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A Mad Meal That Would Not End

THE EXTERMINATING ANGEL

a film by Luis Buñuel

Shock. About 40 years ago it was the almost exclusive cinematic province of a gifted young Spaniard named Luis Buñuel. Now it has become obligatory—a cultural cliché visible any day at your neighborhood movie house. When viewing the black grotesqueries of your current favorite existentialist director, however, don't forget just how black the blackness can be when applied by a master who probably preceded your man by decades. *The Exterminating Angel*, while not as powerful perhaps as Buñuel's brutal study of juvenile delinquency, *Los Olvidados*, or as deliberately, hyper-realistically disgusting as the banquet scene of his *Viridiana*, quite satisfactorily reveals a veteran who is still trying to show us the stark colors of his own soul and not merely following the latest fad.

Buñuel's new situation is absurdly simple and simply absurd. A group of wealthy Mexicans repairs one night after the opera to one of their homes for a late supper. From the start, it goes badly. Servants mysteriously quit their jobs, a waiter bearing the *piece de résistance* (an exotic Maltese dish) takes a spectacular dive and makes a messy splash with it. Somehow the guests manage to survive this disaster, though the hostess has to cancel an unexplained entertainment involving sheep and a trained bear. Up to this point the hostess could regard the party as just one of those unfortunate affairs. But soon what had been merely a bad dream turns into a nightmare. Despite their boredom and the lateness of the hour the guests cannot leave. There is no discussion of this; the men simply loosen their ties, the women kick off their shoes and draw their wraps more tightly around their bare shoulders, and they all settle down in sundry undignified postures for a little nap. So it goes, day after day, week after week. The little problems of survival—food, water, the disposal of waste—are solved in the savagely comic ways dear to Buñuel's heart: a man dies, a pair of lovers commit suicide, the rest either fall ill or fall to bickering. Still they wait, as if for Godot.

As suddenly as it came down upon them the spell lifts. This doesn't mean Buñuel is quite finished with his allegorical Guignol. The survivors gather in a church to give thanks for their deliverance. When the service is over, damned (and that's the right word) if anyone can bring himself to leave the church and it looks like the whole experience is to be repeated on an even grander scale.

It is a disservice to Buñuel, an old hand at blending surrealist imagery with leftist social protest, to force a rigid meaning on his film. Like so many of his younger followers who love to use big house parties as a convenient social microcosm, he obviously intends the little group of prisoners to represent a cross section of decadent bourgeois society. The absence of a priest suggests the failure of faith. The pathetic ineffectiveness of the rationalists present suggests the failure of man to find an alternative to religion. The brute animalism with which most of the assemblage reacts to the crisis suggests a comment on the timeless, incurable evil of fallen man.

But sweeping interpretations of Buñuel's meanings have never been essential to your viewing pleasure. Even when he is murky, he is fascinating. He has always had a special gift for making us see and feel (and almost smell) the horrors with which we know life abounds but which we so devoutly prefer to avoid discussing. That, no matter what additional meanings you read into it, is once again his business in *The Exterminating Angel*.

Buñuel is always a dealer in strong medicines and there will be those who will find his latest potion as unpalatable as they found its predecessors. Yet despite the fact that it will enhance his reputation as a puzzling and/or shocking film maker, his main objective is not merely to puzzle or shock. He is, I think, a man possessed by the desire to communicate a private vision of the world's hellishness, hoping perhaps that if he can disclose it openly he will gain respite from his own torments. It is this sense of the artist at work which humanizes even his most grotesque images. There is an integrity in Buñuel's work which puts me in mind of another great Spanish artist—Goya. He also dealt in the horror and degradation of life. He too placed his dreadful existential vision in the context of a mysterious and inexplicable universe. And he too made of all this a purging and perversely triumphant art, at once comic, tragic and worthy of our closest attention.

by Richard Schickel

tomorrow!

"The strongest of
Buñuel's many
strong films, a
harrowing parable
of salvation and
damnation in
which the grand
old anarchist
pours all the vials
of his wrath upon
the idle rich and
the mother church."

