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The narrative line of L'Age d'Or is not immediately discernible as the continuity of time and space are continually disrupted, reversed or in some way subverted. The logic of the narrative development of the story is even less comprehensible: events are connected which according to the conventions of traditional fiction, or even merely common sense, cannot be related. More than in any other previous 'narrative' film, the diegetic continuity is literally aberrant. Yet, as we watch the story unfold and the insistent display of the main protagonist's anti-social behavior, the visual continuity does not show, at least superficially on the first viewings, the fundamental absurdity of the story. Far from it, it contributes to the mystification by concealing and indeed reinforcing blatantly this absurdity by superimposing upon it the appearance of a smooth, natural flow of the visual continuity.

L'Age d'Or mimicks narrative films. It presents a pseudo-fiction, pseudo-characters in a pseudo-realistic style. Much of its effectiveness is precisely due to way it exploits the ambiguity of the cinematographic image and its pretense at an 'objective' reproduction of reality guaranteed by the pseudo-mechanical process which produces the so called 'impression of reality' on the one hand, and the even more radically deceptive process of montage on the other. The following shot description is an attempt to gain a better access to the film's peculiar structure. By definition, the film-text cannot be grasped, frozen in time and projected on a piece of paper. Nothing can really approximate the filmic experience or translate it in any other means of expression. Yet, the viewing of the film cannot be a substitute for analysis since the specific codes of cinema function in such a way as to conceal their operations. The printed word alone cannot account for the complexity of the photographic image, and even less for the cinematographic image. Between the text and the film-text, the text as a transcoding operation and the film-text analyzed, lies an insurmountable obstacle due to the radical differences of their materials of expression, their codic systems, their respective semiosis. At best, all that can be hoped for in attempting to develop a methodology to facilitate the reading of the film-text is a tentative, parasitic and very fragmentary transcoding of the film-text into a hybrid system of representation, half-text, half illustration, iconic, arranged in a pseudo-narrative organization in order to reconstitute the impression of a movement, an echo, diminutive it is true, of the film-text itself.

Buñuel's own decoupage of L'Age d'Or, published in the no. 38 of L'Avant-scène Cinéma contains 243 shots. The shot description which follows, based on the analysis of a 16mm copy of the film contains 628 shots. The fact that intertitles and a small number of shots, usually following a lap-dissolve, were not numbered separately does not account for the difference between the two texts since, at most, these unnumbered shots do not exceed 50. One might be tempted to conclude from that that the original script varied considerably from the final version of the film after montage. In fact, in spite of the larger number of shots than originally planned before shooting, the changes did not alter the general intent of the scenario. The final version is more filmic, but essentially the diegetic content is the same, save for a number of small changes which provide an interesting insight on Buñuel's work methods and also his sense of humor as he cleverly added, adapted gags, situations, gestures to fit more suitably the requirements of the filmic effects. A number of 'sequences' were expanded, but no major narrative element was added. Since the differences between the scenario and the film will be discussed in greater detail elsewhere, only general comments will be added to the shot description in order to provide additional information to the reader interested in following the parallel development of the decoupage and the montage and to call attention to the mutation which has taken place between the two phases in the production of the text.

For the sake of clarity, Buñuel's decoupage has been divided into units corresponding approximately to units of scenario, i.e. global units of diégésis, not autonomous segments. Occasionally, some of these segments could be organized in different ways. However, for reference purposes, I have chosen to use the unity of space and time as the determinant criteria to group the shots within these units. Thus, the 238 shots which constitute the original decoupage can be divided into roughly 19 units which correspond to similar units in the finished film. The first set of numbers following the identification of the unit, or 'sequence' in the old sense of the term, are the shot numbers in Buñuel's decoupage; the second set corresponds to the photograms and the shot description which follows.

1. THE SCORPION	1	to 6	1	to 27	
2. THE SENTRY	7	13	28	51	
3. THE BANDITS	14	25	52	98	
4. DEPARTURE	26	33	99	111	The bandits leave the shelter to fight the Majorcans;
5. THE MAJORCANS	34	60	112	131	Disembarkment of the majorcans, procession;
			132	143	Love in the mud; the lovers are separated;
			144	152	Modot in the mud (insert);
			153	162	Modot is taken away;
			163	177	resumption of the ceremony;
6. MODERN ROME	61	79	178	217	Views of the City... picturesque sites, events...
7. MODOT ESCORTED	74	81	218	245	arousal of desire: 3 variations;
8. LYA LYS & MOTHER	82	88	246	254	
9. LYA LYS & COW	89	98	255	280	
10. MODOT ESCAPES	99	107	281	301	He identifies himself, kicks a blindman and jumps in a taxi;
11. THE RECEPTION:	108	134	302	373	THE RECEPTION: part I
	108	119	302	324	Arrival of the guests to the reception;
	120	135	325	356	The gamekeeper kills a child;
	136	143	357	372	The guests' reaction;

12. THE RECEPTION:	144 to 165	374 to 430	THE RECEPTION: part 2	Modot arrives & slaps Lya's mother;
13. THE RECEPTION:	166 to 177	431 to 446		Modot returns and joins Lya Lys;
14. THE RECEPTION:	178 to 191	447 to 486	part 3.	Beginning of the concert; lovers in the garden.
15. THE RECEPTION:	192 to 200	487 to 518		The Minister on the phone;
16. THE RECEPTION:	201 to 212	519 to 557	part 4.	Love duet: Modot & Lya Lys;
17. THE RECEPTION:	213 to 225	558 to 587		The conductor makes love to Lya Lys;
18. MODOT'S FUROR:	226 to 237	588 to 608		Modot in a blind rage goes to Lya's room and throws out a series of objects;
19. SELINY	238 to 243	609 to 628		End of the orgy at the Chateau de Seliny.
20. Christ Is Love	The cross and women's scalps hanging in a snow storm.			

The scenario can thus be summarized as follows. The first 'segment' describes from a pseudo-scientific viewpoint the scorpion and its habits. This is the first time that Bunuel uses this device which was to be repeated with many variations in practically all his other films. At the end of the segment, we are shown how the scorpion defends itself when attacked. A scorpion is attacked by a rat which shortly after dies in front of the camera. Pretending to maintain a continuity of action, an intertitle informs us that the next scene is taking place a few hours later, presumably in the same location.

The second part of the film which includes several long sequences is developed as follows: a sentry is watching for the arrival of something. He notices some activity and decides to return to warn his companions. Upon hearing that the Majorcans have arrived, a group of destitute men (Bunuel calls them bandits) try to get organized and leave their shelter to repel the invaders. However, exhausted and ill, they fall along the way, one by one except for their leader, Max Ernst who arrives alone to witness the disembarkment of the Majorcans. The Majorcans headed by officials and priests form a procession and walk to the location where they will lay the foundation of Rome. On the way, they stop to pay homage to a group of bishops whose remains are scattered on rocks of a hill. As the Governor gets ready to make a speech, a scream is heard coming from behind the people assembled. A man and a woman are attempting to make love in the mud. They are separated; Lya Lys is taken away by two nuns, and Modot, by two policemen. Modot puts up a great deal of resistance and behaves in a very peculiar way, kicking a dog, squishing a beetle and fighting the two policemen. The ceremony continues, and the Governor deposits the cement which is to seal the first stone of the future Rome. At this point, the scene of the action changes, and shifts to modern Rome which is presented in the guise of a pseudo-travelogue. Following aerial views of the city, various picturesque scenes of the city are shown: a quiet street on Sunday where suddenly houses explode; the Vatican which appears to be available for rent; various sites with a fountain, open doorways, fences, back of statues. Shortly thereafter, Modot reappears still escorted by the two policemen. He suddenly informs them that he is tired of this whole business and that they have no idea who he is. He pulls a piece of paper and as the policemen read it we are shown in a flashback the ceremony during which he was given this award. Modot happens to be the president of a highly respected charitable organization, and presumably a paragon of kindness and virtue. Following the flashback, he calls a taxi, runs to the sidewalk to kick a blind man and jumps in the taxi.

The fourth part of the film can be divided into two major sections: the beginning of the reception and the concert. During the reception a number of peculiar events occur. Workers cross the main reception room in a large cart drinking from the bottle although completely unnoticed by the guests in the room. After most of the guests have arrived, the gamekeeper outside suddenly kills a small child because he became infuriated when the child spoiled his pleasure by kicking the cigarette he was rolling to the ground. In the kitchen, there is a sudden fire and a maid runs out and falls to the floor again completely unnoticed by the guests. The guests react very little to the child's murder as they look down at the scene from their balcony. Following this incident, Modot arrives pulling a dress which he throws on a chair upon arriving in the hallway. His lover immediately notices his presence and begins to become very excited. They try to get together but various people interrupt Modot's attempt. Her mother finally invites him to sit down to have a brandy (?). As she brings him the glass, he pushes her hand and makes her spill part of the glass. Enraged, he slaps her and she falls to the floor. Scandal in the reception room, her husband wants to box Modot and he is restrained by several guests. Modot is kicked out; he picks up the dress and leaves or rather pretends to leave. He waits behind a curtain and a few moments later begins to make signs to Lya Lys who is delighted to see that he has not left. She, for her part, seems rather pleased by his action. Modot comes back into the room and he goes out with her into a garden behind the house. Pretty much at the same time, the guests all go out also to attend an open-air concert. This is the concert which was planned by Lya Lys and her mother earlier in the film when following an 'insert' showing us one of Modot's thoughts -- what Bunuel calls 'reality of coincidence' -- we switch to Lya's room where she is sitting masturbating. She then talks to her mother who tells her to get ready. She then goes to her room and finds a cow lying on her bed. Not terribly surprised to see that animal in her bed she puts it out and goes back to her previous activity in front of a mirror. Again, there is an insert and we cut back to Modot getting very excited by the sight and barking of a small dog while a powerful wind blows against a sound of religious and cow bells which are heard simultaneously by Modot and Lya. This scene actually takes place at the end of a series of 3 visual provocations which excite Modot's lust as he is walking escorted by the two policemen as the second part of the Rome section.

While the concert begins and plays Wagner's 'Death of Tristan' the two lovers attempt to make love. Repeatedly their desire is frustrated by the music, by the foot of the statue which momentarily distracts Modot, by the telephone, and finally by the interruption of the conductor who, unable to bear the climax reached by the music (because of it), suddenly

throws his baton and holds his head. He leaves the podium and goes toward the back of the park, precisely where the two lovers are now sitting very peacefully. Upon seeing the conductor, Lya screams and rushes towards him and begins to embrace him and to make love to him. Stunned and then besides himself, Modot gets up, hits a flower pot and dazed walks past the conductor and Lya. He goes to Lya's room and throws himself on the bed in a blind rage. He tears apart the pillows, grabs two fistful of feathers, gets up and moves around the room throwing first a plough out the window, then a burning pine tree, a bishop, a giraffe. Finally, as he throws feathers out the window, they begin to fill the world and the action once again shifts to a different location.

