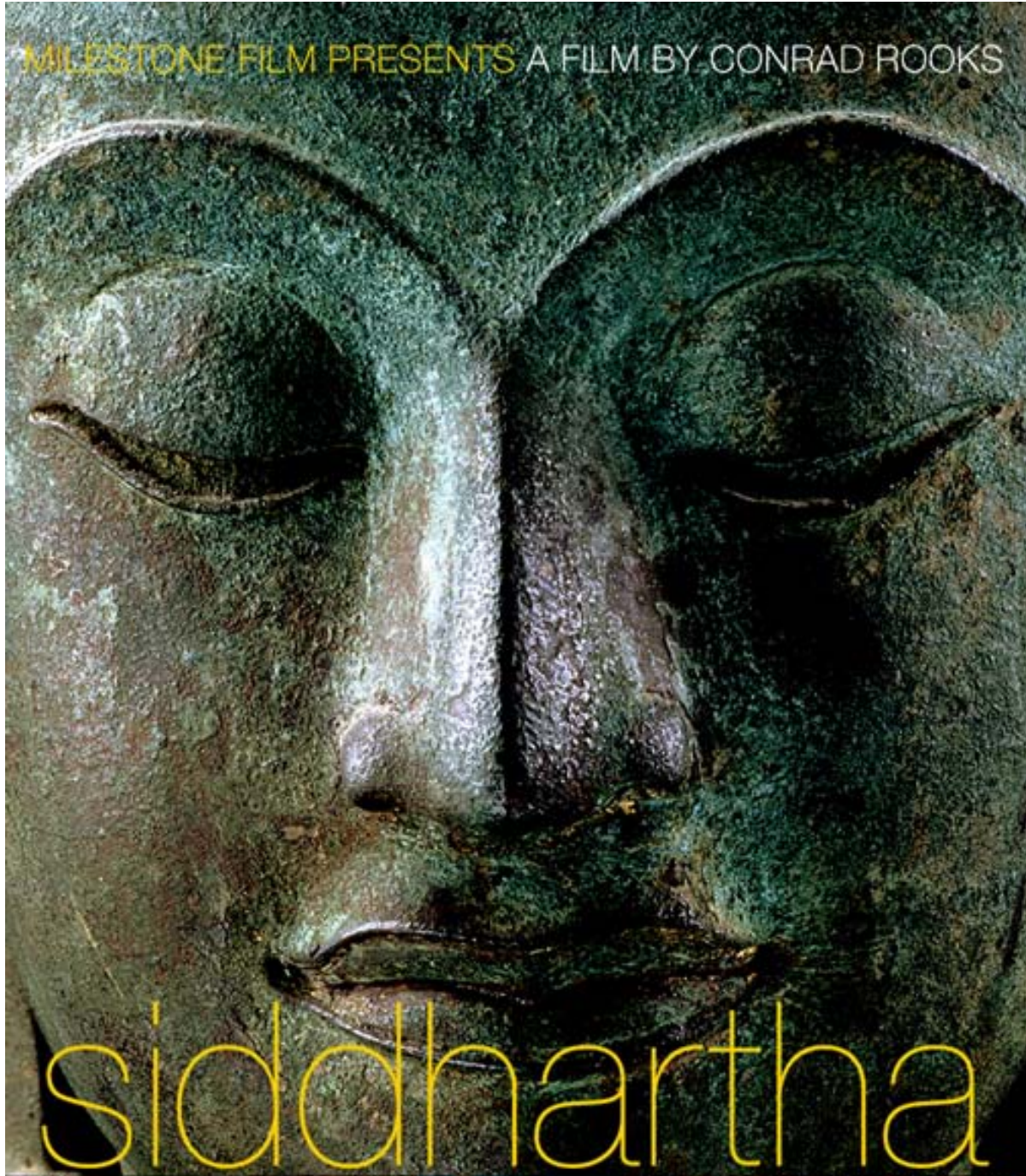


MILESTONE FILM PRESENTS A FILM BY CONRAD ROOKS



# siddhartha



PRODUCED, DIRECTED AND ADAPTED FOR THE SCREEN BY CONRAD ROOKS BASED ON THE NOVEL BY THE NOBEL PRIZE WINNER HERMANN HESSE  
CINEMATOGRAPHY BY SVEN NYKVIST ART DIRECTOR MALCOLM GOLDING SOUND NORMAN BROWN EDITOR WILLY KEMPLEN COSTUMES BHANU  
MUSIC COMPOSED AND SUNG BY HEMANT KUMAR LYRICS GOURIPRASANNA MOTHER'S SONG BY SHANTI HIRANAND  
STARRING SHASHI KAPOOR, SIMI GAREWAL, ROMESH SHARMA, PINCHO KAPOOR AND ZUL VELLANI  
FILMED ENTIRELY ON LOCATION IN NORTHERN INDIA, THE HOLY CITY OF RISHIKESH AND ON THE PRIVATE ESTATES OF THE MAHARAJAH OF BHARATPUR

A MILESTONE RELEASE • WWW.MILESTONEFILMS.COM • POSTER DESIGN BY SIDDY WHOLE • © 2003 MILESTONE FILM

Milestone Film & Video • PO Box 128 • Harrington Park, NJ 07640  
Phone: (201) 767-3117 • Fax: (201) 767-3035 • Email: [milefilms@aol.com](mailto:milefilms@aol.com) • [www.milestonefilms.com](http://www.milestonefilms.com)

# Siddhartha

1972. Color. 85 minutes. Cinemascope. Mono sound. Filmed entirely on location in Northern India, the holy city of Rishikesh and on the private estates of His Highness the Maharajah of Bharatpur.

© 1972 Conrad Rooks.

Executive Producer.....David McKibben  
Producer .....Conrad Rooks  
Director .....Conrad Rooks  
Screenwriter.....Conrad Rooks  
Based on the novel *Siddhartha* by Hermann Hesse

## Cast:

Shashi Kapoor .....Siddhartha  
Simi Garewal .....Kamala  
Romesh Sharma.....Govinda  
Pincho Kapoor.....Kamaswami  
Zul Vellani.....Vasudeva  
Amrik Singh .....Siddhartha's father  
Shanti Hiranand.....Siddhartha's mother  
Kunal Kapoor .....Siddhartha's son

## Crew

Cinematographer.....Sven Nykvist  
Art Director .....Malcolm Golding  
Sound .....Norman Brown  
Camera operator.....Tony Forsberg  
Continuity .....Kay Fenton  
Film Editor .....Willy Kemplen  
Sound Editor .....John Poyner  
Production Manager.....David McKibben  
Assistant to the Producer.....Oslyn Shrieves  
Makeup.....Neville Smallwood  
Hair Stylist.....Shayam Jeem  
Original Indian music composed and sung by .....Hemant Kumar  
Lyrics to Indian songs by.....Gouriprasanna  
Mother's song by.....Shanti Hiranand  
Costume Designer .....Bhanu Athaiya (as Bhanu)  
Focus Puller .....Björn Thormænius

## Synopsis

Dawn breaks over a river where two figures are bathing. One is Siddhartha. The other is his best friend Govinda. Siddhartha lives with his parents in their rather wealthy home — he and his family are Brahmin. But the young man is unhappy — he feels restless and is anxious to leave. Siddhartha desires to gain knowledge and become a Sadhu. The Sadhus are a religious sect that believes in a strict form of asceticism.