—*Time*

clem perry presents

LUIS BUÑUEL'S controversial and award-winning film **the exterminating angel**

featuring silvia pinal • jacqueline andere
augusto benedico • luis beristain • claudio brook
from a story by BUÑUEL and LUIS ALCORIZA

*cannes festival
critics' award*

a JUNE 14th ASSOCIATES venture
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today!

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AD MAT 213

monday!

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many strong films, a harrowing
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the exterminating angel



cannes festival
critics' award

AD MAT 209

**"ABSOLUTELY UNFORGETTABLE.
A MAGNIFICENT FILM!"**—Joseph Morgenstern, Newsweek

"BUNUEL stages this 'angel' with explosive ferocities. He is showing us the played-out privileged classes in all their stubborn sterility...fascinating, well-staged and well-played."
—Bosley Crowther, New York Times

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"BUNUEL'S INFERNO—Sophisticated shocker casts a powerful spell."
—Kathleen Carroll, New York Daily News

"Triumphant art, at once comic, tragic and worthy of our closest attention. Bunuel is a shocking film maker"
—Richard Schickel, LIFE

**"BUNUEL'S CHILLING
SHOCKER.** Frighteningly real!"
—Florence Fletcher, Cue Magazine

**"One of the most effective
hells on film!"**—Vogue

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AD MAT 211

"The STRONGEST
of BUNUEL'S MANY
STRONG FILMS!"

—Time

the
exterminating
angel

AD MAT 101

"ABSOLUTELY
UNFORGETTABLE
... a magnificent film"

—Joseph Morgenstern,
Newsweek

the
exterminating
angel

AD MAT 102

"BUNUEL stages this play with explosive ferocities. He is showing us the played-out privileged classes in all their stubborn sterility. It is fitfully fascinating, well-staged and well-played."

—Bosley Crowther, N.Y. Times

"One of BUNUEL'S powerful, relentless probings of humanity. One has an inescapable sense of life, death and meaning. The picture has the ability to haunt you."

—Archer Winsten, N.Y. Post

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critics' award

AD MAT 210

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"Bunuel's chilling shocker, weird, brooding journey into the supernatural... frighteningly real!"

—Florence Fletcher, *Cue*

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"A CHILLING SHOCKER, WEIRD FRIGHTENINGLY REAL."

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Luis Bunuel's

the exterminating angel



AD MAT 202

"TRIUMPHANT ART, AT ONCE COMIC, TRAGIC AND WORTHY OF OUR CLOSEST ATTENTION. BUNUEL IS A SHOCKING FILM MAKER"

—Richard Schickel, *LIFE*

Luis Bunuel's

the exterminating angel



AD MAT 203

"ABSOLUTELY UNFORGETTABLE. A MAGNIFICENT FILM"

—Joseph Morgenstern,
Newsweek

Luis Bunuel's

the exterminating angel



AD MAT 201

"BUNUEL'S POWERFUL RELENTLESS PROBING OF HUMANITY."

—Archer Winsten, *N.Y. Post*

Luis Bunuel's

the exterminating angel



AD MAT 204

CUE

“Bunuel’s chilling shocker ‘the exterminating angel’ weird, brooding journey into the supernatural... frighteningly real!”

—Florence Fletcher



AD MAT 208

LIFE

“‘the exterminating angel’ is triumphant art, at once comic, tragic and worthy of our closest attention. Bunuel is a shocking film maker”

—Richard Schickel



AD MAT 208A

TIME

“‘the exterminating angel’ the strongest of Bunuel’s many strong films. Harrowing parable of salvation and damnation.”



AD MAT 205

NEWSWEEK

“Luis Bunuel’s ‘the exterminating angel’ absolutely unforgettable – a magnificent film!”

—Joseph Morgenstern



AD MAT 207

TIMES

“Bunuel stages ‘the exterminating angel’ with explosive ferocities... fascinating, well-staged, well-played.”

—Bosley Crowther



AD MAT 206

By
Bernard L. Drew



Black Film by Bunuel Blazes Up in New York

Each year, a picture is released, generally foreign, which so excites the imagination of the bright, intelligent, knowing (and generally youthful) audience because it is so peculiarly attuned to the temper of the times, that it rapidly establishes itself as a topic of discussion, the "in" thing to see, and becomes a smash hit despite a mixed, or even lukewarm critical reception.