The fifth part takes place in front of the Chateau de Seliny -- the castle of the Marquis de Sade -- and we are told that we are about to witness the exit of the Marquis's famous 120 day orgy. Following the long intertitles, the camera shows a snow scene and a castle, and a door opens. Four 'noblemen' come out, the forth is Jesus-Christ. After they have come out, a scream is heard and a young girl comes to the door and collapses. Jesus goes back, closes the door and another scream is heard more faintly. He comes out, but this time he has no beard. During the last ten minutes of the film, drumbeats are heard beginning when Modot hits his head on the flower pot until the very last image, the cross with women's scalps nailed on it in the midst of a snow storm, when a 'pasodoble' is played as musicover. During that period, the sound of the drums is interrupted once when Modot lies on the bed and the music plays some kind of lullaby.

SEGMENT 1: THE SCORPION, DESCRIPTION OF THE SCORPION AND ITS HABITS: 26 SHOTS. The music is continuous until the end of the segment. A few titles were added to the original decoupage. The hand picking up scorpions was in the original version but the end, and in particular, the rat was not. The visual effect indicated at the end of shot 6 in the scenario mentions a rapid reverse tracking shot making the scorpion become very small and finally disappear followed by an 'immense lunar landscape' out of focus, and remaining so for a moment. On the music track, organ music, actually religious organ music, a recitative. The shot is focused again when the sentry becomes noticeable, pretty much as shot in the film.

1. TITLE: THE SCORPION BELONGS TO A CLASS OF ARACHNIDS FOUND WIDELY IN THE HOT REGIONS OF THE ANCIENT WORLD.
2. SCORPIONS ON A WALL. MLS of 3 scorpions, a forth one enters the field, walking along an horizontal ridge. The shooting angle is such that at first it appears that the camera is situated above them. Actually, they are climbing a stone or a wall which is vertical in relation to the camera.
3. ROCK ON A BEACH. Wide shot of a rock in the back of a sandy area. In the foreground, almost offscreen, a scorpion crosses the frame from right to left, its tailed raised. Cut on movement.
4. TWO SCORPIONS FIGHTING. CU shot from above the scorpions fighting. Movement match with the preceding shot.
5. HANDS HOLDING TWEEZERS. CS of a man's hand holding a small box and a pair of tweezers. Two scorpions are captured and put in the box. Movement match. Note the change of angle.
6. TWO SCORPIONS. CS of two scorpions following one another crossing the frame from right to left and climbing over a rock. Cut on movement.
7. TITLE: THE TAIL IS MADE UP OF A SERIES OF FIVE PRISMATIC JOINTS.
8. SCORPION IN FRONT OF A LARGE ROCK. CS of one of the scorpions which begins to move from left to right after the beginning of the shot. It is partially offscreen, in the foreground.
9. TAIL OF A SCORPION. CU of the tail moving rapidly as if to demonstrate how it is used. Note the black background.
10. Detail. BCU of one of the five joints of the tail, as if examined with a magnifying glass.
11. THE SAME SCORPION IN THE SAME LOCATION. Continuation of shot 8, making shots 6 and 7 inserts.
12. TITLE: THE CLAWS RESEMBLE THE LARGER ARMS OF A CRAYFISH; THEY ARE ORGANS OF BATTLE AND INFORMATION.
13. CLAWS. Detail of claws against a black background also shown in a circular masque, like shot 10, suggesting a magnifying glass.
14. SCORPION IN A SANDY AREA. MLS (in relation to the previous shots, i.e. taking the size of the scorpion as the scale). This is the same location as shot 2. A scorpion is barely visible in the foreground, partially offscreen at the bottom of the screen.
15. TITLE: THE TAIL ENDS IN A SIXTH BLADDERLIKE SEGMENT WHICH HOLDS POISON. A CURVED AND POINTED STING INJECTS A POISONOUS FLUID INTO THE BITE.
16. SCORPION NEAR A LARGE ROCK. MS of a scorpion walking on the sand in the same location as the one in shot 8, but taken from a different angle, slightly to the right of the previous set up. The scorpion is moving from right to left.
17. DETAIL OF THE BLADDERLIKE SEGMENT. BCU against black background of the sixth segment. Note the gag match with the position of the segment in the previous shot, a pseudo-forward axis match. Pseudo because the location is different in the second shot and thus by definition cannot really be called an axis match.
18. TWO SCORPIONS FIGHTING. MS of the two scorpions near a small rock in front of a sandy area. Their tails are raised. A little later, a third one joins them.
19. SAME SCORPIONS. This shot is practically invisible in projection, but this is definitely a different take.
20. TITLE: LOVER OF DARKNESS, IT BURROWS BENEATH STONES TO PROTECT ITSELF FROM THE HEAT OF THE SUN.
21. BLACK FRAMES. 24 black frames. Illustration of the preceding intertitle. No doubt a subjective shot from the scorpions' viewpoint!
22. SCORPION DIGGING UNDER A ROCK. MS of the scorpion in action. It is attacked from behind by another scorpion which is repelled. This is a different location.
23. title: NOT VERY SOCIABLE, IT EVICTS THE INTRUDER WHO COMES TO DISTURB ITS SOLITUDE.
24. SCORPION DIGGING UNDER A ROCK. Continuation of shot 22. The second scorpion is evicted twice.
25. TITLE: WHAT SPEED, WHAT VIRTUOSITY IN THE ATTACK! IN SPITE OF ITS FURY, EVEN THE RAT FALLS VICTIM OF ITS BLOWS.
26. DEATH OF A RAT. MS of a rat in the foreground, partially offscreen. The rodent (not really a rat) enters from the left in a sandy area similar to that in shot 2. It is attacked by the scorpion which bites it several times. It

licks itself then becomes still and presumably dies after turning around. This shot is taken almost at ground level, with a very slight high angle. Due to the sharp contrast of the image, the scorpion is almost invisible and again partially offscreen. The dark contrast may be intended to hide the fact that the rat is not a rat. Note the quick reframing following the rat's movement to the right.

27. TITLE: A FEW HOURS LATER ...

At this point, the first segment of music ends and is badly matched (perhaps intentionally) with another piece of music mixed with the sound of waves in the background. In spite of the very poor quality of the sound recording, it should be noted that the two sound segments are meant to match although the two pieces of music are completely different. Thus, this match is really a sound faux-raccord which is meant to reinforce and correspond to the pseudo-transition on the visual track. The noise on the soundtrack does actually facilitate the match by putting more emphasis on the music. It is only moments later that the unidentified background noise will be differentiated from the music as the sound of waves breaking against the rocks below the sentry in the distance.

The visual structure of this segment is not very coherent. Angles, focal lengths, shooting positions and lenses change continually. The quality of the image also varies considerably being often too contrasted. Furthermore, the relationship between the intertitles and the images is suspect, sometimes detached and almost factual, sometimes ironic. Additionally, it is not clear from whose viewpoint this scene is being shot, and who is speaking in the intertitles. Needless to say, the use of intertitles in a sound film is at first a little surprising and quite effective in establishing a distance between both the image track and the music track.

SEGMENT 2: the sentry watching for the arrival of the Majorcans: 24 shots. Again the film was developed in comparison with the scenario. The most important shots were already in the scenario and the shots which were added are those showing the bandit returning to the shelter where the others are waiting. Bunuel spends much time describing

the characters, their expressions, clothes, and camera movements. The contrast between the bishops and the bandit is very much emphasized. A few ideas were added at the time of the shooting, like the absurd reverse shot from the bishops' viewpoint showing the sentry barely visible on the top of the rock above them. In addition to the music, the sound of the waves against the rocks is heard distinctly, and so is the mumbling of the bishops saying their prayers.

28. ROCKY COAST. VLS shot showing a rather desolate landscape. In the background, below, the sea. In middleground, a man, poorly dressed, his back to the camera, watching intently something offscreen. The shot begins out of focus as indicated in the scenario, then becomes a lap-dissolve which shows a reverse shot of the man in a CMS, i.e. his face.

29. THE SENTRY. The bandit is still watching intently something which we cannot see.

30. ARID LANDSCAPE. 4 Archbishops wearing their formal vestments. They are seated as if in the choir of a cathedral says the scenario, but on a very steep rocky slope. This shot will be repeated several times.

31. OVERHANGING ROCK. Reverse shot from the bishops' viewpoint, VLS. The sentry is barely visible, very low angle which reverses the previous angle presumably seen from the bandit's viewpoint.

32. THE SENTRY. Continuation of shot 30, but as a MS, still 3/4 left angle. Behind him another section of the coast.

33. THE ARCHBISHOPS. Seemingly a continuation shot of 30, but somehow, the image is less overexposed than the previous shot.

34. THE SENTRY. Continuation of 32.

35. THE ARCHBISHOPS. Continuation of 33.

36. SUPERIMPOSITION OF SHOT 36 and ONE OF THE BISHOPS.

37. THE BISHOPS. MCS, low angle slow lateral right tracking shot passing the bishops in review. Their faces are clearly visible. They are still reciting prayers.

39. THE SENTRY. Continuation of shot 32 and 34.

40. THE SENTRY. Same camera position. He decides to leave and disappears offscreen.

41. A rocky SLOPE (presumably volcanic). The sentry crosses the field from upper right to lower left. MLS.

42. THE ARCHBISHOPS. Continuation (repeat) shot of 35.

43. ANOTHER AREA OF THE ROCKY HILL. Another shot of the sentry coming down dragging his gun, walking painfully. He comes straight across towards the camera.

44. ANOTHER AREA OF THE SAME DESOLATE LANDSCAPE (what Bunuel called the Lunar landscape). Continuation of the sentry progress. He crosses the field diagonally, from right to left. Comes very close to the camera.

45. ANOTHER SHOT OF THE SAME ACTION. This time he is moving away from the camera, towards the left, down. He prepares to go down a particularly steep slope. MLS.

