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Cosimo de Medici (The age of the Medici), Rossellini, Roberto, 1973

The adventures of Robinson Crusoe, Buñuel, Luis, 1952

Païsa (Paisan), Rossellini, Roberto, 1946

Blaise Pascal, Rossellini, Roberto, 1972

Era notte a Roma, Rossellini, Roberto, 1960

Viaggio in italia, Rossellini, Roberto, 1953

El río y la muerte (The river and death), Buñuel, Luis, 1955

Un chien andalou (Andalusian dog), Buñuel, Luis, 1928

Agostino d'Ippona (Augustine of Hippo), Rossellini, Roberto, 1972

La prise de pouvoir par Louis XIV (The rise to power of Louis XIV), Rossellini, Roberto, 1966

L'amore (Ways of love), Rossellini, Roberto, 1948

El (This strange passion), Buñuel, Luis, 1952

Ensayo de un crimen (The criminal life of Archibaldo de la Cruz), Buñuel, Luis, 1955

Simon del desierto (Simon of the desert), Buñuel, Luis, 1965

Tristana, Buñuel, Luis, 1970

La mort en ce jardin (Death in the garden), Buñuel, Luis, 1956

Rossellini & Buñuel

Introduction

Roberto Rossellini and Luis Bunuel are among the most renowned filmmakers world cinema has produced. One look at Bunuel's surrealist masterpiece, *Un Chien Andalou*, and Rossellini's neo-realist milestone, *Paisan*, makes clear that no two directors could have more dissimilar styles. Nevertheless, both men have created enduring classics, vibrant with their personal stamp. In 1976, Bunuel, at the age of 76, and Rossellini, at the age of 70, may well be considered grand Old Masters who have shaped the motion picture medium into an internationally accepted art.

With this brochure, Audio Brandon Films is proud to announce the release of several films by Rossellini and Bunuel that have been rarely seen in this country. The availability of Bunuel's Mexican films (*El Gran Calavera*, *La Hija del Engano*, *El Rio y la Muerte*, *La Ilusion Viaja en Tranvia* and *The Criminal Life of Archibaldo de la Cruz*) certainly constitutes a major event in non-theatrical film distribution. Our Rossellini acquisitions include recent masterworks that may be among the greatest historical films ever made—including *Blaise Pascal* and the monumental 3-part *Age of the Medici*. More Rossellini films should be added to our collection soon.

The works of Rossellini and Bunuel demand to be seen. They are spellbinding, thought-provoking, incredibly crafted motion pictures. The profound differences in the two artists' oeuvre—such as Bunuel's sardonic humor and caustic fantasy scenes, Rossellini's overriding concern with observing history or relationships as clearly as possible, without forcing emotional responses—powerfully conveys how differently the medium can be used. The films in this brochure cover 30 years in the career of Rossellini and almost 50 years in the career of Bunuel; they offer a rich sampling not only of the careers of two giants of the cinema but of the history of film itself.

All films described in this brochure are available for rental in 16mm. For further information about these films, write for our International Cinema Catalog.

Rossellini

"Rossellini is a man fascinated by reality; reality is a passion with him; it holds all sorts of secrets for him; and the thing he tries to get at always in his films is a reconstruction of its accidental terribleness and its accidental poetry."

—Alfred Hayes (one of the screenwriters of *Paisan*),
New York Times

New Release

Paisan

(Paiza)

1946 124 min.

Italian and English dialog with English subtitles

Grand Prix—World Film Festival, Venice

Special Merit Award—World Film Festival, Brussels

Roberto Rossellini's *Paisan*, which followed in the wake of his neo-realist masterpiece *Open City*, is a fervent account of the Allied campaign through Italy, told in powerfully human terms. The six separate vignettes—acted, in most cases, by nonprofessionals—delineate the pathos, tragedy, humor, and irony implicit in the Italian war experience: a young Sicilian woman tries to save an American soldier from German snipers; an intoxicated G.I. is "bought" by Neapolitan urchins who simply want to steal his shoes; an American soldier returns to Rome and the woman of his dreams, whom he fails to recognize as the street-walker who picks him up; an English nurse in Florence searches for her Italian lover during the fierce street fighting between the Fascists and the Partisans; the monks in a Franciscan monastery (who had never seen a film) begin a fast for the conversion of a Protestant and a Jewish chaplain who are staying the night; a British intelligence officer is parachuted behind the well-equipped German lines. Rossellini envisioned the film as a semi-documentary, using natural exteriors, and deliberately playing down the individualism of the actor.

"(Roberto Rossellini) has now come forth with a film which, in many aspects, marks a milestone in the expressiveness of the screen . . . for many it will crash into the consciousness and leave the emotions limp."