Such a picture is "The Exterminating Angel," which smoldered, simmered, and finally blazed into New York's Carnegie Hall Cinema, the home of so many "in" pictures.

"Angel" is Luis Bunuel's blistering study of a group of bored, depleted, well-to-do voluptuaries who are forced for a few hellish days to live in each other's company in one fetid room, and as the amenities of civilization drop off one by one, revert very nearly to total animalism.

As such, it is a little reminiscent in theme, not treatment, of "Sartre's "No Exit," where a trio of tortured moderns find the Hell into which they have been sent, not to be a fiery furnace, but merely a small room. The play was one of the most exciting and important of the past quarter century, and "The Exterminating Angel" may well prove to be the same.

Bunuel, that stormy iconoclast who fled Spain after Franco's ascendancy, and who has continued to ply the movie world with attacks on church, state, and the human condition from his Mexican exile, has made, in "The Exterminating Angel," perhaps his most disturbing picture yet.

Not for the Complacent

It is not for the complacent, and it is not for those who believe in the ineradicable goodness of man. Bunuel does not believe this, and his characters are as attractive an unattractive bunch of "La Dolce Vita" types as exist.

A group of chic, intelligent souls, the cream of Mexico City society, have been invited by one of the couples to return to their mansion after the opera for late supper.

For some mysterious reason, a number of the servants have walked out. A little later, after a dinner full of mishaps, the guests rise to leave, but find that they cannot. They have been stricken by some strange lassitude, and are too weary to even leave the room. They are puzzled, but not alarmed, and they stretch out on the available chairs and couches and on the floor till morning.

But morning comes, and they still cannot leave. They cannot pass the threshold of the room. Only the butler is left, and even the host and hostess are confined in the room with the guests.

The Vanishing Amenities

And then as the hours turn into days and nights, the food goes, the water goes, all the cleaning facilities go, and all the nice people begin to be not quite so nice.

An old man dies and is shoved into a closet out of the way. A young couple, both engaged to others, make love in the same closet, and commit suicide as the only way out. The puritanical hostess dallies with one of the guests in front of her husband, and an incestuous brother and sister steal the host's morphine.

Physical deterioration accompanies the moral decay. They cannot bathe, the men cannot shave and the women, make up. When the butler and one of the guests break through a wall to the water pipe, they fight like animals for the water which trickles out.

As they are about to commit murder, they suddenly find that they can leave the room as mysteriously as they found, days before, they could not.