46. SMALL HOUSE DELAPIDATED. High angle, 3/4 right. The sentry enters the frame from behind the camera and goes down.

47. REVERSE SHOT OF THE SENTRY COMING DOWN. MLS. He falls down, gets up and comes towards the camera.

48. THE HOUSE. 3/4 angle, MLS shot.

49. THE SENTRY GETS UP. Continuation of shot 47.

50. THE SENTRY COMING TOWARDS THE CAMERA. Overexposed shot. He moves offscreen to the left side of the frame in CS.

51. THE HOUSE. Repeat shot, similar to 48.

END OF THE SECOND SEGMENT. SEGMENT 3 TAKES PLACE INSIDE THE SMALL HOUSE. HAVING BEEN INFORMED THAT THE MAJORCANS HAVE ARRIVED, THE SMALL TROUP PREPARES TO LEAVE TO REPEL THE ATTACK. 47 shots. This segment seems to have been considerably more developed, although the main aspects of the action are pretty much identical in the scenario and in the film. The scenario gives ample details about the bandits' expressions and their feelings. There is a little bit of dialogue between the sentry and the leader, Max Ernst. The sentry asks if they have seen anything. The Captain says "No, we haven't seen anything." He then asks if "Yes or no, is there anything new?" Having heard the answer he gets up and shouts: "Quick, get your banderas!" The sentry then asks "Did I fall by any chance?" The captain says no. Then the sentry says "The Majorcans have arrived." Later during the scene, just before leaving, the captain asks: "What about PEMAN?" The bandit (Pierre Prevert) answers that he is finished. Ernst gets angry and says: "We are finished too, but still we are going." "Say, stupid, o.k., o.k., we are going." Peman then says as he (Ernst) leaves "I am finished!" Then, with a very weak voice he says: "Yes, yes, but you, you have accordions, hippopotamuses, keys and brushes..." There seems to be a slight variation in the words said by Peman.

52. INSIDE THE SHELTER. LS of an empty room. In the back, 4 men are sitting, seemingly very tired or ill. In the middle of the room (a very rustic space) two men facing each other are holding each a pitchfork. Their activity is rather peculiar. They seem extremely lethargic. Their leader alone seems alert. One of the two men has a rope in his hand which is being unrolled by Peman lying in the back of the room. They seem to be trying to cross their

tools. The sexual nature of their activity seems transparent. This shot was not listed in the scenario. But Bunuel states that the particularization of the various bandits will have to be determined during the shooting. Obviously, the pitchforks were found on location and obvious instruments to represent the only thing left to these miserable men. The rope is obviously another detail or variation of the bandits' masturbatory activity. Peman, by the way, is not wearing any pants.

53. THE TWO BANDITS CROSSING PITCHFORKS. WS, seemingly a forward axis match and mvt match continuing the action in the previous shot. The miserable appearance of the two men is obvious. As the scenario suggests, they are also starving.
54. MAX ERNST AND ANOTHER BANDIT. MS to CMS, high angle. Ernst is playing with a jack knife. He looks grim.
55. THE TWO BANDITS CROSSING PITCHFORKS. Continuation of 52. The bandit on the left is pulling the rope being unrolled by Peman in the back of the shelter.
56. PEMAN, MS (Pierre Prevert) unrolling the rope.
57. MAX ERNST. CS, high angle. He is looking down.
58. THE TWO BANDITS CROSSING PITCHFORKS. Continuation of 55. They seem weaker about to fall down.
59. PEMAN, continuation of 56.
60. THE TWO BANDITS CROSSING PITCHFORKS. After being ordered to stop, they drop their tools and prepare to go towards the back of the room and sit down.
61. MAX ERNST. Continuation of 57. Exasperated by the two bandits' agitation, Max Ernst tells them to STOP.
62. THE TWO BANDITS CROSSING THEIR PITCHFORKS. Continuation of 60.
63. PEMAN, continuation of 59. He continues to unroll the rope, totally oblivious to everything.
64. THE TWO BANDITS GOING TO THE BACK OF THE ROOM. Continuation of 62. They are now in MS.
65. MAX ERNST. Continuation of 61, moments later. The bandit who was sitting next to him is now standing up.
66. PEMAN, MLS. A bandit on a crutch begins to move towards the door, in the foreground.
67. 4 BANDITS SEATED IN THE BACK OF THE ROOM. MS. Actually, the second frame of this shot should come first as it shows the bandits with the pitchforks sitting down and pushing to the side the other two since there is not enough space for the four of them on the bench.
68. MAX ERNST. Continuation of his activity but from a left angle and slightly further away than in 65.
69. THE ENTRANCE TO THE SHELTER. MLS of the bandit who was next to Ernst approaching the door.
70. MAX ERNST. Angle and FL similar to 65. Ernst looking to the left tells the bandit to stop. He turns around and goes back to his seat.
71. THE ENTRANCE. Same camera position as for 69. This time another bandit comes near the door, the one seen earlier with a crutch.
73. PEMAN. New camera position. MS, a bandit is trying to cut the rope which Peman has been unrolling.
74. MAX ERNST. Similar to 68 and 70. Ernst still very preoccupied.
75. PEMAN. Continuation of 73. The bandit does not seem to have much success cutting the rope.
76. THE ENTRANCE TO THE SHELTER. The bandit on crutches approaches near the door.
77. THE BANDIT NEAR THE DOOR. TMS shot from behind him as he is about to open the door. He opens the door and the sentry seen earlier enters and leans back against the door. He seems exhausted. There is no explanation of why it took him so much time to reach the house since we last saw him.
78. THE SENTRY, flat angle. MCS. He asks Ernst if they have seen anything.
79. MAX ERNST. New angle, slightly closer than previous shots, from right. He answers no.
80. THE TWO BANDITS WITH THE PITCHFORKS. In answer to Ernst's question -- he repeats the question or makes a movement with his head to ask them -- they say no. High angle, CMS.
81. MAX ERNST. Same angle and distance as in 79. Ernst reaffirms his negative answer.
82. THE SENTRY. Continuation of 78. He now informs them that the majorcans have arrived.
83. MAX ERNST. He raises his head and gives an order. Otherwise similar to 81.
84. THE SHELTER. Some of the bandits on the right side are beginning to get up in response to Ernst's order. VLS or room.
85. THE GROUP OF BANDIT SEEMINGLY WALKING TOWARDS THE DOOR (although there is no door in that direction). Reverse shot, it appears. In fact, this impression of confusion is created by a change of camera set up of 180° suggesting that they have changed direction and of course are moving in the wrong direction. Ernst's order seems to put them back in the right direction. This entire maneuver is of course intended to look ludicrous.
86. MAX ERNST STANDING NEAR THE DOOR KNIFE IN HAND. MS, he gives another order which causes the group to turn around.
87. THE GROUP OF BANDIT IN FORMATION. MS to MLS, they turn around.
88. THE GROUP MANEUVERING. Continuation of the action in 87.
89. MAX ERNST STANDING NEAR THE DOOR. Continuation of 86. Unexpectedly, the bandits enter the frame from behind the camera going towards the door and Ernst. They begin to leave the shelter.
90. THE ENTRANCE OF THE SHELTER. Similar to earlier shots, 71 etc. The bandits are leaving one by one. Ernst stays behind.
91. THE ENTRANCE TO THE SHELTER SHOT FROM THE OUTSIDE. Sharp contrast in light and with arid landscape, calculated blinding effect, MLS of the side of the house as the bandits cross the field towards the light.
92. MAX ERNST. Continuation of 90. Ernst closes the door and turns around to talk to Peman who is staying behind. (For the text see above)
93. PEMAN. MCS, dreamy look. Note the special back light and contrast with Ernst overexposed shot following.
94. MAX ERNST. WS, flat angle, presumably Peman's viewpoint.
95. PEMAN, continuation of 93.
96. MAX ERNST. Continuation of 94.
97. PEMAN, continuation of 95.
98. MAX ERNST LEAVING THE ROOM. Same camera position. He opens the door and steps outside. Movement match with the next shot as he comes out.
99. THE SHELTER FROM THE OUTSIDE. SHOT SIMILAR TO 91. Max Ernst comes out. This shot is overlapping both segments.

SEGMENT 4: DEPARTURE OF THE BANDITS WHO INTEND TO REPEL THE MAJORCANS.

Following the disorderly departure, the march to meet (flight ?) the Majorcans becomes a complete debacle as one by one the bandits fall down extenuated. Their captain, Ernst alone reaches the place whence he has a view of the activities of the Majorcans who are arriving in a small flotilla. The location he reaches is different from that occupied and the general view of the area seen by the sentry at the beginning of the film. There are in this segment also more shots than planned in the decoupage. But essentially, there is little difference between the two texts. One point needs to be mentioned. The decoupage indicates that the bandits are going to meet the Archbishops who have arrived. There is no repeat shot of the bishops during the march in the film. One interesting variation: the shot of the Archbishops is listed right after Max Ernst reaches his observation point. But this shot is displaced in the film and only shown after the procession has walked for a distance, shot 126 and 128. Thus, the scene which is Ernst's vision is the coast, not the bishops as indicated in the decoupage.

- 100. BANDIT WITH A CRUTCH. He is the first to fall down. He puts a piece of grass in his mouth and begins to sharpen a piece of wood nonchalantly. CMS, high angle.
- 101. THE GROUP WALKING AWAY FROM THE CAMERA. Knee-level shot of the bandits passing by the camera. One of them falls down.
- 102. GROUP WALKING AWAY. Continuation of 101.
- 103. ANOTHER BANDIT FALLS DOWN. High angle, MCS of a bandit his face against the dirt.
- 104. ARID AREA. VLS of the group walking away.
- 105. ANOTHER LOCATION DURING THE MARCH. Lap-dissolve with previous shot. The bandits still walking away from the camera, a kind of humorous effect reversing the series of dissolves showing the sentry coming towards the camera on his way towards the shelter. Since they are going away, it is only logical that they should be shown from the back.
- 106. ANOTHER BANDIT FALLS DOWN. High angle, right angle, CMS. He too seems dying of thirst.
- 107. OBSERVATION AREA. LS, in the distance Max Ernst approaching. He passes near the camera in MS, from right to left.
- 108. ANOTHER BANDIT LYING ON THE GROUND. CS, ground level of his face.
- 109. ANOTHER BANDIT on the ground, from a different angle. He sticks his tongue out.
- 110. ANOTHER PART OF THE AREA. Max Ernst, back to the camera, MLS.
- 111. MAX ERNST ENTERS THE FRAME AND FALLS BACK AGAINST A ROCK EXHAUSTED. AS to MS. Note the highly contrasty quality of the image. He is stunned, presumably because of his exhaustion and also because of what he sees.
- 112. MAX ERNST'S VISION (his viewpoint). GS of a section of the rocky coast, similar to the one seen after the scorpion sequence.

SEGMENT 5: THE ARRIVAL OF THE MAJORCANS. THIS LONG SEQUENCE CAN BE SUBDIVIDED INTO SEVERAL SUB-SEGMENTS EACH MORE OR LESS AUTONOMOUS. THE 6 PART DIVISION IS USED ESSENTIALLY FOR REFERENCE PURPOSES. 66 shots.

