



Bhandarkar Entertainment & Gaurang Jalan
present



The concluding part of the epic novel
"APARAJITO" by BIBHUTIBHUSHAN BANDYOPADHYAY

অভিযাত্রিক

AVIJATRIK
THE WANDERLUST OF APU

A film by Subhrajit Mitra



West Bengal Film Development Corporation (WB-FDC)



Best Promising Director
Best Background Score
Best Cinematography
Best Costume Design
Best Sound Design

Flinders Awards (Bangal) 2021

Best Background Score
Best Actor (critic)
Best Cinematography



Original music score by Bickram Ghosh

Variation on Ravi Shankar's "Pather Panchali" theme by Anoushka Shankar

Associate Producer NCKS Explorations

Distributor



SSR CINEMAS PVT.LTD

Music on



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Legacy of Apu Trilogy

The Apu Trilogy comprises three Bengali films directed by Satyajit Ray: *Pather Panchali* (*The Song of the Road*) (1955), *Aparajito* (*The Sequal*) (1956) and *Apur Sansar* (*The World of Apu*) (1959). They are based on two Bengali novels written by Bibhutibhushan Bandopadhyay: *Pather Panchali* (1929) and *Aparajito* (1932). The original music for the films was composed by Pandit Ravi Shankar. The Trilogy has inspired masters like *Akira Kurosawa*, *Martin Scorsese* amongst others.

Apu Trilogy is a milestone in Indian cinema and remains one of the most acclaimed works in the Parallel Cinema movement. These three films went on to win many national and international awards, including three National Film Awards . *Pather Panchali* won atleast 13 international prizes (including *Best Human Document* at the 1956 *Cannes Film Festival*) followed by 11 international prizes for *Aparajito* (including the *Golden Lion* at the *Venice Film Festival*) and numerous other awards for *Apur Sansar* (including *Sutherland Trophy* at the *London Film Festival*)

They are today frequently listed among the greatest films of all time and are often cited as the greatest movies in the history of Indian cinema.

Avijatrik (*The Wanderlast of Apu*) is the concluding part of the Apu Trilogy.

About Avijatrik

With Avijatrik (The Wanderlust of Apu)-the enduring and endearing character of *Apu has returned after 60 years*. The plot takes off from where "The Apu Trilogy" ended in 1959 with "Apur Sansar", which was directed by Satyajit Ray.

Avijatrik focuses on Apu's desire to explore the world outside. It is the story of a journey depicting Apu's ardour to be a globetrotter. The story revolves around a sublime bond between a father (Apu) and his 6-year-old son Kajol who lost his mother to an unpropitious fate during his birth, though Aparna still exists in his surreal space- a space where he involves in eternal philosophical discourses with his beloved. The audiences will also witness comeback of other reminiscing characters such as Ranu Di and the introduction of Leela - the childhood sweetheart of Apu. The film has explored beautiful tapestry of pure interpersonal relationships to recreate the magic of Apu-sharing adventures with Kajol. Apu finally bids farewell to his village, his city, his motherland and embarks on a spirited journey with friend, Shankar and Kajol to unexplored terrains in search of new beginnings in a faraway land.

More details on www.filmavijatrik.com

About Avijatrik

USP's of Avijatrik (The Wanderlust of Apu)

- Avijatrik" has been shot in B&W with an ensemble of experienced cast and crew *at 68 locations* to retain the rich aesthetic flavor that compliments its backdrop of 1940's India.
- 2020 was the centenary year of Pandit Ravi Shankar ji & 2021 of legendary Satyajit Ray respectively. This film has been made at an appropriate time for our audiences.
- It is also a tribute to evergreen Shri Soumitra Chatterjee.
- Music of this film is by internationally acclaimed exponent of Indian classical genre Pt. Bickram Ghosh
- Title track is a Variation by Ms. Anoushka Shankar, of her father Pt. Ravi Shankar's iconic Pather Panchali theme.
- Music of the film has been acquired by Warner Music India and is available on all leading audio platforms.