—Bosley Crowther, New York Times



New Release

The Miracle

1948 43 min.

Italian dialog with English subtitles

With Anna Magnani, Federico Fellini.

Best Foreign Language Film (in *Ways of Love*)—New York Film Critics Award

Federico Fellini provided the story for this final segment of Roberto Rossellini's two-part work *Amore*, though by the time *The Miracle* was ready for foreign distribution, it was packaged with Jean Renoir's *A Day in the Country* and Marcel Pagnol's *Jofroi* as *Ways of Love*. This film marks the first instance in Fellini's work of what one critic called the "Gelsomina figure," the pure-hearted, simple-minded character later played to perfection by Giulietta Masina in *La Strada*. Here Anna Magnani portrays an idiot peasant woman who meets a tramp (Federico Fellini) she takes to be St. Joseph and later discovers she is pregnant, a condition she takes to be a miracle. Scorned and cast out by the villagers, she climbs a mountain to give birth to her child. Though this film was considered blasphemous by some Church figures, others found it deeply religious; Rossellini himself declares it "a completely Catholic work."

"Overpowering and provocative . . . probably the most dramatic piece that we have had from the sensational Italian director, and it will certainly cause a lot of stir."

—Bosley Crowther, New York Times



New Release

Stromboli

1950 81 min.

English Dialog

With Ingrid Bergman, Mario Vitale, Renza Cesana, Mario Sponza.

This is Rossellini's starkly simple yet profoundly moving drama of a Czechoslovakian woman (Ingrid Bergman) in a displaced persons camp at the end of World War II, who marries an Italian ex-soldier to escape her dreary, rootless existence. Brought to his native island of Stromboli, where he resumes his life as a fisherman, the woman finds herself as alienated and trapped as before. Her regeneration unfolds in the film's stunning finale, during which she tries to flee from the rocky island and is caught in the tumult of a volcanic eruption.

"Stromboli, with its combination of the three basic elements of earth, fire, and water, is the Rossellini film most concerned with the universe; man's dependence upon Nature is portrayed with a skill worthy of Robert Flaherty and Man of Aran (1934). . . . All this places Stromboli among the greatest of documentaries."

—Jose Luis Guarner, *Roberto Rossellini*



New Release

Voyage to Italy

(Viaggio in Italia)

1953 75 min.

English Dialog

With Ingrid Bergman, George Sanders, Leslie Daniels, Natalia Ray, Maria Mauban.

Cited by *Cahiers du Cinema* as one of the twelve greatest films of all time, *Voyage to Italy* was largely unappreciated by contemporary critics of the mid-50s. They were disturbed, perhaps, by the director's improvisational method, though the work is by no means unaffecting. Robin Wood hails Ingrid Bergman's performance as one of the rare screen experiences "in which one senses a human being naked before one." Bergman, who was at the time personally involved with Rossellini, plays an English woman deeply disturbed about her marriage. Traveling to Italy with her husband (George Sanders), she is struck by the sensuality of the Neapolitan spirit. Gradually she comes to sense in her life—with due reference to the buried city of Pompeii—the mysterious fires beneath the surface of things.

" . . . One may consider *Viaggio in Italia* as a poignant and essential work especially for persons who have ever had to test the value of their love with a journey to Italy, Kathmandu, or even the most exotic regions of their soul."

—Charles Silver, Museum of Modern Art Program Notes



New Release

Era Notte A Roma

(It Was a Night in Rome / Blackout in Rome)

1960 120 min.

English, Italian, Russian, and German dialog with English subtitles

With Sergei Bondarchuk, Leo Genn, Giovanna Ralli.

Best Actress, Best Musical Score—San Francisco Film Festival

As in many of his finest films, the theme of Rossellini's *Era Notte A Roma* is the trauma of war. The film focuses on three Allied soldiers—an American, an Englishman, and a Russian (played by actor-director Sergei Bondarchuk)—who are hidden in a Roman garret by a beautiful Italian woman active in the underground. She becomes terrified, however, when she learns that the Germans will shoot anyone harboring enemy soldiers. Before the final footage of the Allies' triumphant liberation of Rome, the woman has endured the danger of informers, the advances of a sinister priest, and the death of her fiancé.

"A true magic note, however, is struck when the three prisoners, after having spent their first night in the attic unaware of its location, discover the monuments of Rome from the window and realise where they are. This is done economically, unpretentiously, unexpectedly—as reality itself takes hold of us."

—Letizia Ciotti Miller, Film Quarterly



New Release

Rogopag

1962 125 min.

Italian dialog with English subtitles

With Orson Welles, Rosanna Schiaffino.