The decoupage provides some specific information about the nature of the event taking place and the participants in a much more specific way than the film. Buñuel presumably assumed that the dress of the characters and their general actions would suffice to provide a minimal of information. First of all, the important people arriving include the GOVERNOR, the small man with a big moustache. The public act taking place is not identified at this point, but later on it will be made clear that this is the ceremony for the laying of the first stone of Rome, i.e. the foundation of Rome. The Archbishops seen earlier have changed and are now only skeletons.

After disembarking, the large crowd of people forms a kind of procession and walks away from the camera over a couple hills. They walk past the location where the archbishops were seen earlier, then continue until they reach the location where the first stone has been placed.

- 113. A FLOTILLA OF SMALL MOTOR BOATS. High angle, WS.
- 114. ONE OF THE BOATS. MLS, the passengers disembark. One can identify the Governor, some military officers and a couple priests.
- 115. ANOTHER BOAT unloading his passengers.
- 116. THE PROCESSION, HEADED BY THE GOVERNOR. They move away from the camera and begin to climb a hill.
- 117. ANOTHER BOAT. High angle, different position, further to the left.
- 118. ANOTHER GROUP OF PEOPLE WALKING AWAY, in the same direction as the previous group and now forming a large crowd.
- 119. ANOTHER BOAT, unloads another group of people, and they walk offscreen to the right.
- 120. GROUP OF PEOPLE WALKING OVER THE HILL, continuation of 118 and 116 and 114.
- 121. ANOTHER FRAME OF THE SAME SHOT.
- 122. THE HEAD OF THE PROCESSION, now coming towards the camera walking in a narrow ravine.
- 123. THE LEADERS OF THE CROWD. MS, high angle as they move to the left offscreen.
- 124. THE HEAD OF THE PROCESSION COMING TO A STOP. VLS, right angle. The Governor stands apart in front of the crowd.
- 125. SAME ACTION. Pseudo-axis match, and movement match showing the crowd stopping, almost a faux-raccord as the action is nearly repeated in the two shots.
- 126. THE ARCHBISHOPS ON THE ROCKY SLOPE. Shot from behind the Governor. Movement match with previous shot. Although the two officials seen in the foreground of this shot flank the Governor and thus logically, he should be seen in the middle of this shot since it is a movement match. But he is not there.
- 127. THE GOVERNOR and two officials. Slight high angle, WS. He takes off his hat to salute the archbishops, the officers salute, naturally. This shot is also confusing because he seems to reverse the previous one, and yet does not.
- 128. THE BONES OF THE ARCHBISHOPS. This time, from the Governor's viewpoint.
- 129. THE GOVERNOR. Continuation of 127. He puts his hat on and leaves followed by the crowd, offscreen right.
- 130. THE PROCESSION HAS NOW COME TO A STOP NEAR A LARGE STONE. High angle, VLS. The Governor is getting ready to read a speech.
- 131. THE GOVERNOR. Continuation of the action, forward axis match.
- 132. THE GOVERNOR, MCS, high angle as he asks a question to a general.
- 133. THE GOVERNOR. Same action, reverse axis match to MS. He clears his throat and begins to speak with an incredibly thick accent when... a loud scream is heard coming from behind the crowd. Everyone turns around to see what it is.
- 134. CROWD TURNING AROUND, different angle, high angle from behind.
- 135. A COUPLE ROLLING IN THE MUD. High angle, LS. The couple is passionately embraced. The woman is screaming with pleasure as the man caresses her body.

THIS SECTION SHOWING THE LOVERS' DISRUPTION OF THE CEREMONY CAN BE SUBDIVIDED INTO TWO PARTS: 1. THE DISRUPTION AND THE DISPLAY OF LUST; 2. MODOT'S VISION AFTER LYA LYS HAS BEEN TAKEN AWAY, THE INSERT SHOWING HER IN THE BATHROOM.

Several changes were made during the shooting. The original decoupage insists on Modot's rage, "AS from a high angle of the man who seems possessed by a strange madness, his eyes almost white, continuing to wallow in the mud." The insert is described as a "voluptuous vision" stressing that he is in the midst of an "inner contemplation," the following insert being a graphic rendering of this contemplation. With respect to Lya Lys, the woman in the bathroom, the decoupage uses the words "immaculate" and insists on the fact that she must express "great purity." The section of the insert is slightly more developed, i.e. several shots of lava. One change in the elimination of the image shaking at the end of the shot showing the toilet paper burning, very likely because of its use as a cliché in so many films to suggest subjective images. No mention is made of the very effective use in the film of the sound of the toilet flush in synch with the close shot of the bubbling lava, or of the fading out of the music during the insert as if the sound had been suddenly cut off. In the next segment, one idea was also dropped, the use of freeze frame with the shot of the Governor reading his speech, presumably to render literally the duration from an 'objective' viewpoint in contrast with the 'subjective' projection of Modot's mental images during the insert, rather as an insert.

136. THE LOVERS. CS, high angle, movement and axis match showing the continuation of the action, but closer.
137. crowd, from the lover's location. Continuation of 134.
138. THE LOVERS. CU of Lya Lys's face as she shows great pleasure at being caressed by Modot.
139. SEVERAL PEOPLE RUSH TOWARDS THE LOVERS. MS to MLS, high angle, they try to separate them.
140. THE LOVERS, CMS to CS of the lovers embraced and rolling in the mud. The spectators enter the frame and begin to pull them away from one another.
141. MEMBERS OF THE CROWD, high angle, MLS, taking Lya Lys away, others kick Modot who is still on the ground.
142. LYA LYS. AS, slight left angle. She is being taken away by two people, struggling and constantly turning around to look at Modot. Following them two nuns.
143. MODOT ON THE GROUND. CS, high angle, as he is reaching for Lya Lys. This shot is followed by a dissolve.
144. MODOT ON THE GROUND. CMS, high angle, reverse axis match, it would seem. Dissolve into the same image but slightly further away from the camera, and much darker.
145. MODOT'S FACE. CU, again following a dissolve and in axis match. Mud is visible on the side of his face.
146. LYA LYS IN THE BATHROOM. WS flat angle, seemingly a reverse shot showing Modot's vision, thus eyeline match. She seems preoccupied and suffering, unless of course she is meant merely to look constipated. On her side, distinctly visible, the chain to pull the toilet flush.
147. THE TOILET SEAT. Same angle, same shot except that Lya Lys is no longer there. She has vanished by the means of a dissolve. Soon after, the toilet paper on the left side of the room catches fire and burns entirely.
148. BUBBLING LAVA. Insert.
149. ANOTHER SHOT OF THE LAVA, this time in BCU.
150. ANOTHER SHOT OF THE LAVA. Also in BCU and synched with the sound of the water flush.
151. MODOT'S FACE. Return to shot 145.
152. MODOT ON THE GROUND, Return to shot 144/3. He is being shaken by people who now surround him.
153. MODOT BEING LIFTED OFF THE GROUND, MLS, same angle and position as 139.
154. MODOT BEING TAKEN AWAY BY TWO POLICEMEN. VLS, high angle, with the crowd to the right side of the frame. He is moving away from the camera.
155. MODOT ESCORTED BY THE TWO POLICEMEN. MLS, still moving away from the camera.
156. MODOT ESCORTED BY THE TWO POLICEMEN. Continuation of 155, but this time from the reverse direction so that the group is now walking towards the camera. Movement match. On the soundtrack, the barking of a small dog is heard.
157. SMALL DOG. High angle, MCS, on a leash.
158. MODOT AND THE POLICEMEN. AS, slight low angle. He stops upon hearing the dog barking, breaks loose from the policemen and runs towards the dog, i.e. in the opposite direction.
159. MODOT RUNNING AWAY, MS, movement match.
160. THE CROWD AND MODOT COMING IN THE FOREGROUND. VLS, similar to 154. Modot is seen running towards someone who holds the dog in the back row of the crowd presumably listening to the Governor's speech.
161. THE SMALL DOG, High angle, MS, suddenly Modot's foot enters the frame and kicks the dog which screams.
162. THE CROWD. Same camera position as 154 and 160. The two policemen have caught Modot and are taking him away as he keeps on struggling.
163. THE GOVERNOR SPEAKING. Low angle, similar to 132.
164. THE STONE. High angle, MS, similar angle to 130 and 131. Some assistants prepare a batch of cement.
165. SANDY BEACH. Empty frame until Modot and the policemen enter and then move towards the camera. MLS.
166. SAME LOCATION, continuation of 165, movement match but shot from behind them.
167. SAME ACTION.
168. A BEETLE. High angle, MCS of a beetle walking on a rock.
169. MODOT STRUGGLING. Same camera position as 165 and 166. He seems to want to go towards the beetle, thus retrospectively determined eyeline match.
170. MODOT STRUGGLING, trying to reach the beetle with his foot while the policeman looks on puzzled. Forward axis match and movement match. Continuation of the action in 169.
171. THE BEETLE, Continuation of 168. Modot's foot enters the frame in the upper left corner and steps on the beetle which makes a loud squish, i.e. amplified on the soundtrack.
172. MODOT AND THE POLICEMAN. Same camera position as in 169. The policemen take control of him and push him away.
173. CROWD AND MODOT. Same position as 160. In the background, Modot being taken away. Actually a movement match with 172.
177. SANDY BEACH. VLS of the trio walking towards the camera.
178. THE GOVERNOR. Having finished his speech, he comes forward and takes some cement which he carefully deposits on the block. Same angle and position as 162, but in MS. Somehow, there is a lap-dissolve in the middle of the shot, presumably to indicate the passing of time between the moment he gets ready to put the cement on the block and the moment when he actually does it.
179. THE ROCK. Pile of cement on the top of the rock. MCS.

SEGMENT 6: ROME. FOLLOWING THE CEREMONY AND MODOT'S PROVOCATIVE ACTS, THE FILM SHIFTS TO A NEW LOCATION.

This segment of the film is fairly close to the original decoupage. Again, this section can be subdivided into several parts: first a series of shots of the city, aerial shots initially followed by several shots of the Vatican. Then a series of shots showing contemporary Rome including 4 strange short scenes: houses exploding, a man coming out of a cafe and covered with dust, a man kicking a violin and suddenly crushing it, a man crossing a field carrying a rock on his head. Following this presentation, Modot reappears with the 2 policemen. This section is then also subdivided into 3 short scenes expressing Modot's growing desire for Lya Lys: first he sees a poster advertising some kind of beauty powder, then another advertisement carried by a man for hoses, and finally a photograph in the window of a shop along one of the streets he is walking by which suddenly changes into mental images and a change of location as this scene is used to shift once again the location of the action.