Avijatrik was *released* in Bengal on 3rd December & rest of India on 10th December, 2021 & completed *50 days* in Bengal

About Avijatrik

TEAM AVIJATRIK



Subhrajit Mitra
(Director)



Gaurang Jalan
(Producer)



Madhur Bhandarkar
(Co-Producer)



Dr. Sumit Agarwal
(Associate Producer)



Bickram Ghosh
(Music director)



Anoushka Shankar
(Sitar)



Ujjaini Mukherjee
(Singer/Actor)



Shaheb Chattopadhyay
(Singer)



Agnimitra Paul
(Costume designer)



Gautam Basu
(Art director)



Sujay Datta Ray
(Editor)



Supratim Bhol (WICA)
(Cinematographer)

VFX design Krishnendu Ghosh | Sound design Tirthankar Majumdar
Look design Anirudha Chakladar | Colourist Prosenjit Banerjee | Publicity design Ekta Creative Tales
Technical assistance Editfx Studios / Soundhouse Blues / Bickram Ghosh Studios



Arjun Chakrabarty



Ayushmaan Mukherjee



Sabyasachi Chakrabarty



Arpita Chatterjee



Ditipriya Roy



Sreelekha Mitra



Sohag Sen



Tanusree Shankar



Barun Chanda



Bishwanath Basu



Rupanjana Mitra



Shubhro S. Das



Juergen Thomas Schrod



Antasheela Ghosh



Sayan Bhattacharya



Irina Malysheva

Additional cast Muskan Khan, Jagriti Jalan, Pradip Bhattacharya, Ishaan Mazumder, Jayadhish Mukherjee,
Pratyusha Dutta, Disha Paul, Shlok Chakrabarty.

GLORIOUS

50

DAYS

Avijatrik's Grand Music Launch in association with



Avijatrik's Achievements

1. The film was adjudged in the **top 5 films of South Asia, 2020** by National media critics.
2. Subhrajit Mitra was adjudged amongst the **top 10 Directors of India**, by the Film Critic Circle of India
3. IMDB rating : **9 / 10** [global]
4. Total Combined Nominations : **41**
5. Total Combined Awards : **25**
6. Official Selection Laurels : **18**
7. Film Trailer Competition Laurels : **7**



International /

National /

Regional

Awards &

Nominations



Calcutta

I HAVE ALWAYS FELT A BIT ANDROGYNOUS: KONKONA SENSHARMA

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Avijatrik's dream run continues at film fests and awards

Supratim Bhol, Subhrajit Mitra and Arjun Chakrabarty at the Joy Filmfare Awards Bangla 2021

Ruman Ganguly

Subhrajit Mitra's *Avijatrik* (*The Wanderlust of Apu*), produced by Gaurang Films and co-produced by Bhandarkar Entertainment, is a sequel to Satyajit Ray's *The Apu Trilogy*. It has won a total of 41 nominations in major international film festivals and regional/national award ceremonies, including the West Bengal Film Journalist Association (WBFJA) and 13th Bengaluru International Film Festival (BIFFES). The number of total combined awards stands at 25 as of now. It also has 18 official selection laurels in international film fests. *Avijatrik* was selected among the top 5 films of South Asia, 2020 by national media critics. The film's global IMDB rating is 8.8.

Subhrajit said, "I'm overwhelmed by the global appreciation this movie is garnering. I'm grateful to Gaurang Jalan, Madhur Bhandarkar and Sumit Agarwal for helping me materialise my decade-long dream."

Producer Gaurang Jalan, on his part, said, "Everyone in Team *Avijatrik* has given their best and the film has travelled far and wide. The love and appreciation of the audience helped us bag so many awards. We thank everyone for supporting us. We are also missing our co-producer Sumit Agarwal, who passed away untimely, and dedicate our accolades to him."

Gaurang Jalan at the 13th BIFFES, where the film won the Special Jury Award 2020

Bickram Ghosh

AVIJATRIK WINS THREE FILMFARES

- Best Background Score won by Bickram Ghosh
- Best Actor (critics choice) won by Arjun Chakrabarty
- Best Cinematography won by Supratim Bhol

West Bengal Film Journalists Association Awards 2022 : 9 Nominations / 5 Winners

1. Best Film : Gaurang Films : Nominated
2. Most Promising Director : Subhrajit Mitra : **Winner**
3. Best Background Score : Bickram Ghosh : **Winner**
4. Best Cinematography : Supratim Bhol : **Winner**
5. Best Sound Design : Tirthankar Majumdar : **Winner**
6. Best Costume Design : Agnimitra Paul : **Winner**
7. Best Art direction : Gautam Basu : Nominated
8. Best Actor [Male] : Arjun Chakrabarty : Nominated
9. Best Makeup : Md. Ali : Nominated