Siddhartha tells his father of his desire. The older man is not pleased and refuses to allow him to go. But when he realizes how much this spiritual quest means to his son, Siddhartha's father permits him to go. Siddhartha's friend Govinda accompanies him. They fall in with the Sadhus, where they fast and meditate for long periods of time. They pray, chant, and sing as they smoke and contemplate *dharma*. This is to be Siddhartha's first path to enlightenment. He quickly excels in the teachings of the Sadhus but after some time he begins to grow tired of this lifestyle. He tells Govinda that it is all tricks, there is no real wisdom here.

One day the Buddha arrives with his band of followers. Siddhartha engages in a long meaningful talk with him but declines to follow him. Siddhartha's friend Govinda, on the other hand, agrees to follow the Buddha, and here the two part ways. Siddhartha, unsure of his next journey, wanders to the edge of the river. There, a boatman takes him across the Ganges. He tells the boatman that he has no money to pay him. The boatman, Vasudeva, says, "I have learned from the river everything comes back. You too will come back."

Siddhartha goes into the town, where he spies a young beautiful woman — a courtesan named Kamala. He is taken with her, and approaches her when she is in resting. He tells her that he has never had a lover and that he knows nothing about the ways of the flesh. Kamala is surprised, and agrees to become his lover. This is where Siddhartha learns his next path, that of *kama*. She teaches him the art of lovemaking, and also finds him a job with a wealthy merchant.

The merchant is a swollen, greedy man named Kamaswami. It is with Kamaswami that Siddhartha learns his third path, that of *artha*. Siddhartha begins a new life of hedonism and materialism. Before long, he becomes a successful merchant and amasses riches. Again however, he grows bored. He becomes tired and disgusted with his indulgent way of life. Looking at the open cage of a dead songbird, Siddhartha feels an overwhelming desire to grow and leave. He decides to abandon everything and to resume his quest for the spiritual answer he seeks. He gives up all that he has except the clothes on his back.

As he journeys back across the Ganges, Siddhartha converses with Vasudeva, the same boatman who had carried him to the city, years ago. He tells the boatman that again he cannot pay him and that he wishes to become his apprentice. The boatman accepts his offer, and tells Siddhartha that he remembers him from his first trip across the Ganges. The boatman tells him that life is like the river, and that everything returns. He teaches Siddhartha to become like the river — the river is everywhere all at once and is constantly in the present. From Vasudeva, Siddhartha learns his fourth and last path, that of *nirvana*.

Many years go by, and one day a group of Buddhists arrive. As they are distracted by the arrival of the Buddha, a woman is bitten on the leg by a cobra. Siddhartha rushes to help her and finds that it is Kamala, the woman he had left behind. They are both older but recognize each other. As she is dying, she tells Siddhartha that the boy who is with her, is his son. As she lies on the ground, poisoned by the serpent, she asks Siddhartha, "Have you found peace?" Siddhartha is quiet. She says, "I also will find peace." He whispers to her, "You have found it." Kamala dies and Siddhartha raises his son by the river.

As the boy grows older, he begins to rebel against his father. Siddhartha comes to realize that this too is part of the great cycle of life. Where Siddhartha once rebelled against his father, now Siddhartha's son rebels against him. Vasudeva tells Siddhartha that he is too old to work, and that Siddhartha should take over as boatman. Before he leaves he tells Siddhartha that he will see him again because, like the river, everything comes back.

Govinda arrives with a group of Buddhist pilgrims and asks Siddhartha if he has found what he was searching for. Siddhartha tells his friend that he sees everything as god. Holding up a rock, he explains

that to him even the rock is god. Govinda asks Siddhartha to tell him just one thing that he can understand. Siddhartha says to stop searching, stop worrying, and learn to give love. The two friends gaze at the flowing river and see within it the images of people they once knew.

### Production

From the very beginning *Siddhartha* had its share of production problems. First, Rooks had trouble getting permission to film in India. Earlier, Louis Malle had shot a documentary that many Indians thought painted India in a poor light and that they found insulting. This made the government hesitant to allow another westerner to film there. However, because Conrad Rooks was a personal friend of Indira Gandhi, and the Maharajah of Bharatpur, he was permitted access to some of the richest locations in India: Rishikesh, the foothills of the Himalayas, and the river Ganges.

The second problem the production team faced was the Indo-Pakistani War that was raging inside of India itself. The war began just as the cast and crew arrived to start filming, and the conflict stopped production for about two weeks. Rooks took advantage of that time to let the cast and crew members get acquainted with one another. It also gave ample opportunity for the actors to practice their lines and for the technicians to prepare what they were to shoot. While the civil war had definitely put a halt to the production, the only physical interference was a shower of shrapnel that rained down on the hotel they were staying at.

As director of the film and one of its chief financiers, Rooks started to get nervous about paying salaries while the cast and crew sat around the hotel for second week. However, before long they began filming and the two weeks actually turned out to be a blessing in disguise — allowing them time to polish the performances and technical work. One can see the effects of this preparation in the film. As it turned out, Rooks finished principal photography within his eight-week schedule.

The production also had problems because of the popularity of the male lead. Shashi Kapoor was very well known in India, and crowds gathered around him while they were trying to shoot. It became very troublesome. Enter the Maharajah of Bharatpur, a wealthy Indian friend of Rooks. Bharatpur allowed Rooks to shoot on his private hunting grounds, palaces, and vast bird sanctuaries, helping the film immeasurably. Not only did this alleviate the stress of having to shoot around screaming mobs, it also gave the film a feeling of taking place in India at the time period of the Buddha.