180. INSCRIPTION ON THE SIDE OF THE STONE: "In the year of 1930, on this location occupied by the remains of the 4 Majorcans, this stone was placed for the foundation of the city of ..."
181. AERIAL VIEW OF ROME. A kind of slow dissolve into another area of the city, nearly invisible.
182. TITLE: Similar to the intertitles used at the beginning of the film. It reads: "The Ancient mistress of the Pagan world has been for centuries the secular seat of the CHURCH. Views of the Vatican, the strongest pillar of the Church."
183. AERIAL VIEWS OF THE VATICAN.
184. THE PALACE OF THE VATICAN, shot from the ground this time, very low angle of the window where the Pope makes appearances to bless the pilgrims. Very brief shot of the Pope at the window.
185. A FRENCH DOOR. CS, a piece of paper is posted on one of the window panes.
186. THE NOTE, Closer shot of the piece of paper. It is barely legible.
187. THE SAME NOTE, BCU which makes it legible. This is the third shot of the same thing, in a kind of double axis match. The hand writing is different in the two shots, although the note is the same! It says: "I spoke with the manager who will let us have a lease at a very good price. If you want, we will go directly to his place from the train station so that you can let Pierrot have the chauffeur. I am curious to know what you are alluding to in your telegram. Nothing else to say. See you soon. A kiss from your Primo."
188. A STREET FROM THE CITY. A car moving away from the camera. This does not look like Rome but more like Versailles where apparently some of the shooting was done.
189. TITLE: BUT SHE TOO, THE VERY ANCIENT IMPERIAL CITY HAS ENTERED THE TUMULT OF MODERN LIFE.
190. AN INTERSECTION. Traffic jam. Very high angle, VLS.
191. UNIDENTIFIABLE LOCATION. Seemingly a construction scene of some sort.
192. AN APRTMENT BUILDING. Low angle, lateral tracking shot, very brief.
193. ANOTHER INTERSECTION. Pedestrians crossing, cars.
194. THE COLISEUM. High angle. Appears to be a freeze frame. Difficult to identify because of distance.
195. AN AVENUE AND A SIDEWALK CAFE. Cars cross the frame, a woman walks right to left. Possibly a bookstore.
196. SIDEWALK CAFE. A man, MLS, covered with dust comes out of the cafe and begins to dust himself.
197. THE MAN. WS, forward axis match.
198. THE MAN DUSTING HIMSELF. Continuation of the action, both in 196 and 197. Actually continuation of 196.
199. EMPTY STREET bordered by a high wall.
200. TITLE: SOMETIMES, ON SANDAY...
201. STREET LINED WITH HOUSES ON BOTH SIDES. After a moment, there is a violent explosion in one of the houses at the end of the street.
202. SAME LOCATION, slightly different camera position. Another explosion, followed by a third one.
203. TITLE: VARIED AND PICTURESQUE SITES OF THE CITY.
204. AN OPEN DOORWAY.
205. A FOUNTAIN IN THE MIDDLE OF A BASIN.
206. A FENCE. Low angle, MS.
207. THE BACK OF A STATUE IN A SMALL PARK. Lap-dissolve into the next shot precisely at the moment when a passerby, a woman walks across the frame, right under the statue's ass.
208. THE WINDOWS AND DOORWAY OF A BOOKSTORE. Flat angle.
209. LONG EMPTY STREET. MLS of a man, moving away from the camera kicking a violin with his cane. On the soundtrack, at this point, the melody is played by a violin.
210. THE VIOLIN ON THE SIDEWALK. High angle, CS, reverse tracking following the movement of the man kicking the violin.
211. THE EMPTY STREET. Continuation of 209.
212. THE VIOLIN. Continuation of 210. Towards the end of the shot, the man's left foot is shown crushing the violin which causes it to kill the sound of the violin playing on the soundtrack up to that point.
213. SHACKS. GS.
214. A PARK AND A STATUE IN MIDDLEGROUND. A man carrying a rock on the top of his head is walking away from the camera past the statue.
215. SAME LOCATION, but reverse shot, the man is now shown walking towards the camera in MS following a dissolve in a low angle MS of ...
216. THE STATUE, seemingly a statue of Saint-Peter, or some religious prelate. There is also a large rock on its head.
217. THE MAN WITH THE ROCK, Low angle, TAS, moving away from the camera, also following a dissolve from the shot of the statue.

SEGMENT 7: REAPPEARANCE OF MODOT STILL ESCORTED BY THE TWO POLICEMEN. THE THREE SCENES IN THIS SEGMENT ARE ALL INTENDED TO OBJECTIFY MODOT'S INNER THOUGHTS. ALL ARE VARIATIONS OF HIS SEXUAL OBSESSIONS.

The film again is more developed, i.e. uses more shots to deal with the same scene, than the decoupage, but the main effect is maintained. What seems different between the decoupage and the montage is Buñuel's awareness of the humorous possibilities offered by traditional montage techniques, especially on the shot-reverse shot structure. The literal rendition of Modot's secret thoughts continues a pattern begun earlier in the film, especially in the lovers' sequence. A small change with respect to the location of the scene with the young woman since the masturbation shot was to be shot in a garden.

218. EMPTY STREET. The trio enters from the right, walking along a wooden fence on which there is a poster. LS, 3/4 left angle.
219. THE POSTER. The trio near the poster. Modot pulls away from the policemen to look more closely at the picture. AS, same angle.
220. MODOT'S FACE. Flat angle from the side of the poster as he looks at it ecstatically at the picture. MCS.
222. THE POSTER. CS, showing a hand a small powder box, at the top LEDA, at the bottom, "Blanche et précieuse". Suddenly, there is a dissolve and a real hand begins to rub a finger, while the box becomes by superimposition a puff of hair. Very pointed rubbing.
223. MODOT'S FACE. Continuation of 221.
224. THE TRIO NEAR THE POSTER. Continuation of 219.
225. ANOTHER STREET, the trio coming towards the camera in a very long shot.
226. THE OPPOSITE SIDE OF THE STREET, a man carrying an advertisement (called a sandwich-man in French), VLS.
227. MODOT AND THE POLICEMEN. Continuation of 225, now in MS.
228. THE SANDWICH-MAN, continuation of 226. He is carrying a picture showing a pair of women's legs in a very suggestive pose. It seems to be a picture for hoses. The man is going towards Modot, grinning.
229. MODOT AND THE POLICEMEN. AS, Modot has noticed the picture and is getting very interested.
230. MODOT AND THE POLICEMEN. Reverse shot, they are now moving away from the camera. Modot is struggling to look back at the picture. Movement match.
231. MODOT AND THE POLICEMEN. AS, their back to the camera. He is still looking back, This is a following forward tracking shot. MCS, slight high angle.
232. THE POSTER. Reverse shot, viewed from Modot's position. CS, unlike the previous shot, this is not a tracking shot. The posters moves away from him.
233. MODOT AND THE POLICEMEN. Continuation of 231.
234. THE MAN WITH THE POSTER, walking away from the camera, now in MLS. Other passebys.
235. ANOTHER CITY STREET. Diagonal angle. Modot and the policemen coming towards the camera. VLS.
236. A SHOP WINDOW. Modot stops looking intently at a picture. Lap-dissolve into a MS.
237. MODOT'S FACE. CS, left angle, very contrasted. He becomes very excited.
238. PHOTOGRAPH OF A WOMAN, Modot's vision.
239. LYA LYS IN THE SAME POSE. Position match. She has her eyes closed, then slowly seems to wake up from her dreamlike state. The camera slowly dollies out revealing the space. She is lying back on a sofa, her right hand rubbing her crotch.
240. MODOT'S FACE. Continuation of 237.
241. THE TRIO IN FRONT OF THE SHOP. Continuation of 236.
242. LYA LYS IN HER ROOM. She pulls her skirt down and begins to ~~st~~it up.
243. MODOT AND THE POLICEMEN, followed by a small boy. They are walking away from the camera. Begins in MS.

SEGMENT 8: LYA LYS AND HER MOTHER. Following a short but noticeable black screen, the scene begins with a diagonal shot of Lya's Mother and Lya in the background, near the door. There are only small changes between the decoupage and the film. Again, the description of the gestures of the characters are very detailed and faithfully reproduced in the film, Lya Lys's actions in particular. She and her mother exchange a few words which are only striking by their absurdity. The mother wants her to get ready for the concert. Then they discuss the details of the concert which is to be given during the reception. The text of the dialogue is the following:

Mother: Did you hurt your hand.
Mother: hurry up because at 9:00 p.m. the Majorcans will be here (will begin to arrive).

Lya Lys: asks where is her father.

Mother: he is in the pharmacy. After that, he'll go to his room to get ready for the reception.

Lya Lys: Yes, my finger has been hurting for over a week. Is Daddy home?

Lya Lys: We went out this morning and there are already 6 Majorcans. The smallest was singing like the others and he had a small moustache. Only the pianist was missing. But they advised us to take a Marist who plays the piano well. In my opinion, with these 6 musicians, we have enough because 6 of them placed close to the microphone make more noise than 60, 10 kms. away. It is true that a lot of sound is lost in the open air. But perhaps, we can seat the guests near the conductor... What do you think?

Mother: Hurry up etc.

244. A LARGE ROOM. Lya and her mother are standing at opposite ends, the mother near the camera, slightly turned towards Lya.
245. SAME LOCATION. AS of Lya holding a book. Her bandaged finger is noticeable.
247. LYA'S HAND. CU of her hand and finger.
248. LYA LYS HOLDING A BOOK. AS, continuation of 245/6.
249. LYA'S MOTHER. CS, 3/4 angle right.
250. LYA LYS, Closer shot than 248. Her book is offscreen.
251. LYA'S MOTHER talking to her.
252. LYA 'S FATHER. He is standing near a wall shaking a small tube. 3/4 angle left.
253. LYA, same camera position as 250.
254. THE ROOM, GS again, similar to 244. Fade to black after Lya's mother tells her to go get ready.

SEGMENT 9: LYA LYS GOES TO HER ROOM AND FINDS A COW LYING ON HER BED. UNDISTURBED SHE CHASES THE ANIMAL AWAY, GENTLY.

The film and the decoupage are similar. There is much detail about the state of mind of the characters, and very precise indications about the way this important should be shot.

255. GS OF LYA'S ROOM. A small table in the middle of the room. In the back, the bed, and on the bed, a cow.
256. LYA NEAR THE DOOR. She enters, WS, sees the cow and begins to make gestures to get it to move out. She goes towards the bed and chases the animal.
257. THE COW. MS, 3/4 angle. It is looking towards Lya.
258. LYA STILL NEAR THE DOOR. She begins to move across the room.