Subhrajit Mitra with his Most Promising Director award for Avijatrik



FilmFare Awards Bangla 2022 : 9

Nominations / 3 Winners

1. Best Film (critics') : Subhrajit Mitra :
Nominated
2. Best Actor (critics') : Arjun Chakrabarty :
Winner
3. Best Screenplay : Subhrajit Mitra :
Nominated
4. Best Dialogue : Subhrajit Mitra : Nominated
5. Best Background Score : Bickram Ghosh :
Winner
6. Best Cinematography : Supratim Bhol :
Winner
7. Best Production Design : Subhrajit Mitra :
Nominated
8. Best Sound Design : Tirthankar Majumder :
Nominated
9. Best Costume Design : Agnimitra Paul :
Nominated



International Awards : 10

1. Montreal Independent Film Festival 2021. **Best Music Direction: Bickram Ghosh : Winner .**
2. Istanbul Film Awards [IFA] 2020 : **Subhrajit Mitra : Best Free Speech Film.**
3. Seattle Film Festival 2021. **Best Inspirational film in the world competition. : Subhrajit Mitra : Winner**
4. Seattle Film Festival 2021. **Best Cinematography in the International competition : Supratim Bhol : Winner**
5. Seattle Film Festival 2021. **Best Adapted Screenplay in the world competition : Subhrajit Mitra : Winner**
6. European Cinematography award 2021 : **Supratim Bhol : Winner**
7. Kaleidoscope Indian Film Festival of Boston. : **Best Film, Audience Choice Gaurang Films / Subhrajit Mitra : Winner**
8. Kaleidoscope Indian Film Festival of Boston, **Best Music. : Bickram Ghosh : Winner**
9. Kaleidoscope Indian Film Festival of Boston, **Best Production Design : Subhrajit Mitra : Winner**
10. Bengaluru International Film Festival [BIFF] 2022 : **Best South Asian Film, 2020 [Critics'] : Gaurang Films / Subhrajit Mitra : Winner**



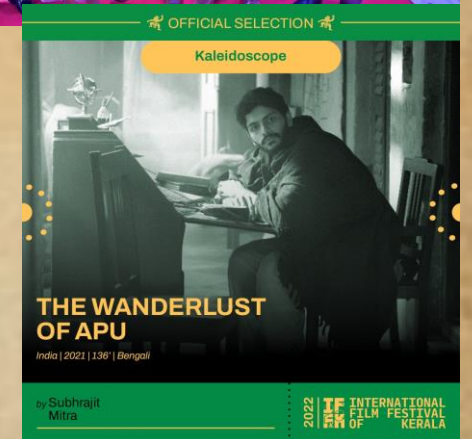
International Nominations : 6

1. Miami Film Festival [MIFF] 2021. International Competition. Official Nomination . **Best Film** . : **Gaurang Films**
2. Montreal Independent Film Festival 2021. **Best Direction**, Official Nomination. : **Subhrajit Mitra**
3. Kolkata International Film Festival [KIFF] 2021. Indian language competition. Official Nomination. : **Best Film** : **Gaurang Films**
4. Kolkata International Film Festival [KIFF] 2021. Indian language competition. Official Nomination. : **Best Director** : **Subhrajit Mitra**
5. Shanghai International Film Festival [SIFF] 2021. International Panorama Competition. Official Selection. : **Gaurang Films**
6. Indo-German Film Week 2021, Berlin. Official selection, International competition. : **Gaurang Films**



International Film Festival Laurels : [FIAFF accredited] : 4

1. International Film Festival of India [**IFFI**] 2021. Indian Panorama. Official Selection.
2. Chennai International Film Festival [**CIFF**], 2021. Indian Panorama. Official Selection
3. International Film Festival of Kerala [**IFFK**], 2022. Kaleidoscope section.
4. **Marche Du Film**, Festival De Cannes, 2020



International Film Festival Laurels :

[Non - FIAFF] : 3

1. London Indian Film Festival [**LIFF**] 2021. Panorama. Exclusive premiere.
2. Birmingham Indian Film Festival [**BIFF**] 2021. Exclusive premiere.
3. Manchester Indian Film Festival [**MIFF**] 2021, Exclusive premiere



International Film Trailer Competition Awards : 7

1. Istanbul Film Awards [IFA] 2020, **Winner**, Best International Trailer.
2. The Monthly Film Festival [TMFF] 2020, London. **Winner**, Best International Trailer.
3. Rome Independent Prisma Award, 2020. **Winner**, Best International Trailer.
4. Festigious International Film Festival, 2020, Los Angeles. **Winner**, Best International Trailer.
5. ARFF Berlin International Film Festival, 2020. **Winner**, Best International Trailer.
6. Prague International Monthly Film Festival, 2020. **Finalist**, Best International Trailer.
7. Kosice International Monthly Film Festival, 2020. **Finalist**, Best International Trailer.