Rooks also put together a crew of Indians, Englishmen, and Sven Nykvist's Swedish camera crew. According to Rooks, when the filmmaking became difficult, the English were the first to retreat and the Indian crew quickly took their places. The Swedes were stoic throughout, taking the hardship like "Vikings". The results of this amazing camera crew can be seen in every frame of the picture.

Another problem arose when Simi Garewal was asked to bare her breasts on camera. This had never been done before in Indian cinema. (In fact, Kamala and Siddhartha's embrace was the first screen kiss filmed on the subcontinent.) To compound the problem Garewal was afraid that if her fiancé found out about her semi-nudity, he would be very upset. Rooks and crew did finally film the scene, but not without raising a few eyebrows in India. Another lovemaking scene was shot atop a balcony while crowds of onlookers below cheered. There were plans for even more scandalous *kama sutra*-type footage, but these were scrapped. According to Rooks, the Indian censors were not yet ready for them. Rooks argues that the lovemaking scene as it appears in the film is necessary and not at all titillating. Indeed by today's standards, he adds, what is left on screen is quite sensuous and erotic, though most definitely chaste.

Shashi Kapoor was not Rooks's first choice for the part of *Siddhartha*. He wanted to cast Amitabh Bachchan, an unknown who has since become a major film star in India. But Rooks admits that as nice



and bright as Bachchan was, he just didn't grasp the role's potential. Rooks then offered the role to Kapoor, whom he had met years ago on his first visit to India. For the role of Kamala, Rooks originally wanted another unknown — an actress named Rekha who later became a big star. Rooks found Rekha extremely attractive and thought she would be perfect for the role. But somehow the deal fell through and Simi Garewal was cast instead.

*Siddhartha* was very well received in India. Rooks claims that the middle class there felt that a Western film had really captured India in a favorable and appealing light. The film also avoids the usual trappings of a “spiritual film” of the time. It uses no visual psychedelics or late-1960s LSD-type imagery. It also eschews the avant-garde touches Rooks used in his first film. The movie is instead quiet and serene — almost old-fashioned in its simplicity. For instance, when Siddhartha meets the Buddha, the audience see The Buddha's hands and the outline of his form and hears his voice, but never looks into his face. Rooks felt it best to not reveal “the enlightened one,” but instead to leave it to the viewer's imagination. Even the Buddha's voice seems to evoke the feeling of nature — sounding almost like the reverberation of thunder, which cracks overhead.

### Conrad Rooks (December 15, 1934– )

Conrad Rooks was born in Kansas City, Missouri, and grew up in the town of Chappaqua, New York. At the age of nine, Rooks underwent a series of painful operations. He was given narcotics and the experience seemed to have instilled in him a strong hunger for these substances and for the high which accompanied them. His mother used the movies as a babysitter, and by the time he was ten, Rooks was already a young cinephile. At fourteen he was already an alcoholic, pilfering the ceremonial wine from his prestigious St. Andrews Academy in Delaware.

By 21 he had already been kicked out of three schools and the Marines and began to delve into harder substances, “marijuana, [being] the most innocent of the spectrum.” Rooks also boasted that he “checked out on LSD, when Dr. Timothy Leary was still in pre-flight school.” Obviously he was growing up fast, and with a marijuana bust in the late 1950s, his reputation wasn't finding too much sympathy in the conservative environment of the decade.

At about this time Rooks saw an interesting headline in a Manhattan newspaper: “Princess Comes to Grief; Accused of Puffing Reef.” He headed down to the police station and bailed the lady out of jail. She was Princess Zinaida de Rachevskya, the niece of the Grand Duke Boris, a Romanov and the Tsar's first cousin. She also held title Countess d'Harcourt, as she had previously been married to Bernard d'Harcourt, nephew of the Pretender to the French Throne, the Comte de Paris. She had grown up in Versailles and on the Riviera, in villas bought by the nobility before the Revolution. Rooks soon married the princess and, with their young son in tow, they set off for a three-year tour around the world. They spent the first year in Ceylon, the second year in Bombay, Bangkok and Pattaya, and the third in Hong Kong and Tokyo. This was to be Rooks's first voyage to the East and it was to make an impression on him that would last a lifetime.

A chance encounter with Indian filmmaker Raj Kapoor encouraged the impressionable young Rooks to pursue filmmaking as a career. Apparently when he saw the vast amount of money and power that Raj Kapoor commanded, Rooks was immediately seduced. The East was also where he began using opium, a habit that reached 75 pipes a day! His wife and son left for the US while Rooks stayed on in Hong Kong a while longer. When he finally returned to New York, Rooks and his family lived at 27 Perry Street, around the corner from “The Village Vanguard”, where John Coltrane was the resident “Master of Sax.” In New York, the princess was friends with many of the Beats, a group of artists, poets, and writers. Rooks had known many of them before his trip, and now he got drunk with Jack Kerouac and hung out with Allen Ginsberg, Peter Orlovsky, and William S. Burroughs.

At this point Rooks's heroin and cocaine consumption had become a major addiction, which he coupled with copious amounts of alcohol and various other drugs. When his father (CEO of the Avon Corporation) died, Rooks was very upset and decided to try and kick his drug and alcohol habit. His wife suggested a clinic in Switzerland, which experimented with a new form of therapy known as the "Schlauffinkur." The cure consisted of a one-month sleep to detox, with daily hypnosis conducted by Dr. Binswanger. He decided to give this new treatment a try, and 21 days later he awoke, sober and healthy, and ready to give up all his self-destructive ways.

Soon thereafter Rooks's wife left him to become a Buddhist nun and to start a monastery with a portion of Rooks's inheritance. She died during meditation in the monastery, leaving Rooks devastated and with their son Alexander to raise on his own. Rooks married again, to Indian filmmaker Pamela Rooks, and they had a son of their own, Ryan. This marriage ended as well, and now Ryan visits Rooks for three months out of the year.

While part of Rooks's inheritance went into the construction of a Buddhist monastery, another significant portion was to go into the production of Rooks's first feature film, *Chappaqua*. Named after the town in which he lived as a youth, it was to be a visual depiction of his triumph over substance abuse. Rooks set his film in France, and stars in the picture as himself. He also cast Jean-Louis Barrault (the famous mime actor who starred in *Children of Paradise*) to portray his doctor at the clinic. Perhaps the most memorable performance, however, was from William S. Burroughs, playing a character called Opium Jones, a sort of physical manifestation of his drooling desire for junk. Much of the film is a bizarre, surreal landscape of Rooks's own inner world — an orgy of the most absurd and grotesque scenes ever to have appeared on film up to that time. Jam-packed with one outrageous hallucination after another, the film was shot in both black and white and color film.