The title of this four-part film takes its name from the quartet of directors who contributed episodes (Roberto Rossellini, Jean-Luc Godard, Pier Paolo Pasolini, Ugo Gregoretti). Rossellini's "Purity," the first section, is an amusing account of an airline stewardess in Bangkok trying to fend off an amorous American. Godard offers a vision of love in a post-Bomb world, over a soundtrack composed only of voices. "Cream Cheese," the Pasolini segment, (which ran into trouble with the Italian censors) depicts a film company shooting the life of Christ, under a director played by Orson Welles. The controversy concerns a bit player who is teased to death on the cross. Finally, "The Range-Grown Chicken," by Gregoretti, satirizes the hucksterism of Madison Ave.



New Release

Blaise Pascal

1972 135 min. Color

Italian dialog with English subtitles

With Pierre Arditi.

In this study of the 17th-century scientist and religious philosopher, as in his masterful work *The Rise of Louis XIV*, Roberto Rossellini tries to evoke not only the nature of the man, but the spirit of the age. As Rossellini comments, "Pascal, who wears himself out in scientific research and consumes himself in the practice of Christian perfection, expresses better than anyone else two essential aspects of his century: scientific anxiety and religious piety." As in other of his television films (*Augustine of Hippo*, *The Age of the Medici*), Rossellini has felt a compelling need to communicate facts, information, and knowledge as effectively and immediately as possible. This is by no means a romanticized biography; the characterization of Pascal has been described by one reviewer as "a tragic rebel, a man who discovered the vacuum without ever coming to terms with his own neurosis."

"The film is like *The Age of the Medici* in its gifts. All of Rossellini's new films are intellectually elating, benevolent in their detail, and remarkable in the time they allow for dissertations more complex and beguiling than anything else in the world's popular cinema."

—Penelope Gilliatt, New Yorker



New Release

Augustine of Hippo

1972 120 min. Color

Italian dialog with English subtitles

With Deri Berkani.

When asked why he had chosen to explore the life of St. Augustine in his series of historical television films (*Blaise Pascal*, *The Age of the Medici*), Roberto Rossellini responded, "Because I have the sensation that at this moment we find ourselves at the end of a civilization. Just like St. Augustine. Even Augustine of Hippo found himself at the end of a civilization—at the death of the Roman civilization, of which, however, he knew how to preserve the most authentic and genuine values . . . the idea of civilization that is dying—as, I repeat, ours is—and that, nevertheless, preserves and projects into the future something of itself—that deeply fascinates me. For this, I made *Augustine of Hippo*." Rossellini focuses on the moral force of St. Augustine's life, beginning with his appointment as the Bishop of Hippo Regius in North Africa, the crossroads of the Roman and African worlds. Through the crises of his time—the weakness of the Empire, the schisms within the Church, the ultimate fall of Rome—Augustine resolutely argues for the law of love without violence or corruption and the hope of salvation. Augustine's exaltation, and, more importantly, his example, in following the correct path to "the light" is linked visually in the credits of the film to a dolly shot along the well-worn stones of an ancient road.

"Rossellini's Goethean study of the contradictions and conflicts between mind and nature in history reaches new heights in *Augustine of Hippo*."

—John Hughes, Film Comment



New Release

The Age of the Medici

1973 Color

English Dialog

With Marcello Di Falco, Virgilio Gazzolo.

This dazzling 3-part portrait of Renaissance Italy centers on two extraordinary Florentines—Cosimo de Medici, the powerful banker, and Leon Battista Alberti, the humanist architect—who together represent the forces of art and commerce that brought a rebirth of culture to fifteenth-century Italy. As in his other television films of crucial historical figures, Roberto Rossellini closely analyzes the political, intellectual, and economic climate of a society in transition. "In these films," says Rossellini, "I show the customs, prejudices, fears, aspirations, ideas and agonies of an epoch and a place. I show a man—an innovator—confronting these."

"(The Age of the Medici is) certainly Rossellini's greatest achievement."
—John Hughes, Film Comment

Cosimo de Medici (Part 1)

1973 84 min. Color

The ascension of Cosimo de Medici is traced, beginning with the death of his father, a commercial banker who, through the developing guild system, controlled much of the economic life of Florence. As the power and influence of the Medici Bank increases under Cosimo, a member of the dying aristocracy arranges to have him arrested on charges of treason. He flees to Venice, where he is welcomed, though he is soon to restore the Medici influence in Florence.

The Power of Cosimo (Part 2)

1973 84 min. Color

Leon Battista Alberti, whose family had been exiled from Florence, returned in 1434 to find the city in full flower. The artistic debates generated by the advances of Donatello and Brunelleschi, as well as the more conservative Ghiberti, influenced not only the Florentine idiom, but were to change the history of art. Through careful costuming and staging and the use of contemporary texts, Rossellini evokes the burning issues of the time.