A Typical Bunuel Coda

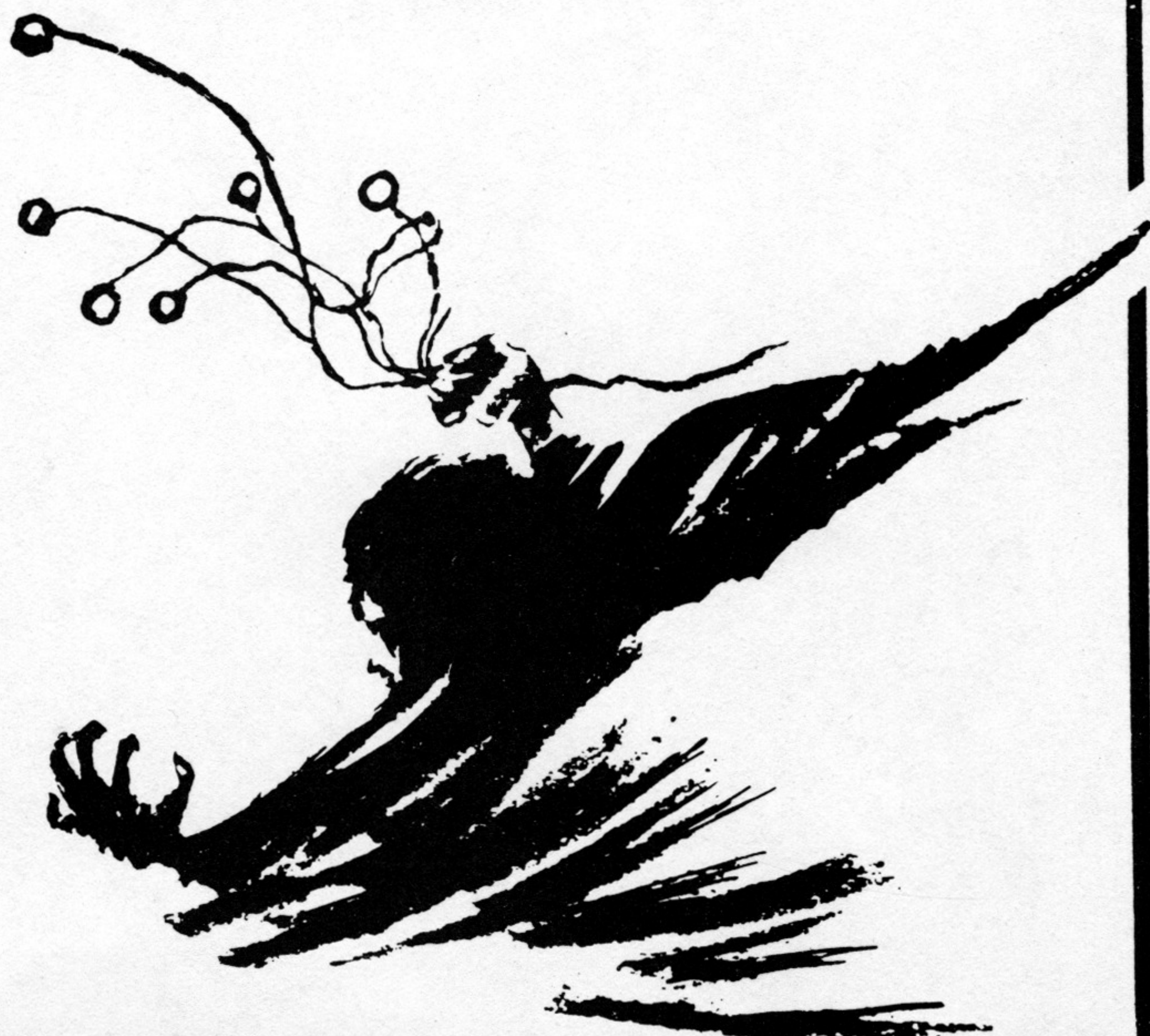
Combed, washed, elegant again, their faces mirroring sheepishness and relief, they sit, side by side, at the cathedral, where they have come to offer a prayer of thanksgiving.

But when the service is over, and they try to leave, they find that they cannot.

This brilliant, black parable, which won the Prix de Cannes in 1963, and which opened the First New York Film Festival that year, may have mystified some of the critics, but it seems to be delighting the audiences who line up in front of the theater before each showing.

Leaving the theater, one hippie stopped at the exit door, screaming, "I can't get out! Something's stopping me!"

Behind him, a nun prodded him gently. "You're not one of the filthy rich," she said drily, "so pray for strength and keep moving."



FROM: ARTHUR H. CANTON COMPANY
424 Madison Avenue
New York, New York 10017
PL 5-5970
(Marvin Levy)

BUNUEL'S "THE EXTERMINATING ANGEL" TO HAVE () PREMIERE
AT () THEATER ()

Luis Bunuel's controversial and award-winning film,
"The Exterminating Angel", will have its () premiere at
the () Theater ().

Recently acquired by Altura Films International, the
film won the Critics Prize at the Cannes Film Festival in 1962,
was widely acclaimed in 1963 when it was honored as the opening
film at the first New York Film Festival, and has now been
re-acclaimed in its first openings in New York and throughout the
country. Legal complications had prevented regular engagements
until now, and audiences have had to wait to see the film,
described by critics as "Bunuel's strongest film", "explosive",
"unforgettable", "magnificent", "fascinating".

Shot in Mexico, the film, presented by Clem Perry, blends
iconoclastic elements of surrealism, shock, wit, and drama.

It focuses on an elegant group of guests at a dinner
party who find they cannot leave because the room seems to exert
some secret power over them. The veneer of civilization is slowly
stripped away and each of them is revealed in his true self as
Bunuel offers his personal insight into modern society.

In his introduction to "The Exterminating Angel" Bunuel
states: "If the film you are about to see seems puzzling or even
disturbing, it is so because frequently so is life itself."