259. LYA LYS'S ROOM. GS, similar to 255.
260. LYA LYS, AS, flat angle, she is trying to get the cow to get up and move.
261. THE COW ON THE BED, reverse shot, from behind Lya's head, in the foreground, partially offscreen as she enters the frame towards the bed.
262. LYA LYS STANDING, she is near the bed waiting for the cow to get down. Same camera position as in 259.
263. THE COW GETTING OFF THE BED. MS. Sound of the bell continues. The cow turns right towards the door.
264. LYA LYS, continuation of 262, slightly tighter shot.
265. LYA AND THE COW, MLS, she accompanies the cow to the door, turns around and crosses the room., leaving the frame for a brief instant.
266. LYA CROSSING THE ROOM, continuation of previous movement, WAS.
267. LYA SITS DOWN NEAR HER DRESSING TABLE, MS flat angle.
268. CONTINUATION OF 267 but in CMS. She begins to polish her finger nails.
269. MODOT AND THE TWO POLICEMEN; they are walking along a gate behind there is a small white dog barking, heard by both Lya Lys and Modot. He gets excited again.
270. CONTINUATION OF 268. She hears the dog and the wind which begins to blow -- the cow bell is still heard in the background. She puts her hands over her heart, her face expresses an intense desire.
271. Continuation of 270.
272. MODOT AND THE POLICEMEN. Continuation of 269. Reverse left tracking shot following their movement until Modot stops to stare at the dog. Slight high angle, 3/4 right angle.
273. LYA becoming more excited, continuation of 271. The soundtrack remains the same except that the wind becomes louder and an additional music effect is added sustained until the end of the segment.
274. MODOT LOOKING AT THE DOG LUSTILY, slightly tighter shot than 272.
275. THE SMALL DOG, CS, he is barking, looking at Modot; high angle, as if seen from Modot's viewpoint.
276. MODOT'S FACE, from behind the gate. Very bright lighting. He has the same expression as when looking at the first poster earlier. Slight low angle, MCS.
277. LYA LISTENING INTENTLY. Continuation of 273. She becomes more and more excited. Continuation of the soundtracks.
278. THE MIRROR ON HER DRESSING TABLE. Reverse shot. Sky, clouds moving from right to left. In the foreground, several small bottles on the top of her table.
279. LYA 'S FACE. CS, right angle, slight high angle. She now seems troubled; expression similar to that in shot of bathroom at the beginning of the Majorcan segment.
- 279a. LYA FACING THE MIRROR. Shot from behind her head. The clouds are still moving, and the wind has become stronger. The flowers on the left, and her hair are moving. The decoupage states that the wind is coming from the mirror.
280. LYA putting her face against the mirror. CS, she closes her eyes. Slow fade to black.

SEGMENT 10: MODOT IDENTIFIES HIMSELF AND ESCAPES. 21 shots.

The film is very close to the original, more than in previous segments. Bunuel wants to make it explicitly clear that Modot is a very high official representing an international charitable organization.

281. MODOT AND THE POLICEMEN IN ANOTHER STREET: Modot stops an instant to insult a passerby offscreen. TMS.
282. THE PASSERBY ASTONISHED, looking at Modot as he continues to walk away from the camera, TAS, slight left angle.
283. MODOT AND THE POLICEMEN. Continuation of 281 essentially. Modot is struggling again to get free. He insults the passerby calling "Dirty cow!"
284. MODOT AND THE POLICEMEN, MS to MLS. Modot is still struggling. They move offscreen as the man walks away.
285. MODOT AND THE POLICEMEN. TAS, at the beginning of the shot, as they move away from the camera. Peculiar cut.
286. A STREET, A BLINDMAN COMING SLOWLY TOWARDS THE CAMERA in VLS, then coming closer to MS.
287. MODOT AND THE POLICEMEN ON THAT SAME STREET, but coming in the opposite direction. Shot begins with MLS to LS.
288. THE OTHER DIRECTION OF THE SAME STREET. A Taxi comes by.
289. MODOT STRUGGLING to get free. AS, slight angle. THE Policemen finally unchain his hands. He pulls a piece of paper telling them: All right. That's enough. I have the documentation in my pocket. You don't know who you are dealing with." One of the policemen says to the other, "o.k. let him go!" (meaning release his hands). He hands them the official paper with a big seal.
290. ONE OF THE POLICEMEN. CS, from behind Modot to show the piece of paper Modot gave him. Rapid dissolve.
291. OFFICIAL CEREMONY. The minister of the Interior giving the award to Modot (the parchemin he just gave the policeman). LS, 3/4 angle right, Modot his back to the camera in AS in the foreground. This of course is a flashback. He moves forward towards the table where the minister and other officials are seated. He takes the paper while the Minister says the following:
- As of today, the International Assembly of Goodwill appoints Don X... first representative and Royal commissary of the new delegation.
- This document certifies the trust that, WE, representatives of the Fatherland, place in you. We Hope that you will prove yourself worthy of that trust in order for you to fulfill the mission of good will that has been assigned to you. The life of ... depends on your high spirit of self-sacrifice, your proven valor.
292. THE MINISTER OF THE INTERIOR. CS, slight angle. Very contrasted image (somehow very similar to the shot of Lya Lys's mother earlier on. The sound is synched as he makes his speech.
293. MODOT AND THE TWO POLICEMEN. Continuation of 285. Modot continues the text of the Minister's speech, reciting in the singsong intonation of school children reciting their lesson or their prayers.
- of hundreds of children, women and old men; in this manner, the honor of our country, and our honor will be strengthened as you are engaged in a task of such noble good will.
293. EMPTY STREET. VLS, in the distance, the blindman seen earlier (286) is approaching.
294. TAXI. Following his speech, Modot calls a taxi and rushes towards it. He enters the frame from lower left angle. The sound of the car engine is heard distinctly.
295. MODOT'S FACE. He looks through the car window. The shot is taken from the driver's side seen in the foreground and notices the blindman on the other side of the car. Again, this shot is much lighter than other shots, similar to his face when looking at the photograph, or in the mud, or looking at the dog, and so on.

297. THE BLINDMAN. MS, he is trying to cross the street and expects someone to help him.
298. THE TAXI. Continuation of 295. Modot is seen running around the car to go hit the blindman.
299. THE BLINDMAN. MS, continuation of 297. Modot enters the frame and after looking at him kicks him to the ground.
300. THE TAXI. Continuation of 298. Modot rushes back, jumps in the back of the taxi and the taxi leaves revealing the blindman lying against the wall, seemingly unconscious. Loud sound effect of the car engine as it leaves.
301. THE TWO POLICEMEN HOLDING THE PAPER. AS, they seem totally puzzled, and keep on looking at the paper.
302. TITLE: IN THEIR MAGNIFICENT RESIDENCE, NEAR ROME, THE MARQUIS OF X ... AND HIS WIFE ARE GETTING READY TO RECEIVE THEIR GUESTS.

SEGMENT II: THE RECEPTION PART I: ARRIVAL OF THE GUESTS, several taxis.

There are few differences between the film and the decoupage. One important detail is the way the monstrance is revealed. In the decoupage, it was like a flash, briefly seen when one of the attendants open the door of one of the cars to remove the rug caught in the door thus preventing it to shut. In the film, he opens the door, picks up the monstrance and puts it on the ground while the passengers are stepping down, then puts it back and closes the door. Thus, the monstrance is clearly seen. Additionally, briefly the legs and the elegant underwear of one of the women stepping out of the car is shown in the same frame as the monstrance. It was that shot which served as the signal for the riot during the premiere in the Studio 28. The scenario describes in some detail the cart crossing the reception hall.

303. THE ENTRANCE TO THE RESIDENCE OF THE MARQUIS OF X ... Gate outside, a car approaches and turns in. MLS. A strange dissolve of the same shot so that the car is seen approaching then turning in the large parklike entrance. Notice the use of the music and car horns. As the car is about to turn, it sounds its horn as if to echo or produce a sound match to underline the movement, and the transition from the previous segment. This one of several sound effects in which the music track and the noise track are as if to rhyme or match with one another. But of course, this device calls attention to the intervention of the film-maker since he is creating a special effect, almost a gag in this instance, by matching non-diegetic music and diegetic sounds.
304. THE ENTRANCE AND HALLWAY NEAR THE MAIN RECEPTION ROOM. Several couples are seen in the background.
305. OUTSIDE, ANOTHER TAXI ARRIVING. Another couple steps out and enters the house. MLS.
306. INSIDE, THE PEOPLE WHO HAVE JUST ARRIVED take off their coat. This is a matching shot intended to prepare the arrival of the next couple.
307. INSIDE THE RECEPTION HALL. 90o position shift of the camera in relation to the previous set up. The guests are since from across the room. This shot will be repeated several times. Match on movement.
308. ANOTHER CORNER OF THE ROOM, Lya Lys's mother and one of the guests sitting under a very large 'classical' painting.
309. LYA LYS'S FATHER and two guests, somewhere else in the room. TAS, right angle shot.
310. LYA LYS'S FATHER. FORWARD AXIS MATCH, he tries to chase the flies on his face. Sound of a small bell like those used during the catholic mass.
311. ANOTHER TAXI ARRIVING. One of the attendants opens the door facing the camera (towards the house) and shows the monstrance on floor of the car. He picks it up and puts it on the ground to allow the couple to get out. MS.
312. THE COUPLE GETTING OUT OF THE CAR. CS, high angle of the monstrance on the ground. The man, then the woman's legs are in the frame briefly as they pass in front of the camera to enter the house.
313. CONTINUATION OF 311. The couple passes in front of the camera. After they have moved offscreen, the attendant replaces the monstrance in the car.
314. HALLWAY, guest arriving. This time, in MS, the Governor and his wife. This is a gag which was not planned in the decoupage since logically, because of the movement match reinforced by the repetition of the same shot with similar scenes several times earlier, i.e. each time a car let out some of the guests, one expects to see the couple which has just crossed the field coming out of the taxi. But instead, it is another couple, and what couple since the elegant couple just seen in the previous shot has been replaced by the absurd Governor and his wife.
315. THE HALLWAY SEEN FROM ACROSS THE ROOM. Again, this shot is repeated. Continuation of 314, the Governor and his wife leave their coats and prepare to greet their hosts.
316. Another frame of the same shot. Other guests after the Governor and his wife have moved offscreen left.
317. THE GOVERNOR GREETING THE MARQUIS and HIS WIFE. Change of camera set up by 90o left. They are coming towards the camera which is behind the Marquis, AS.
318. A CART WITH SOME WORKERS CROSSES THE ROOM. MLS of the cart which crosses from right to left. The noise is very noticeable. The men on the cart are drinking from the bottle. No one in the room seems to notice the passage of the cart.
319. THE MARQUIS AND THE GOVERNOR. Continuation of 317. They prepare to move to another part of the room.
320. THE CART CONTINUING ACROSS THE ROOM. VLS of the room. It is about halfway across the room.
321. THE CART, MS, the workers are much more noticeable, slight high angle. The camera seems to be located at the end of the hallway, i.e. 180o opposite of 315.
322. THE CART, now reaching the hallway, approximately from the angle of shot 317. It begins to disappear behind the partition which separates the hallway from the room. One difficulty: the hallway as shown in earlier shots (314) is too narrow for the cart to go through.
323. THE RECEPTION HALL. Shot similar to 320.
324. ANOTHER AREA OF THE ROOM, LYA's MOTHER AND 2 GUESTS. Shot similar to 308.
325. THE ENTRANCE TO THE RESIDENCE. Different angle than in previous shots. Two attendants watch the gamekeeper go by. He is in the foreground in MS, carrying a gun.
326. THE SIDE ENTRANCE TO THE HOUSE. The gamekeeper walking towards the door. Following forward tracking shot, high angle, MCS. As he comes closer to the door, a small child comes out running towards him. He greets him.
327. CONTINUATION OF 326, but in AS and reverse shot with movement match. The camera moved by 180o, and the gamekeeper is now walking towards the camera. He sits down and takes the child on his knees, having put the gun to his side.
328. INSIDE THE RECEPTION ROOM. Lya Lys crossing the room, moving from left to right. Rapid following pan until she reaches the back of the room with some steps where one of her friends is seated. Imperceptively she greets her by putting her arm around her shoulders. At the end of the shot she has her back to the camera in a MLS, and a low angle right.
329. LYA LYS AND HER FRIEND. She is now standing, leaning against the pillar next to her friend, rubbing her ring very rapidly, if not frantically. Low angle- MCS; appears to be a forward axis match as well as a movement match.
330. ONE OF THE BUTLERS POLISHING A CRYSTAL DECANTER. Lap dissolve MATCHING Lya Lys's rubbing and his polishing of the decanter, i.e., the movement of their fingers. CMS, slight left angle; he is polishing very eagerly too.