The film premiered at the Venice Film Festival, beating out such worthy competitors as François Truffaut, Agnes Varda and Robert Bresson. By the time it was shown in Venice, Rooks was already beginning to hatch an idea for a new project — a different type of film ... *Siddhartha*. The final bit of Rooks's inheritance went into the making of his second, and so far last feature, *Siddhartha*. The film is a faithful adaptation of the novel by the then little-known German novelist, Hermann Hesse. According to Rooks, it was not until Henry Miller had Hesse's *Steppenwolf* republished that there was a revival of interest in the author in America.

The idea for the film was initially conceived when his first wife, Princess Zina, introduced Rooks to Hesse's book. She showed him two books that, she told him, were the greatest books of the time. One was Jack Kerouac's *On the Road*, and the other was *Siddhartha*. Rooks was not too impressed with *On the Road*, but he was deeply inspired by the Hesse tale of a young Brahmin. With special permission, Rooks was allowed to shoot in the sumptuous locations of Rishikesh, on the foothills of the Himalayas, and on the upper Ganges. This area was not unfamiliar to Rooks, who had studied yoga there with Swami Satchitananda, whom he met during the filming of *Chappaqua*.

Rooks hired Sven Nykvist (who shot all of Ingmar Bergman's films) to be the cinematographer on *Siddhartha*. According to Rooks, there was no convincing needed for Nykvist — he had always loved the book, and had wanted to shoot a film of it for quite some time. He personally identified with *Siddhartha* in that he wanted to break away from his strict upbringing and find his own way. Nykvist's shots are incredibly tranquil and beautiful, bringing out all of the mystery and magic of India and Hesse's tale.

The film concerns the wanderings of the title character, as he moves from strict asceticism to hedonism, only to find true enlightenment as a simple boatman on the river Ganges. The film is a lucid, serene picture about spiritual transcendence. Visually it is nearly the polar opposite of Rooks's previous film. After Rooks finished *Siddhartha* in 1972, he briefly came back to the US, returning to India in 1974.

He lived in Delhi until moving to Pattaya, Thailand in 1984, where he lives to this day. Rooks lives in a bungalow surrounded by forty huge trees located in a small jungle, 500 yards from the beach. He lives with two old poodles and hundreds of wild birds. When asked if he has become a recluse he replies: "I do not encourage visitors as I do not socialize any longer. Perhaps that is reclusive."

### Sven Nykvist (December 3,1922– )

Sven Nykvist joined Sandrews Studios as an assistant in 1941, his goal being to follow in the footsteps of the great Swedish cameramen Julius Jaenzon, Goran Strindberg and Gunnar Fischer. The start of Nykvist's career was a little embarrassing. On his first film with director Sigard Wallen, he accidentally walked into an intimate scene, spoiling it. However, he was forgiven and given the chance to work with the director again. On another occasion, while working on the film *The Frosted Mountain* by director Rolf Husberg, Nykvist showed his exceptional talent for lighting. Husberg told Nykvist to turn the intensity of the lighting down on a set that Nykvist had lit. However when the rushes came back, it turned out that the whole scene had been vastly underexposed. From then on, Husberg and other directors that Nykvist worked with pretty much left him to his own devices. He first earned wide spread attention during the 1950s for his work with the gifted Alf Sjöberg, notably on *Barabbas* (1953), before embarking on his renowned collaborations with director Ingmar Bergman.

Nykvist's first project with Ingmar Bergman was *Sawdust and Tinsel* (1953); he was assigned the difficult interior shots by his former teacher, director of photography Hilding Bladh, as a final test of his skill — a test that Nykvist passed with flying colors. From their first full collaboration, *The Virgin Spring* (1960), the Bergman-Nykvist partnership flourished. Nykvist's work has clearly been influenced by the Swedish tradition of stark, psychologically meaningful landscapes (ranging from claustrophobic forests to lonely, peaceful vistas) and minimalist shot composition (evident in his powerful close-ups, seen stunningly in Bergman's *Persona* 1967). Nykvist and Bergman both shared a fondness for location shooting and natural light. They also agreed that subtle changes in light sometimes alter the meanings of a character's actions.

Nykvist designs his cinematography in obsessive detail. When working with Bergman and their tight-knit group of technicians, Nykvist lights the sets and works the camera, a task that is not usually performed by the cinematographer. Nykvist describes just how he and Bergman work on a film: "The whole crew meets two months before shooting to read the entire script. Then we start to make tests. We build sets...we make tests for the whole picture, so we will never be surprised when we start shooting. We are already halfway through the picture when we start to shoot it. And that is psychologically important for the people because everyone, including the grips and the technicians, feel that he is as important as all the others. We have a group now that has been working together for twenty years; we really don't have to speak to each other, because we always know what the other will answer." His camerawork is best represented in *Scenes from a Marriage* (1973), a film that is largely comprised of long takes, some of which last ten minutes and has as many as twenty zooms. Nykvist favors a soft "bounce" lighting that contours and flatters the actor's face. He manipulates the light itself, rather than relying on laboratory techniques or filters and lenses.

For many years, Nykvist and Bergman favored black and white, considering color to be a source of superficial beauty. In 1964, they experimented with color in *All These Women*. Their usual procedure was to shoot 18,000 feet of color experiments before shooting even began. Both men were nevertheless dissatisfied with the look of the film, citing its lack of atmosphere and excessive lighting as its chief detraction. Bergman's second color film, *The Passion of Anna* (1969), was acclaimed for its minimal amount of color saturation and its beautifully muted tones, both of which became Nykvist trademarks. Nykvist won an Academy Award for his color cinematography on Bergman's harrowing *Cries and Whispers* (1972).

Although Nykvist is most often connected with Bergman, with whom he has made over 20 films, he has worked with other Scandinavian directors, such as Arne Mattsson and Gunnar Hellstrom in the 1950s, and Vilgot Sjoman, Mai Zetterling and Jorn Donner in the 1960s. In the 1970s and 1980s, Nykvist shot films for a host of international directors, including Roman Polanski (*The Tenant* 1976), Louis Malle (*Pretty Baby* 1978), Volker Schlöndorff (*Swann in Love* 1984) and Andrei Tarkovsky (*The Sacrifice* 1986).