###

FOREWORD

If the film you are about to see seems puzzling or even disturbing, it is so because frequently so is life itself.

The author declares he did not wish to present any symbols, at least not consciously.

As in life, this film has some repetitions and is open to different interpretations. And, just as we relive and recreate sequences of life, sequences in our story re-appear.

The best explanation of this film is that, from the standpoint of pure reason, there is no explanation.

LUIS BUNUEL

clem perry
presents

LUIS BUNUEL'S
THE EXTERMINATING ANGEL

Produced by
GUSTAVO ALATRISTE

Featuring

The Walkyrie	--	Silvia Pinal
Senora Roc	--	Jacqueline Andere
Leandro	--	Jose Baviera
Doctor	--	Augusto Benedico
Cristian	--	Luis Beristain
Russell	--	Antonio Bravo
Mayordomo	--	Claudio Brook
Coronel	--	Cesar Del Campo
Silvia	--	Rosa Elena Durgel
Lucia	--	Lucy Gallardo
Senor Roc	--	Enrique Garcia Alvarez
Juana Avila	--	Ofelia Guilmain
Ana Maynar	--	Nadia Haro Oliva
Raul	--	Tito Junco
Francisco	--	Xavier Loya
Eduardo	--	Xavier Masse
Camarero	--	Angel Merino
Beatriz	--	Ofelia Montesco
Rita	--	Patricia Moran
Blanca	--	Patricia De Morelos
Leonora	--	Bertha Moss
Nobile	--	Enrique Rambal

. . . .

From a story by LUIS BUNUEL and LUIS ALCORIZA

English Titles by	JUAN LUIS BUNUEL and HERMAN WEINBERG
Editor	CARLOS SAVAGE
Art Director	JESUS BRACHO
Photography	GABRIEL FIGUEROA
Directed by	LUIS BUNUEL

Running Time - 93 Minutes

Distributed by
Altura Films International, Inc.
225 East 46th Street
New York, N.Y. 10017
PLaza 3-5443

TEXT OF TRAILER - WITH MUSIC BACKGROUND

The management is proud to announce a presentation by the most controversial and uncompromising of film makers, Luis Bunuel.

As writer-director, he has created an absorbing and provocative film that will mystify some, challenge others, reward the vast majority.

LUIS BUNUEL'S
controversial and award winning

T H E E X T E R M I N A T I N G A N G E L

"ABSOLUTELY UNFORGETTABLE. A magnificent film!"
- Newsweek

"THE STRONGEST OF BUNUEL'S MANY STRONG FILMS, a harrowing parable of salvation and damnation."
- Time

"TRIUMPHANT ART, at once comic, tragic and worthy of our closest attention...A Bunuel shocking film."
- Life

"ONE OF THE MOST EFFECTIVE HELLS ON FILM."
- Vogue

"BUNUEL stages this 'Angel' with explosive ferocities... Fascinating, well-staged and well-played."
- Bosley Crowther, N.Y. Times

"BUNUEL'S INFERNO - Sophisticated shocker...Casts a powerful spell."
- Kathleen Carroll, N.Y. Daily News

"This 'Angel' separates the mensches from the mere metteurs en scene."
- Andrew Sarris

LUIS BUNUEL'S
T H E E X T E R M I N A T I N G A N G E L

Starring
Silvia Pinal Claudio Brook

Photography By
Gabriel Figueroa

From a story by LUIS BUNUEL and LUIS ALCORIZA

**"ABSOLUTELY UNFORGETTABLE.
A MAGNIFICENT FILM!"**

**"The strongest of
Bunuel's many
strong films."**

—Time

clem perry presents

LUIS BUÑUEL'S

**the exterminating
angel**

cannes festival
critics' award

AND

"MASTERPIECE!"

—LIFE

"A POWERFUL WORK OF ART!"