Avijatrik Kolkata Premiere - 1st December 2021



Avijatrik Mumbai Premiere - 8th December 2021



Important Media Articles



Anoushka Shankar follows in her legendary father's footsteps

Renowned sitarist Anoushka Shankar will compose music for the opening song of the Bengali film *Avijatrik*. The film marks Madhur Bhandarkar's foray into Bengali cinema as a filmmaker. *Avijatrik* directed by Subhrajit Mitra is based on the concluding part of the Bibhutibhusan Bandopadhyay's epic novel *Aparajito*, on which the Apu trilogy — *Pather Panchali* (1955), *Aparajito* (1956) and *The World of Apu* (1959) — was based. Anoushka's father, the legendary Pandit Ravi Shankar had composed music for the trilogy directed by Satyajit Ray.

Speaking about composing for a film for the first time, Anoushka said, "I wouldn't say I am giving music, but I've made a very small contribution to the soundtrack by playing my sitar for the opening. It was really lovely to get to do that for this really special project." About following her father's footsteps, she said, "My father contributed such iconic music to the original trilogy that it is still remembered the world over. So, I've obviously grown up knowing and loving that music. To play a small part with the continuation of that story feels beautiful."

— Anoushka Shankar

— Anoushka Shankar
@timesgroup.com

TOI Calcutta Times 12-01-2021

Film & music become talking points on KIFF Day 4

Day 4 of the 26th Kolkata International Film Festival began with a houseful show of Subhrajit Mitra's (top right) *Avijatrik*, which was screened as an entry to the Competition on Indian Language's Film category. The film features (L-R top row) Dilipriya Roy, Arjun Chakrabarty, Sabyasachi Chakrabarty and Biswanath Saha, Shaheb Chattopadhyay, who has sung a song in the film, and composer Bickram Ghosh were also present at the screening. In the evening, musicians including (L-R bottom row) Surajit, Lagnajita Chakrabarty, Somlata, Lopamudra Mitra and Swapan Basu discussed if music is to be heard or watched



ADVERB

12-01-2020

ANOUSHKA SHANKAR PAYS AN ODE TO HER FATHER, THE LATE PANDIT RAVI SHANKAR, BY PLAYING THE SITAR FOR AVIJATRIK'S TITLE CREDITS

Six-time Grammy Award-nominated sitarist, composer, and producer Anoushka Shankar has played the sitar on the title credits of *Avijatrik*. The filmmaker of *Apu*, the film that takes forward Satyajit Ray's *Apu Trilogy*. Anoushka has recreated the music as an ode to her father, late Pandit Ravi Shankar, whose extensive collaborations happen to be in 2021. Perennialist Bickram Ghosh has composed music for the film. Interestingly, Pandit Ravi Shankar had composed the music for the *Apu Trilogy* comprising *Pather Panchali*, *Aparajito* and *The World of Apu*. Directed by Subhrajit Mitra and co-produced by Madhur Bhandarkar and Gaunging Jatin, this is the first time that the sitar is used to lay for an Indian film. It takes a deep dive into the music of the film.

My father contributed such iconic music to the original trilogy that it is kind of remembered the world over as some of the best music for film ever written. So I've obviously grown up knowing and loving that music. To play a small part with the continuation of that story, feels beautiful. I've made a very small contribution to the soundtrack by playing my sitar for the credit title score, which was really lovely to get to do. This really special project.

It's a very audacious film. A tribute or extension to the *Apu Trilogy* is not something one attempts unless there's a lot of confidence. It's one of the most poetic films of our times. The music of the trilogy was created by my guru Pandit Ravi Shankar. I have performed with him as well for more than a decade. Sukanya Shankar has made a beautiful post about the film too. I have drawn inspiration from traditional Indian classical, which is my core form. Through these to the table because I have immense belief in the power of Indian classical music. *Avijatrik* gave me a chance to go completely classical. There are a lot of folk influences in the film. There's a predominance of sitar, sarod and Indian bamboo flutes in the film. Plus, it's set in the '60s... it's a black-and-white film, there's the *Apu Trilogy* legacy, but there's a following of my tradition so to say. The tradition is followed in the use of instrumentation and in the spirit of composition. I feel I have retained the essential spirit of the way the music was created. There's my individuality to it. But because I have played with guru... stayed with him, I imbued a lot from him. It all came as an advantage... it helped me have reference points. I did not listen to the trilogy before composing. And this is my 25th film as a music composer. I am very happy with the score. Anoushka has played a piece — a recreation of her father's *Pather Panchali* theme, which is there in the title credits and it's a solo sitar act. The film has a huge gamut of Indian classical sounds and ragas — Bickram Ghosh