Leon Battista Alberti (Part 3)

1973 84 min. Color

Alberti, a member of the Papal Court, acts as a guide to the Golden Age of Florence. He observes Donatello and Brunelleschi at work and is in touch with some of the best minds of the day. As an architect himself, Alberti investigates the laws of perspective, writes a monumental book on city planning, and designs the facade of Santa Maria Novella in Florence. His dialog with Cosimo's grandson Lorenzo, later to be known as Lorenzo the Magnificent, concludes the film.



The Rise of Louis XIV

1965 100 min. Color

French dialog with English subtitles

With Jean-Marie Patte, Raymond Jourdan, Silvagni, Katarina Renn.

As in his other television projects, Rossellini has abandoned traditional narrative forms and turned instead to re-creating the grand and commonplace details of history. *The Rise of Louis XIV* begins with the death of the influential Cardinal Mazarin, leaving the 22-year-old King vulnerable to all who would take advantage of his inexperience. Rossellini's unimposing style parallels Louis' concern with becoming free from the domination of others. Events are simply "allowed" to happen; the dividing line between artistry and spontaneity is barely perceptible.

"... among the best films of 1970 ... it is surely a masterpiece. ... The dominant metaphors in *The Rise of Louis XIV* concern sight and what one may dare to look at. Rossellini looks at everything, and his great and very moving film is a summation of the rewards of seeing with a straight and level gaze."

—Roger Greenspun, New York Times

"An austere spectacle of power ... beautiful passages of unbearable precision in the playing. ... Rossellini's film was the one film at the New York Film Festival with a clear claim to greatness."

—Andrew Sarris, The Village Voice



Bunuel

"Bunuel is a master moralist and ironist who, out of his withering contempt for the hypocrisies by which we all try to live ... has constructed one of the truly formidable bodies of artistic work that this century has to offer."
—Richard Schickel

New Release

The Great Madcap

(El Gran Calavera)

1949 90 min.

Spanish dialog with English subtitles.

With Fernando Soler, Rosario Granados, Ruben Rojo, Andres Soler.

One of Luis Bunuel's first Mexican films was *The Great Madcap*, a characteristically anti-establishment comedy about a dissolute millionaire whose upstanding family tries to reform him by telling him that he's lost his fortune. When the young wastrel learns of their scheme, he seeks revenge by convincing his family that he actually has lost all his money. As in *The Discreet Charm of the Bourgeoisie*, Bunuel trains his attack on the moral underpinnings of middle class life.



New Release

Daughter of Deceit

(La Hija del Engano)

1951 80 min.

Spanish dialog with English subtitles.

With Fernando Soler, Alicia Caro, Ruben Rojo, Macho Contra.

This rarely seen film has been described by critic Jacques De-meure as "less a parody than a work of undermining," as Bunuel "pushes the situations to an extreme whereupon they explode into absurdity." What begins as simple jealousy—a man convinced his daughter isn't his delivers her to a drunkard—ends on a note of peculiar melodrama as the man, upon finding his daughter pregnant and happy, turns to the camera and complains that no one understands him. Though by no means as cutting as such works as *The Exterminating Angel*, *Daughter of Deceit* offers its own sobering view on the futility of things.



New Release

The Illusion Travels by Streetcar

(La Ilusión Viaja en Tranvía)

1953 90 min.