He began working regularly with American filmmakers in the late 1970s and by the mid-80s began filming in Hollywood more than abroad. As usual, once a director worked with him, Nykvist was often called upon a second time; examples include Alan Pakula (*Starting Over* 1979, *Dream Lover* 1986), Norman Jewison (*Agnes of God* 1985, *Just in Time* 1994), and Woody Allen (*Another Woman* 1988, *Crimes and Misdemeanors* 1989). Nykvist also combined a bit of both worlds when he worked with Swedish director Lasse Hallstrom on Hollywood's *What's Eating Gilbert Grape* (1993). His cinematographic stamp contains a certain pensiveness to even somewhat raucous material, so much so that Nykvist lays a possible claim to "auteur" status. The respect he holds in the international filmmaking community was confirmed with his second Oscar for Bergman's *Fanny and Alexander* in 1984 and a prize at Cannes in 1986.

In 1964, Nykvist directed his first feature, *The Vine Bridge*, with Harriet Andersson, Folke Sundquist and Mai Zetterling. The film includes some elements of his own life, presenting a protagonist who, like Nykvist, was raised by missionary parents in Africa. Years later, Nykvist received his greatest acclaim to date as a director with the international success of *The Ox* (1991), a somber drama, based on fact, about a man who betrays his community during a time of great famine. Nykvist describes his own work as being inspired by the great silent storytellers, particularly Stiller, Sjostrom, Eisenstein and Lang, who all mastered the art of storytelling with pictures rather than words. Sadly, he developed a rare form of dementia and now has trouble speaking and communicating.

Nykvist says, "Light is a passion for me ... it is as important as the lines the actors speak or the direction that is given to them ... Light is a treasure chest that is largely unexplained and that, once properly understood, can bring a wider dimension to the medium and a greater appreciation to the audience ... People must do more than see a motion picture. They must have a feeling for it, and my experience has told me that they appreciate and are held spellbound by a certain mood that is created for them by the proper utilization of light. That is what it is all about."

### Sven Nykvist Filmography

<i>Curtain Call</i> (1999)	<i>Offret</i> ( <i>The Sacrifice</i> 1986)
<i>Celebrity</i> (1998)	<i>Nobody's Child</i> (1986) (TV)
<i>Kristin Lavransdatter</i> (1995)	<i>Dream Lover</i> (1986)
<i>Something to Talk About</i> (1995)	<i>Agnes of God</i> (1985)
<i>With Honors</i> (1994)	<i>Efter repetitionen</i> (1984) (TV)
<i>Mixed Nuts</i> (1994)	<i>Swann in Love</i> (1984)
<i>Only You</i> (1994)	<i>Star 80</i> (1983)
<i>What's Eating Gilbert Grape</i> (1993)	<i>La Tragédie de Carmen</i> (1983)
<i>Sleepless in Seattle</i> (1993)	<i>Fanny and Alexander</i> (1982)
<i>Chaplin</i> (1992)	<i>Cannery Row</i> (1982)
<i>Oxen</i> (1991)	<i>The Postman Always Rings Twice</i> (1981)
<i>Buster's Bedroom</i> (1990)	<i>Aus dem Leben der Marionetten</i> (1980)
<i>Crimes and Misdemeanors</i> (1989)	<i>Marmeladupproret</i> (1980)
<i>New York Stories</i> (1989) (segment "Oedipus Wrecks")	<i>Willie and Phil</i> (1980)
<i>The Unbearable Lightness of Being</i> (1988)	<i>Hurricane</i> (1979)
<i>Another Woman</i> (1988)	<i>Starting Over</i> (1979)
<i>Ved vejen</i> (1988)	<i>King of the Gypsies</i> (1978)



*Autumn Sonata* (1978)  
*Pretty Baby* (1978)  
*En och en* (1978)  
*The Serpent's Egg* (1977)  
*Das Schlangenei* (1977) (West Germany)  
*Le Locataire* (*The Tenant* 1976)  
*Ansikte mot ansikte* (1976)  
*Black Moon* (1975)  
*Ransom* (1975)  
*Monismanien* 1995 (1975)  
*The Magic Flute* (1975)  
*The Dove* (1974)  
*Das Blaue Hotel* (1973) (TV)  
*Scenes from a Marriage* (1974)  
*Siddhartha* (1972)  
*Cries and Whispers* (1972)  
*The Last Run* (1971)  
*Lockfågeln* (1971)  
*Beröringen* (1971)  
*Erste Liebe* (*First Love* 1970)  
*One Day in the Life of Ivan Denisovich* (1970)  
*An-Magritt* (1969)  
*En Passion* (*The Passion of Anna* 1969)  
*Riten* (1969) (TV)  
*Skammen* (*Shame* 1968)  
*Vargtimmen* (*Hour of the Wolf* 1968)  
*Roseanna* (1967)  
*Bränt barn* (1967)  
*Persona* (1966)  
*Lianbron* (1965)  
*Älskande par* (1964)  
*Klänningen* (*The Dress* 1964)  
*Att älska* (1964)  
*All These Women* (1964)  
*Prins hatt under jorden* (1963)  
*Tystnaden* (*The Silence* 1963)  
*Nattvardsgästerna* (*Winter Light* 1963)  
*Snow White and the Seven Jugglers* (1962)  
*A Matter of Morals* (1961)  
*Mörderspiel* (1961)  
*Lita på mej, älskling!* (1961)  
*Såsom i en spegel* (*Through a Glass Darkly* 1961)

*Die Ehe des Herrn Mississippi* (1961)  
*Domaren* (1960)  
*Lampenfieber* (1960)  
*Jungfrukällan* (*The Virgin Spring* 1960)  
*Får jag låna din fru?* (*Lend Me Your Wife* 1959)  
*Der Engel, der seine Harfe versetzte* (1958)  
*Laila* (1958)  
*Damen i svart* (1958)  
*Gäst i eget hus* (1957)  
*Synnöve Solbakken* (1957)  
*En Drömmares vandring* (1957)  
*Blånande hav* (1956)  
*Den Tappre soldaten Jönsson* (1956)  
*Flickan i frack* (1956)  
*Gorilla* (1956)  
*Nattbarn* (1956)  
*Ett Kungligt äventyr* (1956)  
*Den Underbara lögnen* (1955)  
*Sista ringen* (1955)  
*Älskling på vågen* (1955)  
*Salka Valka* (1954)  
*Karin Månsdotter* (1954)  
*Storm över Tjurö* (1954)  
*Sunset of a Clown* (1953)  
*Vägen till Klockrike* (1953)  
*Barabbas* (1953)  
*Under södra korset* (1952)  
*När syrenerna blommar* (1952)  
*Loffe blir polis* (1950)  
*Rågens rike* (1950)  
*Hin och smålänningen* (1949)  
*Bohus bataljon* (1949)  
*Lång-Lasse i Delsbo* (1949)  
*Sjösälavår* (1949)  
*Lata Lena och blåögda Per* (1947)  
*Maj på Malö* (1947)  
*Saltstänk och krutgubbar* (1946)  
*13 stolar* (1945)  
*Barnen från Frostmofället* (1945)  
*Gomorrön Bill!* (1945)  
*I mörkaste Småland* (1943)