It's a beautiful film. I don't think anyone would dare to tread on the musical world of *Avijatrik* for the *Apu Trilogy* ever. The amazing sitar playing is great. I think it would be impossible to ever go anywhere near those guidelines. But to get into that and play that organically (have been playing since '83) it has been seen and heard of the film has been a discovery. Subhrajit Mitra's emotional direction with Gaunging Jatin's production is really noteworthy. The score on the table by our Bickram Ghosh, with his lovely and brilliant instrumental composition, has enhanced the film. He has imbibed so much from Ravi and has done his project. I am also so happy that Anoushka recreated the opening credits for this wonderful film! Can't wait to see the full movie!!!!

A grab of the social media post by Anoushka's mother Sukanya Shankar

I-R Madhur Bhandarkar, Anoushka Shankar and Gaunging Jatin during a promotional of the film in Mumbai

We are delighted to have Anoushka Shankar on board for this special project and I am happy to note that she has watched many of my films — Madhur Bhandarkar

The soulful music of the film is going to be its highlight as Bickram Ghosh has created magical tunes in the Hindustani classical genre. It is the first time that Anoushka Shankar has played any music for an Indian film. This will be a fulfilling ode and tribute to her father Pandit Ravi Shankar. We are equally grateful to Sukanya Chakragi for her kind words regarding *Avijatrik* — Gaunging Jatin

The entire landscape of the film demands a dignified purity of sound. The root music — folk and classical — have been missing in films for some decades now. Since we are time-travelling to those days, the entire soundscape and music should be in sync to that era — Subhrajit Mitra, the director of the film

Bickram da is a maestro! I was looking to work with him. He has used so many kinds of instruments here and justified all of them. And he does the work of knitting the music so well. He has used the music according to the sequences very well. I had a lot of satisfaction singing for the film. We had a lot of fun, too, during the recording though *Avijatrik* is based as a serious subject. Every song has an essence, a kind of subject, a sense of the subtext in the film, which has happened because of the instrumentation. Regular instruments have been used but in an experimental way. Bickram has optimized their usage brilliantly. Also the build-up of the songs, the arrangements... it's very smart! It has an amazing soundscape. My song starts with a humming and it then builds up the tempo. His only brief was, 'Sing with all your heart. Enjoy the song' — Shaheb Chattopadhyay

I have sung in *Avijatrik* and I have a small role in it as well. When I heard the teaser, I was in tears. The kind of lyrics I had... it's classical and intense and yet so heart-touching. It's also a visual treat. I have been working with Bickram da for over a decade now and no one else could have come up with a score like this one. A lot of stringed instruments have been used, the sitar and sarod. The flute has been used apart from the tabla. These instruments have created a rich, classical feel. In an apt film like this one, it's only apt that classical music has been used so well. He has done an outstanding job along with his team. I have sung a sitar and so I needed to have a kind of voice quality, a kind of tonality I tried to do... I hope it sounds authentic. The lyrics have the word 'Krishna' and to give it a feel that matches the movie and it's a time period... I have sung it knowing 'Krishna', I have dressed up as *Aparajito* in the film... it's a different experience — Ujjwal Khattarjee

ADVERB

12-01-2020

Important Media Articles

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GLIMPSES FROM THE MUSIC LAUNCH OF AVIJATRIK

Arjun Chakrabarty and Sneha at the music launch of the December 3 film *Arjun*... directed by Subhrajit Mitra... at 2D Marriot Kolkata. The plot of the film takes off from where the *Apu Trilogy* had ended with *Apur Sansar*. The story revolves around the bond between a father (Arjun) and his six-year-old son (Kajol). *Arjun*, which was shot in black and white, stars Arjun Chakrabarty (as Apu), Dikripriya Roy, Arpita Chatterjee and Sainiswathi Chakrabarty in key roles. Photos: B. Halder

"Music in *Arjun* plays an integral and important part. The entire film is also a journey of unadorned Indian classical and Bengali folk music. Bickram Ghosh has created a manuscript which will remain a reference point for future generations. This is one of the best OSTs in the history of Indian cinema," said director Subhrajit Mitra.