—Time



frederic
rossif's

**to die
in madrid**

with the voices of sir john gielgud • irene worth

Distributed by Altura Films International

AD MAT 201 AM

**"ABSOLUTELY UNFORGETTABLE
A MAGNIFICENT FILM!"**

—Newsweek

Bunuel's

**the
exterminating
angel**

AND

"A MASTERPIECE"

—Life



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AD MAT 203 AM

TEXT OF COMBINATION TRAILER - WITH MUSIC BACKGROUND

* * *

The management takes pride in announcing the presentation of a highly acclaimed award-winning program of superior merit. A dual bill that will mystify some, challenge others, reward a vast majority.

LUIS BUNUEL'S
controversial and award winning

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.....

On the same program

.....

FREDERIC ROSSIF'S
highly acclaimed

T O D I E I N M A D R I D

with the voices of
Sir John Gielgud Irene Worth William Hutt

"One does not use the word masterpiece lightly but 'To Die In Madrid' is A MASTERPIECE not to be missed!"
- Judith Crist, N.Y. Herald Tribune

"A CLASSIC elegy on a bitter war...A Masterpiece!"
- Brian O'Doherty, Life

"A powerful WORK OF ART!"
- Douglas Auchincloss, Time

A program you will remember and talk about ...

Luis Bunuel's "THE EXTERMINATING ANGEL"

Frederic Rossif's "TO DIE IN MADRID"