### Balbirraj “Shashi” Kapoor (March 18, 1938– )

Born in Calcutta, Shashi Kapoor is the fifth son of the famous silent film actor, matinee idol, and theater impresario Prithviraj Kapoor (although two sons died at an earlier age). He made his first screen appearance at age 13 in *Awara*, directed by his elder brother Raj Kapoor, the legendary director and beloved, Chaplinesque actor. Shashi played the child Raj Kapoor. For payment, Raj gave his younger sibling a 16mm movie camera and Shashi made a two-reel film called *Phansi*. In his youth, he mostly acted in forgettable mythological epics like *Bhakta Dhurva* and *Murliwala*.

It was thought that because he had married an English theatre actress Jennifer Kendall, he had an attitude problem and did in fact lambaste Hindi films. By the time he turned 27, he made his first hit, in *Jab Jab Phool Khile*. Some of his films in this period include *Haseena Maan Jayegi*, *Mehndi Lagi Mere*

*Haath, Waqt, Aa Gale Lag Ja, Pyar Ka Mausam* and *Chor Machaye Shor*. The Anglicized actor earned a substantial following outside his native land based on his roles in James Ivory's *The Householder*, *Shakespeare Wallah*, *Bombay Talkie* and *Heat & Dust*.

He built a memorial to his father — the Prithvi Theatre — and encouraged talented film makers like Shyam Benegal, Govind Nihalani and Girish Karnad to make quality films, which he then produced: *Junoon*, *Kalyug*, *36 Chowringhee Lane*, *Vijeta* and *Utsav*, all critically acclaimed though not so successful at the box office.

To finance his theatre and independent films, Shashi signed onto every masala film that came his way. There was even a time when he would act in six films on the same day, giving two hours to each. Seeing this, his elder brother Raj Kapoor, who had signed him for *Satyam Shivam Sundaram*, referred to him as a human “taxi.” His more successful phase as an actor was as co-star with Bollywood’s king, Amitabh Bachchan (*Deewar*, *Do Aur Do Paanch*, *Silsila*, *Trishul*, *Kabhi Kabhie*). He later won the National Award for his performance in *New Delhi Times*.

Shashi Kapoor later tried his hand at directing. The film was called *Ajooba*, an Indo-Soviet co-production. However it was, for the most part, a failure. It succeeded in neither pleasing critics nor the paying public. Recently, he acted in the film *In Custody*, playing a frustrated poet.

### Shashi Kapoor Selected Filmography

<i>Jinnah</i> (1998)	<i>Imaan Dharam</i> (1977)
<i>Side Streets</i> (1997)	<i>Deewangee</i> (1976)
<i>Gulliver's Travels</i> (1996) (TV)	<i>Fakira</i> (1976)
<i>In Custody</i> (1993)	<i>Kabhi Kabhie</i> (1976)
<i>Akayla</i> (1991)	<i>Chori Mera Kaam</i> (1975)
<i>The Deceivers</i> (1988)	<i>Deewar</i> (1975)
<i>Ijaazat</i> (1987)	<i>Prem Kahani</i> (1975)
<i>Sammy and Rosie Get Laid</i> (1987)	<i>Jeevan Sangram</i> (1974)
<i>Aurat</i> (1986)	<i>Paap Aur Punya</i> (1974)
<i>New Delhi Times</i> (1986)	<i>Roti Kapada Aur Makaan</i> (1974)
<i>Swati</i> (1986)	<i>Aa Gale Lag Jaa</i> (1973)
<i>Utsav (The Festival)</i> , 1984)	<i>Siddhartha</i> (1972)
<i>Door-desh</i> (1983)	<i>Patanga</i> (1971)
<i>Heat and Dust</i> (1982)	<i>Sharmilee</i> (1971)
<i>Namak Halal</i> (1982)	<i>Bombay Talkie</i> (1970)
<i>Sawaal</i> (1982)	<i>Pyar Ka Mausam</i> (1969)
<i>Bezubaan (The Mute)</i> 1981)	<i>Hasina Maan Jayegi</i> (1968)
<i>Silsila</i> (1981)	<i>Dil Ne Pukara</i> (1967)
<i>Vakil Babu</i> (1981)	<i>Pretty Polly</i> (1967)
<i>Do Aur Do Paanch</i> (1980)	<i>Jab Jab Phool Khile</i> (1965)
<i>Kalyug (The Machine Age)</i> 1980)	<i>Shakespeare Wallah</i> (1965)
<i>Shaan</i> (1980)	<i>Waqt</i> (1965)
<i>Kaala Patthar</i> (1979)	<i>The Householder</i> (1963)
<i>Suhaag</i> (1979)	<i>Prem Patra</i> (1962)
<i>Heeralal Pannalal</i> (1978)	<i>Awaara</i> (1951)
<i>Satyam, Shivam, Sundaram</i> (1978)	<i>Aag</i> (1948)

## Simi Garewal (October 17, 1947—)

After living in England for some years, Simi Garewal started her career in India as a film star, acting or directors such as Satyajit Ray and Raj Kapoor. “I have acted in 65 films altogether,” she says, “And my favourite is *Mera Naam Joker*. Another memorable film is *Siddhartha*.” She made her directorial debut with *Rukhsat* with Anuradha Patel, but earned the most acclaim for her documentaries. Her subjects have included Raj Kapoor, Benazir Bhutto, and most famously Rajiv Gandhi, which she shot over a five-year period. In the 80s, she quit acting. Remaining in India, she created a television show called “Woman’s World”, that lasted only briefly after women activists protested and the media attacked it. Currently, Garewal (or as a Hindi film website labeled her, “The Tube Diva of Pleasantries”) has achieved another level of celebrity due to her highly popular TV gabfest “Rendezvous with Simi Garewal”, where she invites famous Indian celebrities onto the show and conducts in-depth interviews with them. “I chose this concept after much thought. I am passionately interested in people and how they handle their relationships; how they are really behind their defences and public persona. I wanted to interview celebrities who could teach everyone something new each time they spoke.” The beautiful “woman in white”’s elegance, exuberance and spontaneity has won over a new legion of fans. “I have always believed that white and its associated colours create an atmosphere of peace and tranquillity. I designed my own home and even the sets of my show with this concept of peace in mind.” The show is broadcast on the Star World channel and is seen in 53 countries.

