her into the arms of his radical school chum. Satyajit Ray had wanted to adapt Rabindranath Tagore's classic novel to the screen for decades. When he finally did in 1984, he fashioned a personal, exquisite film that stands as a testament to his lifelong love for the great writer.

### **Awards:**

Best Bengali Film, New Delhi, 1984  
Best Costume Design, New Delhi, 1984

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### ***Special thanks to:***

*Brian Belovarac, Janus Films*  
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*Eric Likhnaitsky, Contemporary Films, Ltd, London*

*The Satyajit Ray Film Festival is presented by the Parilla Performing Arts Center in collaboration with the Global Humanities Institute.*



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