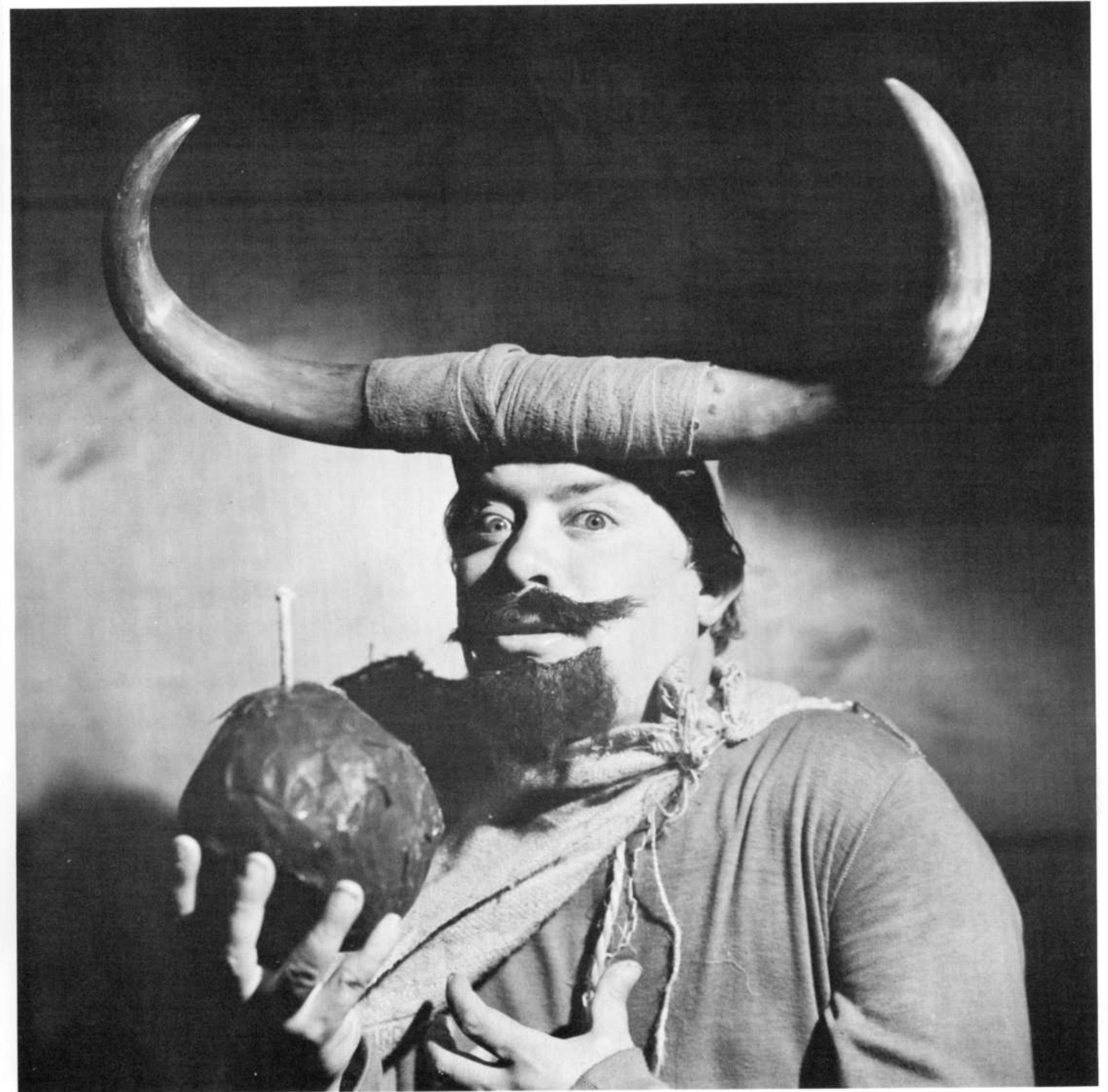
Spanish dialog with English subtitles.

With Lilia Prado, Carlos Navarro, Domingo Soler, Fernando Soto.

The mundane, predictable, routinized society Bunuel abhors is satirized in this film by a half-crazed streetcar. Taken for one last ride by its affectionate conductor and driver, the streetcar roves through the city picking up, free of charge, a typically Bunuelesque crew: butchers, orphans, American tourists, and crooked politicians.

"The film lightly strikes the tragic note of heartbreak-for-life. A sort of moment-by-moment poignancy is counter-pointed by the ingeniously developed suspense, and the overall effect of this minor but poignant film is of a precarious joy."

—Raymond Durgnat, Luis Bunuel



New Release

The Adventures of Robinson Crusoe

1952 100 min. Color

English Dialog

With Dan O'Herlihy, Jaime Fernandez, Felipe de Alba.

A work of remarkable integrity and personal style, Luis Bunuel's adaptation of Defoe's classic novel is one of the few truly triumphant marriages between film and literature. Crusoe appears alone on screen for about three fifths of the picture, and meticulous attention is given to the details of building a new life on a deserted island off South America. Yet faithful as the movie is to the narrative and feel of the original, Bunuel harmoniously injects his own way of seeing the thoughts and fantasies of the castaway's existence. Thus the film works both as a gripping exotic adventure and as another fascinating creation from the director of *Viridiana* and *The Discreet Charm of the Bourgeoisie*.

"... (the filmmakers have) shot the story almost precisely as it unfolds in the book ... eventful and exciting all the way."

—Bosley Crowther, New York Times



New Release

The River and Death

(El Rio y la Muerte)

1954 90 min.

Spanish dialog with English subtitles.

With Columba Dominguez, Miguel Torruco, Joaquin Cordero, Jaime Fernandez.