331. TWO SERVANTS PREPARING DRINKS. This shot seems to continue the action of 330 but from the opposite end of the room. They are busy preparing the small table with the glasses and the Decanter which will inspire Modot later on.
332. TWO SERVANTS NEAR THE ENTRANCE TO THE RECEPTION ROOM IN A SMALL ADJOINING ROOM. Possibly again a change of 180o. Suddenly, the door to the pantry on the left, bursts open, smoke and flames come out and a maid comes out screaming. She falls to the floor. Again, no one seems to notice the incident. The two servants nearby do not interrupt their activities, nor do any of the guests notice anything unusual.
333. THE MAID ON THE FLOOR. High angle, CMS. 90o change. She comes out and comes towards the camera and falls, short pan down.
334. THE SMALL ADJOINING ROOM. Continuation of shot 332. Still some smoke coming out.
335. THE TWO SERVANTS PULLING THE TABLE INTO THE RECEPTION ROOM. Reverse angle by 180o, movement match, LS.
336. THE MAID ON THE FLOOR. Continuation of 332. She is lying on the floor in the foreground. Some smoke coming out.
337. THE MAID ON THE FLOOR. High angle, similar to 333.
338. THE MARQUIS AND GUESTS, taking a glass of port? Low angle, AS. They are unaware of what has just happened.
339. THE GAMEKEEPER AND HIS SON. The boy is looking on as he is rolling a cigarette. AS to CMS. He is still sitting on the chair.
340. THE BOY. CS to MCS of the boy looking very intently. His father is offscreen right.
341. THE GAMEKEEPER AND THE BOY, same shot as 340, continuation of the action. The boy then kicks the cigarette to the ground and runs away.
342. THE BOY RUNNING AWAY TOWARDS THE PARK. LS to VLS. He keeps on turning back to see if his father will follow him and chase him. He wants to play.
343. THE BOY IN THE GRASS. MS to MLS, forward axis match. He continues to tease his father.
344. THE GAMEKEEPER. CS of his face as he is overcome with rage and begins to get hold of his gun. 180o change.
345. THE BOY STILL RUNNING. VLS. The camera begins to pan left following him as he runs towards a very large tree.
346. THE GAMEKEEPER, CMS, from left angle. He is about to get up.
347. THE GAMEKEEPER GETTING UP, CS of his face as he is getting up. Movement match.
348. THE BOY STILL EXPECTING TO BE CHASED. LS. He is still running.
349. THE GAMEKEEPER AIMING IN THE BOY'S DIRECTION. AS, eyeline match.
350. THE BOY WAITING, unaware of what is going on. I assume that he thinks that his father is kidding.
351. THE GAMEKEEPER AIMING RIGHT, and FIRING. TAS.
352. THE BOY ON THE GROUND. MS.
353. THE GAMEKEEPER FIRING. Same position and angle as 351.
354. THE BOY ON THE GROUND. The boy's body jerks forward as it is hit by the second bullet.
355. THE GAMEKEEPER STILL HOLDING HIS GUN. Change of camera set up by 130o. It makes it appear that he has changed position. He gets ready to fire and fires again.
356. THE BOY ON THE GROUND. He is hit again by another bullet, partially offscreen.
357. INSIDE THE RECEPTION HALL. The guests drinking and talking. Seemingly, the Marquis and his wife have not moved since 338. The sound of the gunshot is distinctly heard inside the room. The guests notice and turn around towards the windows and balcony.
358. ANOTHER PART OF THE ROOM, a group of people begin to move towards the doors to the balcony to see what has happened. MS.
359. THE MARQUIS AND GUESTS, Same position as 357, but this time in AS.
360. THE SIDE OF THE ROOM LEADING TO THE BALCONY. A number of guests go out to the balcony, including Lya Lys.
361. THE BALCONY, from outside, somehow at the same level, MS of The Marquis, the Governor and other guests. They look down indifferently. In the group of people on the balcony, only Lya Lys will show signs of emotion.
362. INSIDE THE RECEPTION ROOM. Continuation of 360. Guests are still going out on the balcony.
363. THE BALCONY. Continuation of 361.
364. THE GAMEKEEPER AND TWO ATTENDANTS. Very high angle, from the balcony's viewpoint. He approaches the boy's body.
365. PEOPLE ON THE BALCONY, among them the hosts. Low angle, WS, slow lateral right tracking shot.
366. THE GAMEKEEPER AND 2 ATTENDANTS. MS, he explains what happened.
367. INSIDE THE RECEPTION ROOM, CONTINUATION OF 362.
368. THE BALCONY. Continuation of 365.
369. INSIDE THE RECEPTION ROOM. The guests who were out on the balcony are coming into the room. Same angle and position as previous series of shots.
370. THE BALCONY. Continuation of 368. The back of the people leaving the balcony.
371. INSIDE THE RECEPTION ROOM. The guests who were out on the balcony are coming back into the room. Same angle and position as the shots in the previous series. The camera follows Lya and two friends crossing the room from right to left. She then sits down. She seems very depressed.
372. INSIDE THE ROOM. The Marquis also about to cross the room on his way back from the balcony. Similar angle and position to earlier series also.
373. THE ENTRANCE. Modot enters, passing by the camera. He is dragging a dress. Same position and angle as earlier series, 303 and following alternating shots.
374. MODOT WALKING. High angle, following tracking shot of the dress, CS.
375. THE ENTRANCE. Continuation of 373.
376. MODOT WALKING. Continuation of 374. Slightly further back.
377. THE ENTRANCE. Modot throws the dress on the armchair in the corner. Continuation of 375 series.
378. THE DRESS ON THE CHAIR. High angle, CMS of the dress neatly placed on the chair.
379. LYA LYS, High angle, slight right angle. She is still rubbing her ring.
380. MODOT ENTERING THE RECEPTION ROOM. VLS as he prepares to cross the room. He is looking to see where is Lya Lys.
381. THE DRESS. Same shot as 378, followed by a lap-dissolve matching with Lya Lys's position so that the dress she is wearing and the dress carried by Modot do overlap exactly. A materialization of Modot's desire -- she was undressed in his head until that point.

382. LYA LYS, high angle, CMS, she is still rubbing her ring.
383. MODOT INSIDE THE RECEPTION ROOM, he is about to cross the room towards Lya Lys who has not seen him yet. AS.
384. LYA LYS, continuation of 383. She notices Modot and begins to smile.
385. MODOT, continuation of 383, he too begins to react to Lya Lys glance and begins to show signs of excitement.
386. LYA LYS'S FACE. Almost front angle, CS. She is very excited and begins to bite her lips.
387. MODOT TRYING TO CROSS THE ROOM, continuation of 385. People crossing the field as if to prevent him to move forward.
388. LYA LYS'S FACE, continuation of 386.
389. MODOT BEING GREETED BY GUESTS. Continuation of 387. He is very displeased at being bothered and greets them very impolitely.
390. LYA LYS'S FACE. Continuation of 388.
391. MODOT STILL TRYING TO CROSS THE ROOM. TMS, same angle otherwise as in 389 and thus very likely a reverse axis match. As people keep walking past in front of the camera, the Marquise notices his presence and goes towards him to greet him. He shows annoyance at being interrupted again and reluctantly sits down to talk to her. A series of 3 photograms.
392. LYA LYS, WMS, she is disappointed and resumes her rubbing activity. This is also a reverse axis match.
393. MODOT AND THE MARQUISE. WMS, same angle as in previous shot, but camera position further back.
394. MODOT AND THE MARQUISE. TMS, forward axis match. They continue to chat. Modot seems distracted.
395. THE MARQUISE, CS, slight left angle and high angle. She is smiling trying to be very pleasant.
396. MODOT'S FACE. CS, he is looking at something offscreen with insistence.
397. THE MARQUISE, AS, she turns around to look behind her at what Modot is looking at with such insistence.
398. THE SMALL TABLE AND GLASSES. Eyeline match.
399. THE MARQUISE, continuation of 394, she looks at Modot with a smile to show that she has understood what he wants. She asks if he wants something to drink.
400. MODOT'S FACE, CS, similar to 396. He nods.
401. THE SMALL TABLE AND GLASSES. Similar to 398. The decanter is also on the table.
402. MODOT AND THE MARQUISE. CMS, she turns around and prepares to get up.
403. THE MARQUISE'S FACE, she again is looking at Modot understandingly. Similar to 399.
404. MODOT'S FACE. He is smiling, looking offscreen in the direction of the table which is actually some distance away.
405. THE MARQUISE GETTING UP. Slight high angle, CS of her getting up.
406. MODOT AND THE MARQUISE. MS, reverse camera position, now located behind Modot so as to show the Marquise moving away from the camera.
407. MODOT'S FACE. Modot's expression suddenly changes as if he suddenly had had an idea. Similar to 402 series.
408. THE MARQUISE STANDING NEAR THE LITTLE TABLE. MLS as he takes a small glass from the waiter.
409. MODOT AND THE MARQUISE, MS, she enters the frame carrying the glass. Similar angle and position to 393.
410. MODOT LOOKING UP AT HER, MCS. She is offscreen right. She enters the frame and hands out the glass to him.
411. THE CLASS, CU of her hand and glass; movement match with 410. His hand enters the frame to get hold of the glass and then suddenly tips her hand so as to make the glass spill.
412. MODOT, same angle and position as in 410. He is brushing the liquid which has been spilled over his clothes.
413. MODOT AND THE MARQUISE. High angle, MS. Modot stands up and then slaps her violently causing her to fall to the floor.
414. THE MARQUIS IN THE OPPOSITE CORNER OF THE ROOM. Low angle, left angle. He is talking with two guests. He turns around when he hears what has happened.
415. LYA LYS, CMS, She too begins to get very excited and watches attentively what is happening. She begins to smile.
416. TWO WAITERS PULLING THE SMALL TRAY TABLE. Shot similar to 334.
417. A GROUP OF PEOPLE WALKING TOWARDS THE MARQUISE. MS.
418. THE MARQUIS AND TWO GUESTS COMING DOWN THE STEPS. Similar to 414.
419. LYA LYS NOW STANDING UP. TAS, she is still rubbing her ring, looking in the direction of her mother offscreen right. She is still smiling.
420. THE MARQUIS COMING TOWARDS THE MARQUISE. AS, continuation of 418.
421. MODOT BEING HELD BY TWO MEN. CS, he looks defiant.
422. THE MARQUIS TRYING TO HIT MODOT. CS.
423. GROUP OF GUESTS AROUND THE MARQUISE. TMS.
424. LYA LYS HOLDING HER HANDS AGAINST HER CHEST. She seems absolutely delighted. WS. She is still looking towards the left.
425. GROUP OF GUESTS AROUND THE MARQUISE. She is still sitting down.
426. LYA LYS, AS, similar to 424, slightly different angle and distance.
427. MODOT BEING HELD BACK BY GUESTS. MS. He still is defiant and not the least intimidated by the Marquis's threats.
428. LYA LYS AND FRIENDS. Two of her friends come towards to accompany her as she goes to see her mother. She immediately changes her composure and appears very distressed, again rubbing her ring. The and her friends walk across the room. She comes near her mother and makes a vague gesture of affection.
429. MODOT LEAVING THE ROOM. He picks up the dress and disappears behind the curtain near the entrance.
430. LYA LYS LOOKING IN HIS DIRECTION. She is standing near her mother and seems now very sad. The Marquis is still bending over her mother trying to comfort her. At the end of this shot, a fairly slow fade to black indicating the passing of time.
431. THE MARQUISE, MLS of the same corner seen previously.
432. THE MARQUISE STILL SEATED. Forward axis match.
433. LYA LYS looking depressed standing up in an unidentifiable area of the room. MCS.
434. THE AREA NEAR THE ENTRANCE. A curtain near the pillar. LS.
435. LYA LYS now looking in the direction of the entrance, i.e. offscreen left. Otherwise continuation of 433.