Arpita Chatterjee

Arjun Chakrabarty and Sneha at the music launch of the December 3 film *Arjun*... directed by Subhrajit Mitra... at 2D Marriot Kolkata. The plot of the film takes off from where the *Apu Trilogy* had ended with *Apur Sansar*. The story revolves around the bond between a father (Arjun) and his six-year-old son (Kajol). *Arjun*, which was shot in black and white, stars Arjun Chakrabarty (as Apu), Dikripriya Roy, Arpita Chatterjee and Sainiswathi Chakrabarty in key roles. Photos: B. Halder

Arjun Chakrabarty

Madhur Bhandarkar

Kamalika Ganguly

Arindam Sil

Arjun Chakrabarty

Shahid Chatterjee

Richa Sharma

Subrajit and Sindhuja Sen

Barun Chanda

ADVERB
Elevating The Meaning of A Verb

ETIMES
ENTERTAINMENT TIMES

#LockdownCreativity: Netizens engage in film's theme song challenge on social media

By: TNK | Debolina Sen

The lockdown initially had people from the film fraternity in a fix. With film releases getting postponed and marketing plans going awry, filmmakers and stars were worried. But with every problem comes with a silver lining. The web provided a much-needed space for interaction with the audience. And the team of *Avijatrik* – The Wanderlust of Apu, a film that begins from where *Satyajit Ray's The Apu Trilogy* ends, is reaping the benefits too.

They have started a new social media challenge and celebrities, social influencers and professionals are taking part in it and creating quite a buzz. It's simple. One needs to either hum the theme tune of the film or dance to it in any classical or semi-classical form, or play the tune on a musical instrument of their choice.

"We, the team of *Avijatrik*, are really very happy and overwhelmed that our friends and colleagues have taken up the theme tune challenge in the right spirit and it is really catching up fast with the netizens. Thank you all. Stay home and stay safe," said **Subhrajit Mitra**, the director of the film.

ADVERB
Elevating The Meaning of A Verb

NATIONAL HERALD

Renowned Sitarist Anoushka Shankar set to compose music for Subhrajit Mitra's 'Avijatrik'

Sitar player Anoushka Shankar has agreed to compose music for 'Avijatrik', directed by Subhrajit Mitra, based on the concluding part of the Bibhutibhusan Bandopadhyay's epic novel 'Aparajito'

Photo courtesy: social media

While Anoushka Shankar had a fabulous India Tour with her concerts in Delhi and Mumbai, here is a news that will make her India connect even stronger. The sitar player and composer has agreed to compose music for the opening song of Bengali film *Avijatrik*. The film produced by Gaurang Jalan also marks filmmaker Madhur Bhandarkar's foray into Bengali cinema with him on board as a co-producer of the film.

For those unaware, *Avijatrik* directed by Subhrajit Mitra is based on the concluding part of the Bibhutibhusan Bandopadhyay's epic novel *Aparajito* on which *Apu Trilogy* was based and Anoushka's father legendary Pandit Ravishankar had composed music for those Satyajit Ray's films.

Speaking about composing for a film for the very first time, Anoushka said, "I wouldn't say I am giving music but I've made a very small contribution to the soundtrack playing my Sitar for the opening which was really lovely to get to do on this really special project."

On asked why she agreed to get associated with *Avijatrik*, Anoushka said with a laugh, "Well! They asked me to..."

"My father contributed such iconic music to the original Trilogy that is kind of remembered the world over as some of the best music for film ever written. So I've obviously grown up knowing and loving that music. To play a small part with the continuation of that story feels beautiful," she added.

ADVERB
Elevating The Meaning of A Verb

TOI Calcutta Times

Avijatrik is hailed by industry veterans

Shamayita Chakraborty

After winning 28 global laurels, Subhrajit Mitra's *Avijatrik (The Wanderlust of Apu)* released in Bengal recently. The film features Arjun Chakrabarty, Dikripriya Roy, Arpita Chatterjee, Sabyasachi Chakrabarty, Ayushmaan Mukherjee, Sreelekha Mitra and others. Produced by Gaurang Films, co-produced by Bhandarkar Entertainment, with Associate Producer NCKS, *Avijatrik* has been appreciated by industry veterans. Here is what they had to say:

Prosenjit Chatterjee: It's beyond my expectations. There is good work from each and every department. Arjun is too good. God bless the team that's done the music, art, edit. The visual narrative is also very cinematic. Special thanks to the cinematographer.