The River and Death is a film noir, a dark panel of Bunuel's folklore trilogy that includes *Subida al Cielo* and *La Ilusion Viaja en Tranvia*. In this film an urban doctor returns to his native village to find that his father has been murdered and is gradually drawn into avenging an ancient family feud. Though Bunuel characterizes his film as a part of "the Mexican tradition of easy death," it ultimately emerges as a kind of anti-western, a condemnation of the genre's gun-happy escapism. As critic Raymond Durgnat writes, "One is completely involved in the humanity of the film."



New Release

The Criminal Life of Archibaldo de la Cruz

(Ensayo de un Crimen)

1955 91 min.

Spanish dialog with English subtitles.

With Ernesto Alonso, Miroslava Stern, Rita Macedo.

One of Bunuel's favorite themes—obsession—is the subject of this last in his 50s series of highly personal commercial films produced in Mexico. As in *El*, another major work of this period, *Archibaldo de la Cruz* contains a number of comic elements, strongly laced with black humor. In this film, the object of obsession is a music box given to the young Archibaldo that had the power to cause the death of anyone he wished. When he has grown and become a successful potter, Archibaldo rediscovers the demon object, and in the course of trying to exorcise it, comes very close to working a young woman of his acquaintance into ceramics.

"One of the most delectable of all Bunuel's films."

—John Russell Taylor, Cinema Eye, Cinema Ear



New Release

Death in the Garden

(La Mort En Ce Jardin)

1956 97 min. Color

French dialog with English subtitles

With Simone Signoret, Michel Piccoli, Georges Marchal.

Death in the Garden, like several Bunuel works of this period, is an exploration of revolutionary morality. Set in a diamond-rich region of a fascist South American country, the film features Simone Signoret as a prostitute and Michel Piccoli as a pacifistic priest, who are forced to flee to the jungle with a bunch of rebellious miners. Georges Marchal plays a bold and fearless figure who assumes leadership of the fugitive group which has begun to deteriorate under the stress of isolation and physical hardship. Miraculously, they come upon a vestige of civilization—a wrecked airplane filled with food, corpses, and jewels. When the priest insists on religious ritual, however, he opens the door to desperate acts. As in Clouzot's grueling thriller *The Wages of Fear*, the characters exchange the oppressive politics of civilization for the anarchy of individualism.



Un Chien Andalou

(An Andalusian Dog)

1928 16 min.

Silent, with music soundtrack; English titles.

For his first film, Bunuel collaborated with Salvador Dali, and the result was a classic of surrealist cinema. Its purpose was to shock, and the two artists poured into it all of their obsessions and images of their personal mythology. Bunuel called it "nothing less than a desperate, passionate appeal to murder."

"The most famous achievement of Surrealism in the cinema, memorable for its stream of repulsive images (ants crawling out of a man's palm, a girl's eye being split by a razor)."
—Peter Cowie, Seventy Years of Cinema



Los Olvidados

(The Young And The Damned)

1950 81 min.

Spanish dialog with English subtitles.

With Estela Inda, Miguel Inclan.

Best Direction Award, Cannes Film Festival

After years of semi-obscure, Bunuel again became a leading figure in world cinema with this penetrating study of juvenile delinquents living on the outskirts of Mexico City. Under the mask of "realism," Bunuel creates his own nightmarish, disturbing, and highly personal world. Surrealism is integrated into naturalistic action, and dreams and reality become barely distinguishable.

"Bunuel, whose early work fascinated Freud, creates scenes that shock one psychologically, and remain shocking despite one's best efforts to pigeonhole them or explain them away. Among them is the mother-meat dream sequence in Los Olvidados, the most brilliantly conceived dream I have ever seen in a film, and a sequence that is disturbing long after the lacerations of the more realistic material have healed."
—Pauline Kael, Kiss Kiss Bang Bang



EI

(This Strange Passion)

1952 82 min.

Spanish dialog with English subtitles.

With Arturo de Cordova, Delia Garcés.

On the surface, this is about a woman who marries a pathologically jealous man who eventually tries to kill her; beneath is a brilliant analysis of the paranoid's distorted outlook on reality, as well as a bitter indictment of Christianity and middle-class morality. The film is filled with Bunuel's characteristic erotic imagery, black humor, and moments of undeniable terror.

"... one of the most bitter, and the most frenziedly intense, of all Bunuel's films. His denunciation of Christianity... has never been so uncompromising, and the transposition of the message of L'Age D'Or to a superficially realistic setting if anything increases its power."
—John Russell Taylor, Cinema Eye, Cinema Ear



Nazarin

1958 92 min.

Spanish dialog with English subtitles.

With Francisco Rabal, Rita Macedo, Marga Lopez.