### Simi Garewal Selected Filmography

“Rendezvous with Simi Garewal” [TV Series] (1998-present)	<i>Padatik</i> (1973)
<i>Biwi-o-Biwi</i> (1981)	<i>Siddhartha</i> (1972)
<i>Naseeb</i> (1981)	<i>Andaz</i> (1971)
<i>Insaaf Ka Tarazu</i> (1980)	<i>Seema</i> (1971)
<i>Karz</i> (1980)	<i>Aranyer Din Ratri</i> (1970)
<i>Kabhi Kabhie</i> (1976)	<i>Mera Naam Joker</i> (1970)
<i>Namak Haram</i> (1973)	<i>Saathi</i> (1968)

## Hermann Hesse (July 2, 1877–August 9, 1962)

*“My father, a Baltic German, came from Estonia; my mother was the daughter of a Swabian and a French Swiss. My father’s father was a doctor, my mother’s father a missionary and Indologist. My father, too, had been a missionary in India for a short while, and my mother had spent several years of her youth in India and had done missionary work there.”* — Hermann Hesse

The German author Hermann Hesse was born in Calw, Germany. His father was a Pietist missionary, and he expected his son to follow in his footsteps. In 1892, Hesse was sent to Maulbronn seminary to complete his education. Very shortly after arriving however, he began suffering from constant headaches and chronic insomnia. Attempting to cure their son, they sent him to Pastor Christoph Blumhardt at Bad Boll. Unfortunately, Hesse only achieved falling madly in love with the Pastor’s daughter, causing him to seriously contemplate suicide. As a final solution to his problems, his parents shipped him off to a school for the mentally retarded and the emotionally unstable. In a short time, he was allowed to leave on good behavior. He resumed his education at Cannstadt, but it was there that he began to drink, smoke, and get himself deeply into debt. In 1893, his parents urged Hesse to come back to Calw — his formal education being over.

*“I was a good learner, good at Latin though only fair at Greek, but I was not a very manageable boy, and it was only with difficulty that I fitted into the framework of a pietist education that aimed at subduing and breaking the individual personality.”* — Hermann Hesse

After his schooling, Hesse began another phase in his life, that of a bookseller. It was common at this time for young writers to work as booksellers. Hesse’s first job in this position was as an apprentice bookseller in Tübingen. His time there was mainly spent consuming large quantities of books and pursuing long periods of self imposed isolation. These extended bouts of loneliness were spent in deep contemplation and self-analysis. It was also at this time, that he began publishing his first written work. These first writings were done in a typical Romantic style.

*“From the age of twelve I wanted to be a poet, and since there was no normal or official road, I had a hard time deciding what to do after leaving school. I left the seminary and grammar school, became an apprentice to a mechanic, and at the age of nineteen I worked in book and antique shops in Tübingen and Basel. Late in 1899 a tiny volume of my poems appeared in print, followed by other small publications that remained equally unnoticed, until in 1904 the novel Peter Camenzind, written in Basel and set in Switzerland, had a quick success.”* — Hermann Hesse

In 1899, he took a different book selling position, this time in the town of Basel. It was here that he began writing as a freelance journalist for the first time. This new way of life would inspire him to write his first novel, *Peter Camenzind*. Two years later, he published an extremely personal, semi-autobiographical book called *Beneath the Wheel*. It was at this time that he married Maria Bernoulli and had three children with her. In 1911 he made a trip to India, and though initially unimpressed, it was to be the start of a lifelong fascination with Eastern mysticism. Around this time, Hesse was deeply troubled emotionally. Problems with his marriage had led him to seek help, and he received psychoanalytic treatment from one of C.G. Jung’s assistants, J.B. Lang for several years.

In 1912, Hesse and his family left Germany and moved to Switzerland. At the outbreak of World War I, Hesse was deeply involved in pacifist activities. He attacked militarism and blind nationalism, which spread like a plague throughout his homeland, and was branded a traitor by his country. This current mood of despair, and mounting difficulties in his marriage, led him to write his next work, *Rosshalde*. Published in 1914, the book posed the question of whether an artist should marry or not. During the war years, his wife wavered between sanity and madness and his son was seriously ill. The pressure of the period pushed him to explore spirituality and self-realization. To Hesse, spirituality is essential to society, as he felt the traditional values of man were quickly crumbling. In 1919, he produced the novel that would catapult him into notoriety, *Demian*. The book was highly influenced by Jung’s theories and symbols, and dealt with a boy’s own splitting of himself between his natural self and his social persona.

*“Soon after I settled in Switzerland in 1912, the First World War broke out, and each year brought me more and more into conflict with German nationalism; ever since my first shy protests against mass suggestion and violence I have been exposed to continuous attacks and floods of abusive letters from Germany. The hatred of the official Germany, culminating under Hitler, was compensated for by the following I won among the young generation that thought in international and pacifist terms, by the friendship of Romain Rolland, which lasted until his death, as well as by the sympathy of men who thought like me even in countries as remote as India and Japan.”* — Hermann Hesse

Hesse’s most popular and well known novel, *Siddhartha*, was published two years after *Demian*. The novel tells the tale of a young Brahmin’s spiritual quest from extreme asceticism to indulgences of the flesh and back again. The actual effect of the book would not be felt in its entirety until much later, in the 1950s, when it was translated into English. At that time American literary circles, especially the group of misfit writers known as the Beats, lauded the book as a masterpiece and its popularity has been increasing ever since.

Hesse had left his family in 1919 and married for a second time, this time to Ruth Wegener. It was by all accounts a miserable marriage, and it left Hesse once again deeply depressed. But it was this unhappiness that produced another very important work, *Steppenwolf*, published in 1927, the year his marriage ended. The book plumbs the depths of the duality that exists between man and animal, individuality and conformity. These same elements were explored even further in his next book, *Death and the Lover* (1930), or more commonly known as *Narcissus and Goldmund*.

At the outbreak of World War II Hesse withdrew from society, disgusted by the war. To Hesse it was just another horrible, barbaric and futile war. Occasionally he would come into the public light, only to criticize the activities of the war. These acts later caused his works to be banned by the Nazis in 1943; his work was denounced, then burned. However, it was during this grim period, that he managed to produce his final novel, *Magister Ludi*, or as it is more well known in America, *The Glass Bead Game*. Begun in 1931 – the same year he married his third wife, Ninon Dolbin – the novel took Hesse twelve years to finish, but in the meantime, he wrote *Journey to the East* (1932), a spare yet profound tale about the search for truth. This was the perfect preface to *Magister Ludi*'s story, which takes place in a future, intellectual community devoted to mastering the Game and is the total culmination of Hesse's various philosophies and recurring themes.