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the exterminating angel

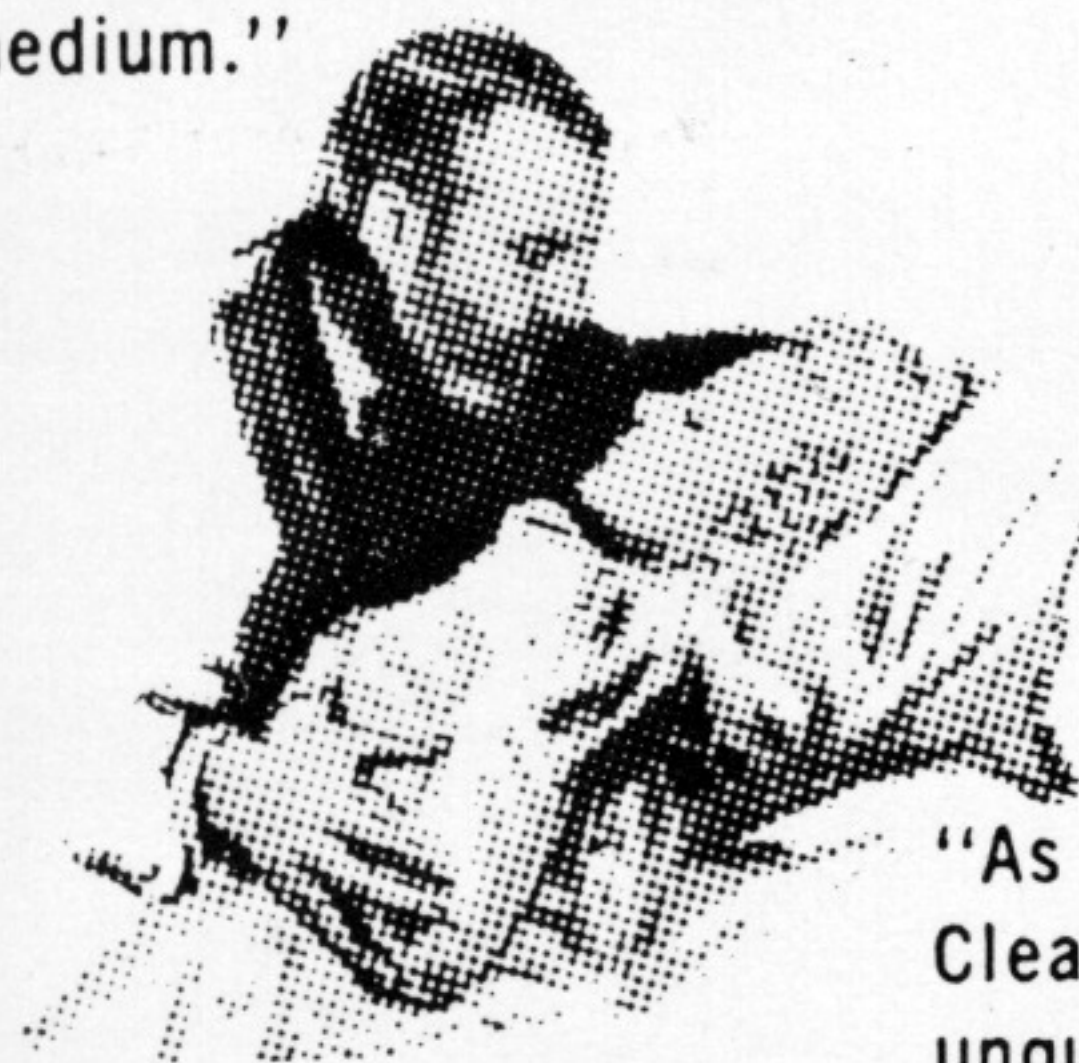
cannes festival
critics' award

AND

"This is unquestionably a great picture! A film experi-
ence like no other you have had! 'Viridiana' is a film
that immediately becomes part of the history of the
medium."

—Winsten, N.Y. Post

Grand Prix
Winner
Cannes
Festival

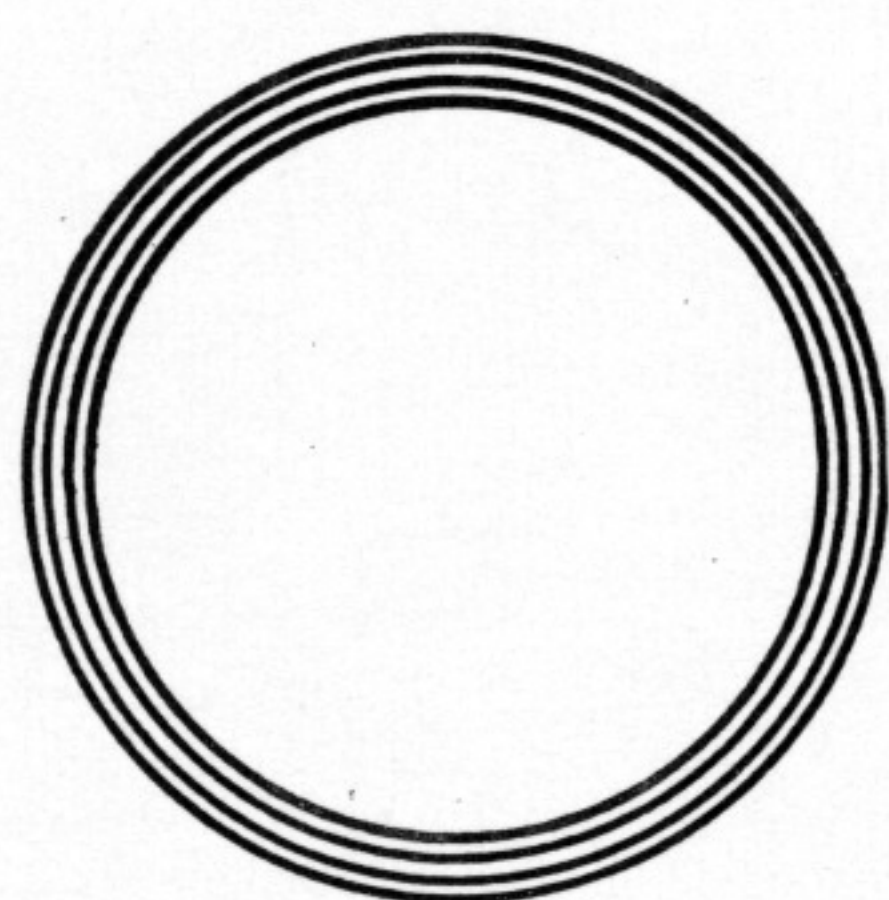


Luis Bunuel's Viridiana

"As bold a film as has come to us recently.
Clear and uncompromising... its artistry is
unquestionable." —Alpert, Saturday Review

Distributed by Altura Films International

AD MAT 201 A



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Luis Bunuel's

the exterminating angel

—Newsweek

cannes festival
critics' award

AND

"an orgy that makes the
orgy in 'La Dolce Vita'
look like a family picnic."

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Viridiana

AD MAT 101 A



PLAZA 3-5443

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Executive House, 225 East 46th Street, New York 17, N. Y.

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cannes festival
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22 X 28

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