Grand Prize, Cannes Film Festival

Nazarin is a priest in the late 19th century who tries to live by Christ's precepts: he is humble, poor and generous. Hoping to comfort the poor, he sheds his priest's garments and sets forth on a pilgrimage, but everywhere, he encounters a society hostile to his Christ-like example. One of Bunuel's greatest works, and perhaps his most beautifully photographed, *Nazarin* is a moving indictment of a world that cannot allow simple religion to survive.

"One can be relatively Christian, but the absolutely pure being, the innocent, is condemned to defeat. He is beaten in advance."
—Luis Bunuel
"Nazarin is one of the greatest films in the history of the cinema... Luis Bunuel continues to be the most outrageous man in the movies."
—Alain Saunders, L'Express



Viridiana

1961 90 min.
Spanish dialog with English subtitles.
With Silvia Pinal, Francisco Rabal, Fernando Rey.
Grand Prize, Cannes Film Festival

Already a classic of world cinema, *Viridiana* is Bunuel's most outrageous and devastating attack on religion and society. Viridiana, about to take her final vows in a convent, visits her uncle, who attempts to rape her. Failing to go through with it and overwhelmed by guilt, he hangs himself. Viridiana, feeling responsible, decides to atone by living a pure Christian life. She organizes a haven for society's outcasts: a blind man, a leper, cripples and beggars; but her attempts at Christian charity are disrupted by an incredible orgy, which contains Bunuel's most famous image—a beggar's feast turned into a blasphemous version of the Last Supper.

"... arguably the greatest of all Bunuel's films ... accepted by most critics as the Bunuel masterpiece ... one of his most shocking films ..."
—John Russell Taylor, Cinema Eye, Cinema Ear



The Exterminating Angel

1962 91 min.
Spanish dialog with English subtitles.
With Silvia Pinal, Enrique Rambal, Lucy Gallardo.
Critics' Prize, Cannes Film Festival

One of Bunuel's most imaginative works, this entertaining black comedy anticipates *The Discreet Charm of the Bourgeoisie*. Eighteen wealthy, influential people attending an elegant dinner party gradually discover that, for some inexplicable reason, they cannot leave the room. Days pass, they run out of food and water, and the glittering facade of their social existence becomes shattered.

"... absolutely unforgettable ..."
—Joseph Morgenstern, Newsweek
"... the summary of his ideas on society ... gleefully he watches society, placed in certain test conditions, breaking down from its internal contradictions and falsities, so that these rich, powerful, cultivated people become before long openly no better than the malicious, superstitious savages that, suggests Bunuel, they have always been underneath."
—John Russell Taylor, Cinema Eye, Cinema Ear



Simon Of The Desert

1965 43 min.
Spanish dialog with English subtitles.
With Silvia Pinal, Claudio Brook.

In this hilarious fable, Bunuel manages to attack Christianity as savagely as he has in his more outwardly serious films. Simon enthrones himself atop a 30-foot pillar in the midst of a barren desert, hoping to spend a life in repentance and meditation, and to avoid all wordly temptation. But he must first try to defeat the Devil (Silvia Pinal), who appears in various guises: an innocent little girl rolling a hoop, a worldly woman who bares her body, an old hag, and a bearded Christ.

"... a masterpiece ... without doubt, the sharpest and wittiest of Bunuel's savage insights on humans and his ferocious forays against religiosity ... a taut and terse little film, jammed with faces and forms to provide the ultimate scathing comment."
—Judith Crist, New York Magazine



Tristana

1970 95 min. Color
Spanish dialog with English subtitles.
With Catherine Deneuve, Fernando Rey, Franco Nero
Also available in English dubbed version; please specify version desired.

Vincent Canby called *Tristana* "nothing less than the quintessential Bunuel film of all time." A haunting and exquisitely photographed work, *Tristana* stars Catherine Deneuve as a young and innocent orphan who moves into the house of Don Lope, her aging, corrupt guardian. An aristocratic free-thinker, Don Lope opposes authority and champions hedonism. Although he tries to be fatherly toward Tristana, her beauty overwhelms him, and he seduces her. Tristana willingly becomes his mistress, and begins to practice the corrupt, perverse way of life he has preached.