*"I survived the years of the Hitler regime and the Second World War through the eleven years of work that I spent on the Glasperlenspiel (1943) [Magister Ludi], a novel in two volumes. Since the completion of that long book, an eye disease and increasing sicknesses of old age have prevented me from engaging in larger projects."* — Hermann Hesse

In 1946, Hesse won the Nobel Prize, though he spent the remainder of his life in total seclusion in Switzerland. A brain aneurysm killed him instantly in 1962.

*"There is no reality except the one contained within us. That is why so many people live such an unreal life. They take the images outside them for reality and never allow the world within to assert itself."* — Hermann Hesse

**For more information, visit these Internet sites**

- On Hermann Hesse: <http://www.gss.ucsb.edu/projects/hesse/>  
<http://www.kirjasto.sci.fi/hhesse.htm>
- On the Kapoor Family: <http://www.jungle.org.in>  
<http://www.rkfilms.com/family>
- On Indian cinema: <http://www.rediff.com/entertai/enthome>  
<http://www.filmindia.com>

**Milestone wishes to thank:**

Gerhard Winkler, Winkler Film  
John Mhiripiri, Anthology Film Archive  
John Allen, Cinema Arts, Pennsylvania  
Scott Eyman and Lynn Kalber  
Scott Meola

**Milestone Film & Video**

With more than 14 years experience in art-house film distribution, Milestone has earned an unparalleled reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. Thanks to the company's rediscovery, restoration and release of such important films as Mikhail Kalatozov's award-winning *I am Cuba*, Pier Paolo

Pasolini's *Mamma Roma*, and Alfred Hitchcock's *Bon Voyage* and *Aventure Malgache*, the company now occupies an honored position as one of the most influential independent distributors in the industry. In 1999, the *L.A. Weekly* chose Milestone as "Indie Distributor of the Year."

Amy Heller and Dennis Doros started Milestone in 1990 to bring out the best films of yesterday and today. The company has released such remarkable new films as Manoel de Oliveira's *I'm Going Home*, Bae Yong-kyun's *Why Has Bodhi-Dharma Left for the East?*, Hirokazu Kore-eda's *Maborosi*, and Takeshi Kitano's *Fireworks (Hana-Bi)*, and now, Tareque and Catherine Masud's *The Clay Bird*.

Milestone's re-releases have included restored versions of Luchino Visconti's *Rocco and His Brothers*, F.W. Murnau's *Tabu*, Merian C. Cooper and Ernest B. Schoedsack's *Grass and Chang*, Henri-Georges Clouzot's *The Mystery of Picasso*, and Marcel Ophuls's *The Sorrow and the Pity*. Milestone is also working with the Mary Pickford Foundation on a long-term project to preserve, re-score and release the best films of the legendary silent screen star. In recent years, Milestone has re-released beautifully restored versions of Frank Hurley's *South: Ernest Shackleton and the Endurance Expedition*, Kevin Brownlow's *It Happened Here* and *Winstanley*, Lotte Reiniger's animation masterpiece, *The Adventures of Prince Achmed*, Michael Powell's *The Edge of the World* (a Martin Scorsese presentation), Jane Campion's *Two Friends*, Gillo Pontecorvo's *The Wide Blue Road* (a Jonathan Demme and Dustin Hoffman presentation), Conrad Rooks' *Siddhartha* and Rolando Klein's *Chac*. Milestone's newest classic film, E.A. Dupont's *Piccadilly* — starring the bewitching Anna May Wong in one of her finest roles — played at the 2003 New York Film Festival and is opening theatrically nationwide in 2004.

For 2004, Milestone will also be releasing *The Big Animal*, Jerzy Stuhr's wonderful film parable (based on a story by Krzysztof Kieslowski).

Milestone has fruitful collaborations with some of the world's major archives, including the British Film Institute, UCLA Film & Television Archive, George Eastman House, Museum of Modern Art, Library of Congress, Nederlands Filmmuseum and the Norsk Filminstitut. In 2000 Milestone's 10<sup>th</sup> Anniversary Retrospective was shown in venues nationwide and Milestone donated revenues from these screenings to four major archives in the United States and England to help restore films that might otherwise be lost.

In 2003, Milestone released an important series of great silent restorations including the horror classic *The Phantom of the Opera*; an early neorealist adaptation of Emile Zola's *La Terre*; and an historical epic of Polish independence, *The Chess Player*. Other video highlights for the year included Roscoe "Fatty" Arbuckle and Buster Keaton's *The Cook & Other Treasures*, and three incredible animation releases: *Cut-Up: The Films of Grant Munro*; *Norman McLaren: The Collector's Edition*; and *Winsor McCay: The Master Edition*.

In 1995 Milestone received a Special Archival Award from the National Society of Film Critics for its restoration and release of *I am Cuba*. Eight of the company's films — Charles Burnett's *Killer of Sheep* (to be released in 2004), F.W. Murnau's *Tabu*, Edward S. Curtis's *In the Land of the War Canoes*, Mary Pickford's *Poor Little Rich Girl*, Lon Chaney's *The Phantom of the Opera*, Clara Bow's *It*, Winsor McCay's *Gertie the Dinosaur*, and Merian C. Cooper, Ernest B. Schoedsack and Marguerite Harrison's *Grass* — are listed on the Library of Congress's National Film Registry. On January 2, 2004, the National Society of Film Critics awarded Milestone Film & Video their prestigious Film Heritage award for "its theatrical and DVD presentations of Michael Powell's *The Edge of the World*, E.A. Dupont's *Piccadilly*, André Antoine's *La Terre*, Rupert Julian's *Phantom of the Opera*, and *Mad Love: The Films of Evgeni Bauer*."

Cindi Rowell, director of acquisitions, has been with Milestone since 1999. In 2003 Nadja Tennstedt joined the company as director of international sales.



*“Since its birth the Milestone Film & Video Co. has steadily become the industry’s foremost boutique distributor of classic and art films — and probably the only distributor in America whose name is actually a guarantee of some quality.”*  
— William Arnold, *Seattle Post-Intelligencer*

*“Milestone Film & Video is an art-film distributor that has released some of the most distinguished new movies (along with seldom-seen vintage movie classics) of the past decade”* — Stephen Holden, *New York Times*

© 2002 Milestone Film & Video. Film notes by Karl Pidhajny.