Arindam Sil: The script is not pseudo intellectual and doesn't feel imposed. It's from the heart and very fluid. The credit must go to the director. Arjun as Apu has put in a commendable performance.

Alokananda Roy: In black and white, the film looks out of this world, very different from our regular fare. The younger generation needs to watch films like these to understand what we are capable of creating.

Developed with the premise of Satyajit Ray's seminal *Apu Trilogy*, *Avijatrik* brings the iconic Apu back on the big screen. It starts from where *Apur Sansar* ends, and delves into the relationship between Apu and his son, Kajol. The film has an ensemble cast and crew, and was shot at 68 locations to retain the aesthetic flavour that complements its backdrop of 1940's India.

The film is running in theatres across Bengal.

(L-R) Sumit Agarwal, Subhrajit Mitra, Madhur Bhandarkar, Arjun Chakrabarty, Gaurang Jalan, Bickram Ghosh, Arpita Chatterjee, Barun Chanda

Important Media Articles



Bringing Satyajit Ray's Apu to silver screen after 6 decades in black and white

Avijatrik is essentially the story of a journey depicting Apu's arduor to be a globe-trotter, to experience outside world and immerse himself in myriad layers of life

'Apu' or 'Aparajito', one of Bengal's most enduring and endearing characters, first portrayed by Bibhut Bhushan Bandyopadhyay in one of his most famous novels and then by the movie maestro Satyajit Ray, seems well set to come back to life after six decades. Expectations are high. Challenges are possibly higher. But fired by an ever engulging urge, Subhrajit Mitra, one of Bengal's most promising directors today, has passionately taken up the challenge of filming *Avijatrik* (The Wanderlust of Apu), his seventh feature film, and that too in black and white.

Avijatrik is essentially the story of a journey depicting Apu's arduor to be a globe-trotter, to experience outside world and immerse himself in myriad layers of life. The story revolves around a sublime bond between a father (Apu) and his 6 year old son (Kajol) — wherein both are dependent on each other — hearing lavish affection and love for each other. The film has explored beautiful tapestry of pure interpersonal relationships to recreate magic of Apu — sharing adventures with his beloved son, Kajol. Ray's masterpiece was a landmark in Indian film, especially in parallel film movement.

Would this last sequel, by a young director be able to make its mark? Speaking to *Bizz Buzz* exclusively, **Subhrajit Mitra**, shares his hope and journey — in black and white

REVIEW: MUKHERJEA

ANY particular reason for choosing *Avijatrik* as your next film? How, what made it trigger off?

I am fascinated about, as well as a classic movie. I had seen my early childhood, my formative years. I was always intrigued by the fact that the famous Apu in Bengali and the novel Apu in English are the same person. I was always intrigued by the fact that the famous Apu in Bengali and the novel Apu in English are the same person.

Can you say you read because that when you make a film as a story, which is a sequel and the concluding part of Satyajit Ray's Apu trilogy, you always ran the risk of getting subjective comments and being judged? Experience from the audience are much higher light from the west? Did that put any extra pressure or burden on you? Apu is a classic and a cult. Did that put any extra pressure or burden on you? Apu is a classic and a cult.

Yes, the quietness of the experience, certainly. I did not know that extra pressure because my decision to do *Avijatrik* was not a decision to make the film in one way, with my own agenda, it was an answer to a question, who has loved and followed that other and audience, who has loved and followed that other and audience.

I was always intrigued by the fact that, the famous Apu trilogy and the novel Apu trilogy had shared one third portion of the original novel. I had seen my early childhood, my formative years. I was always intrigued by the fact that the famous Apu in Bengali and the novel Apu in English are the same person.

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LEISURE

CINEMA

THE ROAD APU TRAVELLED

Subhrajit Mitra's *Avijatrik* concludes the story of Apu that Satyajit Ray had immortalised

Apu Kumar Roy urges his five-year-old son, Kajol, 'Dadu ba babu na. Esko... (We won't tell Grandpa, Com.)' The child runs across, flinging himself up his father's arms. Last we saw them, Kajol was sitting on his father's shoulders, chin on his head, while dadu was left clutching a toy train and looking on with a half-smile. That final scene of Satyajit Ray's *Apur Sansar* (The World of Apu, 1959), one of Indian cinema's most enduring and memorable images.