"Viridiana is his undoubted masterpiece, but Tristana is more pure and more consistent, less ambiguous and more complex ... practically perfect symmetry ... a marvelously funny and vigorously moral movie ... his most perfectly cast film ... the physical production, with color photography by Jose Aguayo, is uncommonly handsome, and its story is the work of an old master."
—Vincent Canby, New York Times



Rental Rates

Adventures of Robinson Crusoe, The	B
Age of the Medici	
Cosimo de Medici (Part 1)	D
The Power of Cosimo (Part 2)	D
Leon Battista Alberti (Part 3)	D
Augustine of Hippo	D
Blaise Pascal	D
Chien Andalou, Un	\$20.00
Criminal Life of Archibaldo de la Cruz, The	D
Daughter of Deceit	D
Death in the Garden	E
El	C
Era Notte A Roma	D
Exterminating Angel, The	E
Great Madcap, The	D
Illusion Travels By Streetcar, The	D
Miracle, The	C
Nazarin	E
Olvidados, Los	C
Paisan	E
Rise of Louis XIV, The	F
River and Death, The	D
Rogopag	D
Simon of the Desert	C
Stromboli	C
Tristana	E
Viridiana	E
Voyage to Italy	D

Order Blank

[illegible]

Please schedule and confirm to us the above films.

You may ☐ may not ☐ rearrange the titles among the dates indicated in accordance with the availability of prints:

We have ☐ have not ☐ ordered films from Audio Brandon previously.

We are ☐ are not ☐ equipped for Cinemascope projection.

We have read the sliding scale of rental rates as it appears on the inside back cover, and apply for rentals at Type # _____

Note:

Please address all requests for films in this brochure to DEPT. RB

Ship To:

School or Organization _____

Name _____

Address _____

City _____ State _____ Zip _____

Bill To (if different from shipping address):

School or Organization _____

Name _____

Address _____

City _____ State _____ Zip _____

This film order, including all the terms and conditions listed under "Ordering Information" (in the International Cinema Catalogue), when confirmed by Audio Brandon, will constitute our License Agreement.

Signature _____ Title _____ Telephone _____

All student orders must be accompanied by faculty or staff authorization.

Authorized signature _____ Title _____

Booking Calendar

1975

SEPTEMBER

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

OCTOBER

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

NOVEMBER

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

DECEMBER

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

1976

JANUARY

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

FEBRUARY

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29					

MARCH

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

APRIL

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

MAY

S	M	T	W	T	F	S
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16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

JUNE

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		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

JULY

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

AUGUST

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

SEPTEMBER

S	M	T	W	T	F	S
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5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

OCTOBER

S	M	T	W	T	F	S
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10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

NOVEMBER

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7	8	9	10	11	12	13
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21	22	23	24	25	26	27
28	29	30				

DECEMBER

S	M	T	W	T	F	S
			1	2	3	4
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12	13	14	15	16	17	18
19	20	21	22	23	24	25
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1977

JANUARY

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9	10	11	12	13	14	15
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23	24	25	26	27	28	29
30	31					

FEBRUARY

S	M	T	W	T	F	S
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6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28					

MARCH

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6	7	8	9	10	11	12
13	14	15	16	17	18	19
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27	28	29	30	31		

APRIL

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17	18	19	20	21	22	23
24	25	26	27	28	29	30

MAY

S	M	T	W	T	F	S
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8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

JUNE

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

JULY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

AUGUST

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

Ordering Information

Rental rates are based on TYPE of showing and CLASSIFICATION of the film except those films for which a rental is already indicated in the catalog.

- Type 1** No admission charge, subscription fee or collection. Attendance *not exceeding* 250 people.
- Type 2** No admission charge, subscription fee or collection. Attendance *over* 250 people.
- Type 3** Admission or subscription fee charged or collection taken, attendance *not exceeding* 250 people.
- Type 4** Admission or subscription fee charged or collection taken, attendance *over* 250 people.

After determining type of showing, check table below for rental rate of films you select according to classification A thru F.

Type	A	B	C	D	E	EE	F
1	40.00	50.00	65.00	75.00	85.00	100.00	125.00
2	45.00	55.00	75.00	90.00	110.00	125.00	145.00
3	50.00	65.00	85.00	115.00	135.00	160.00	185.00
4	55.00	75.00	*115.00	*145.00	*165.00	*180.00	*200.00

*Minimum guarantee against (50%) of gross receipts, whichever is higher.

Save \$15.00 By Booking Six Features At One Time!

A discount of \$2.50 per feature is given when six (6) or more features are booked at one time for showing during one year.

Audio Brandon Films

34 MacQuesten Parkway So.
Mount Vernon, N.Y. 10550
914-664-5051

2512 Program Drive
Dallas, Texas 75220
214-357-6494

1619 North Cherokee
Los Angeles, Calif. 90028
213-463-1131

8400 Brookfield Ave.
Brookfield, Ill. 60513
312-485-3925

3868 Piedmont Ave.
Oakland, Calif. 94611
415-658-9890

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34 MacQuesten Parkway So.
Mount Vernon, N.Y. 10550
(914) 664-5051



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