For most, that's where the story ended, but author Bibhutbhushan Bandyopadhyay's Aparator, on which Ray's Apu trilogy was based, still had a good 150 pages left. It is that bit of the novel—never filmed by Ray—that director Subhrajit Mitra obsessed over for nearly 30 years before he made *Avijatrik*. The Wanderlust of Apu. Speaking ahead of the film's December 3 release, Mitra says, "I wanted to complete Apu's journey on the big screen, but I had to grow as a director before I attempted it. I had to research the era. I made it a point to study how Bibhutbhushan wrote the scenes and characters. I re-watched the original trilogy, so that I knew how Ray took it from story to screen." Mitra's research is what set the tone for many of the



THE END (clockwise from left) A still from *Avijatrik*; filmmaker Subhrajit Mitra; another still from *Avijatrik*; and one from *Apur Sansar*



Take off on Satyajit Ray's 'Apu Trilogy' by young director Subhrajit Mitra

ANIL MUKHERJEA

KOLKATA: What was once an already established Bengali film classic crafted through the mid and late 50's of the last century, the legendary Apu Trilogy directed by Oscar award-winning director Satyajit Ray, once took global cinema from Bengal by storm, has now in his new millennium, been revived after a long hiatus in *Apur Sansar*, a role once essayed by the late Soumitra Chatterjee in the late 50s. Subhrajit Mitra, among the ten top new generation directors stated that the film *Avijatrik* had already made waves as part of the Apu Trilogy, may be ranked film in the list of the best South Asian films of 2020 that has been awarded the highest critical acclaim by the audience. The film last travelled to 5 continents

in the world and was deemed a latter day classic by film critics across the globe. Personally, this young film maker has received many awards for his cinematography as a screenplay writer and director of *Avijatrik*. Subhrajit Mitra, till date has made seven feature films namely *Mon Amour* (based on Tagore's *Shesher Kobi*), *Aganipathi* (Fire Bird), *Kakababu Trilogy* and *Chameli*—a whodunit thriller inspired by Agatha Christie's crime fiction. *Vera* a 52 min feature film that won four major international awards.

Avijatrik (The Wanderlust of Apu) begins where *Satyajit Ray* left off with his *Apur Sansar* with latter day Durga and Apu when Apu visits his old ancestral village, where Ray initially shot his *Pather Panchali*. The film concentrates more on Apu's overwhelming desire to explore the world outside, though haunted by memories of loss of his family members—skeltons in the cupboard—of latter day Hollywood's wife Aparna, and encounters with latter day Durga and Apu when Apu visits his old ancestral village, where Ray initially shot his *Pather Panchali*. The film concentrates more on Apu's overwhelming desire to explore the world outside, though haunted by memories of loss of his family members—skeltons in the cupboard—of latter day Hollywood's wife Aparna, and encounters with latter day Durga and Apu when Apu visits his old ancestral village, where Ray initially shot his *Pather Panchali*.



Director Subhrajit Mitra's *Avijatrik* pays tribute to Satyajit Ray by starting proceedings from where the master left off in *Apur Sansar*



Kamleshwar Mukherjee's 'Chander Pahar' also adapted from Bibhutbhushan Bandyopadhyay's novel which film also projects the protagonist being bitten by the travel bug played by Kajol, the miniature idol of latter day Bollywood.

redundant characters that unnecessarily expanded the film footage. The other slip-ups were when the railway station was addressed to the (didi, chadi, shadi) draped Apuro (Apu's Sahi) instead of bahu, when the latter after descending from the train, commented on the platform bread himself with the hot beverage. The other discrepancy was that the *Kirtana* in praise of Lord Krishna during Durga Puja festival in Apurbo's ancestral village home, were somewhat misplaced. The young director justifies this by stating that the puja rituals were conducted in a Vishnu temple. Special mention must be made to the acting prowess of Arjun Chakraborty in the main lead as Apurbo for his subtle restrained portrayal, stark contrast to Satyanshi

the character who induces Apurbo's wanderlust. *Avijatrik*, when all is said and done, did manage to evoke through the black and white picturisation, vivid cinematic images that were captured up giving room to the imagination of places never visited by Apuro before. Structurally following a non-linear than a narrative motif where exhibited images have no connectivity or a cohesive balance of the past and present merge into each other—seemingly like a collage. To establish the past with the present, sepia tones could have been used to distinguish gaps between time-spans. The semblance of old values once portrayed in Bengali films reduced in the earlier Ray version of the Apu Trilogy, sent ripples of emotional sensations as viewers are taken to the past.

VERITABLE NOSTALGIA TRIP

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A still from the film



Arjun Chakraborty as Apurbo



The film's poster



Subhrajit Chakraborty in a still from the film



Director Subhrajit Mitra