436. MODOT TRYING TO CALL LYA LYS'S ATTENTION. Instead of leaving, Modot hides behind the curtain near the entrance and begins to catch her glance. MLS.
437. LYA LYS, similar to 435. She notices Modot's presence.
438. MODOT STILL BEHIND THE CURTAIN. He hides while people are walking near him. Similar to 436.
439. LYA LYS, continuation of 437. She begins to look left and right to see if anyone has noticed Modot's presence. She is obviously very pleased to see that he has not gone.
440. MODOT BEHIND THE CURTAIN. Continuation of 438. He points in the direction of the door leading to the park in the back of the house.
441. MODOT BEHIND THE CURTAIN. Continuation of 440, but in MCS, forward axis match in relation to 440.
442. LYA LYS, continuation of 439. She is increasingly excited.
443. MODOT LOOKING AT LY with obvious lust. Same axis and distance as 441.
444. LYA LYS, continuation of 442. She begins to move in the direction of the door. Slight following pan.
445. MODOT STILL LOOKING AT LYA LYS. He is very expressive. Continuation of 443. He comes forward and begins to cross the room to follow Lya who has now stepped out in the alley behind the house. As he crosses the room, several of the guests recognize him and threaten him, but he remains defiant and continues to cross the room. The camera follows him, 8 photograms.
- 445a THE ALLEY. In the foreground, a large urn. Lya walks down, towards the back of the park. Then she hears Modot coming and returns to meet him. They then continue holding each other very closely to the point that they have some difficulty walking straight.
446. INSIDE THE RECEPTION ROOM. Suddenly the guests decide also to go outside. Humorous shot because of the kind of direction and movement matches which suggest that the guests are following Modot and Lya into the park. They go out by the same door.
447. THE ORCHESTRA, the right side of the area where the players are grouped right outside the house. MLS. The guests are being seated for the concert.
448. THE CONDUCTOR AND A MARIST. The conductor gives some fire to the marist who wants to light a cigarette. Slight low angle, AS. The Marist plays the violin. A rather unexpected scene.
449. THE AUDIENCE. The guests are being seated. High angle shot basically from the conductor's podium, straight across the alley.
450. INSIDE THE RECEPTION HALL. GS of the room with the guest leaving to go to the concert area.
451. ANOTHER AREA OF THE PARK. Modot still holding Lya in his arms is walking towards a couple of chairs near a statue. MS to MLS. They walk away from the camera. This angle and distance will also be used a number of times in the next sequences.
452. THE GUESTS TAKING THEIR SEATS FOR THE CONCERT. High angle, right. In the foreground, the Marquise talking to a guest. MS.
453. THE AUDIENCE, MLS from the podium.
454. MODOT AND LYA LYS ON THE GROUND. High angle, CMS. Inexplicably this shot seems out of order since there is a similar shot a few moments later.
455. THE AUDIENCE. MS to MLS, another shot of the guests taking their seats before the concert.
456. MODOT AND LYA LYS. They are getting up, pick up the chairs which have been thrown aside and sit down. This MLS continuing 454 would then indicate that 454 is not out of order, but perhaps that something is missing earlier between the shot of the lovers walking down the alley and this shot.
457. THE AUDIENCE, another shot from the podium, like 453 and other earlier shots.
458. THE CONDUCTOR. He is getting ready to start. WS, from the side of the orchestra. He is an older man, definitely a 'father' image. During the last few moments, i.e. while the guests were going to the garden to take their seats there has been no musicover. Sounds of instruments being tuned, assorted small noises are heard until the beginning of the musical piece being performed in synch this time.

THE RECEPTION SEGMENT CONTINUES. THE SUB-DIVISIONS PROPOSED EARLIER ARE NOT VERY STABLE AND ARE ONLY MEANT TO BE USED FOR REFERENCES PURPOSES SINCE THIS SEGMENT IS RATHER LONG. FOLLOWING THE ARRIVAL OF THE GUESTS AND THE FEW PECULIAR INCIDENTS, THE GAMEKEEPER KILLS A SMALL CHILD. THE DIFFERENCES BETWEEN THE DECOUPAGE AND THE MONTAGE ARE SLIGHT AGAIN. BUNUEL GIVES VERY SPECIFIC DETAILS ABOUT THE EXPRESSION OF THE CHARACTERS. A NUANCE NOT VERY NOTICEABLE IN THE FILM BECAUSE OF THE RAPIDITY OF THE SCENE IS THE MENTION OF THE FACT THAT THE SERVANTS ARE AWARE OF THE ACTIVITY IN THE SMALL ROOM, THE MAID COMING OUT OF THE KITCHEN, THE FLAMES AND FIRE, but THEY PRETEND NOT TO BE AWARE OF IT, NOT TO SEE. THE MURDER OF THE LITTLE CHILD HAS FEW CHANGES TOO. ONE DETAIL, THE CHILD IN THE ORIGINAL DECOUPAGE WAS TO BE A SMALL GIRL.

THE 'EFFECT' OF THE DRESS TAKING THE RIGHT POSITION ON THE CHAIR IS ALSO CAREFULLY PLANNED. SO IS THE MAJOR INCIDENT OF THE FIRST PART OF THE CONCERT, THE SLAP WHICH PRODUCES A CRISIS AMONG THE GUESTS. ONE DETAIL WHICH IS IMPORTANT AND REPEATEDLY EMPHASIZED IN THE DECOUPAGE IS THE VISIBLE EXPRESSION OF LUST -- "l'expression d'une lubricite sans frein" -- which is of course A MAJOR MOTIVATION IN THIS SEGMENT OF THE FILM AS IT IS IN THE EARLIER PART.

THE NEXT SECTION OF THE CONCERT SEGMENT, THE ACTUAL BEGINNING OF THE CONCERT, CONTINUES THE PATTERN OF INTERRUPTIONS WHICH REPEATEDLY PREVENT THE TWO LOVERS OF FULFILLING THEIR DESIRE. THE MOMENTS BEFORE THE BEGINNING OF THE CONCERT SHOW THE LOVERS EXTREMELY TENSE. THEY BEGIN BY KISSING EACH OTHER, AND DURING THIS BRIEF SCENE, MODOT PUTS LYA'S HAND IN HIS MOUTH AND SHE PUTS HIS IN HERS, WITH THE INCREDIBLE SHOT OF HIS HAND CARESSING HER FACE, A HAND WITHOUT FINGERS. THIS BRIEF SCENE WHILE THE ORCHESTRA IS GETTING READY TO BEGIN THE CONCERT IS NOT MENTIONED EXPLICITLY IN THE DECOUPAGE. THERE IS A BRIEF DIALOGUE WHICH IS HEARD IN THE FILM, BUT LATER ON, NOT BEFORE THE BEGINNING OF THE MUSIC.

Lya Lys: I am cold.
 Modot : cover yourself, pull the eiderdown.
 Lya Lys: Turn off the light.
 Modot: No, I rather see you.

THE NEXT DISRUPTION IS CAUSED BY THE BEGINNING OF THE MUSIC, RIGHT AT THE MOMENT WHEN THEY ARE ABOUT TO KISS.

459. LYA LYS AND MODOT KISSING ONE ANOTHER. CMS, slight high angle as they sit near the statue.
460. LYA'S FACE, continuation of 459, movement match, and seemingly forward axis match.
461. MODOT'S FACE. CU, he has Lya's hand in his mouth.
462. LYA LYS'S FACE. CU, continuation of 460. She is rubbing her face with his fingerless hand.
- 462b THE CONDUCTOR, WS, from the orchestra side, but slight high angle. He raises his baton.
463. MODOT AND LYA LYS ABOUT TO KISS. CS, profile, very tender and intense expression of passion. The statue is behind them.

464. THE CONDUCTOR. Continuation of 462b. Similar angle, slightly greater distance than previous shots.
465. LYA LYS AND MODOT KISSING. Similar to 463. Precisely at that point, the music begins. Modot turns his head to determine what is happening.
466. LYA LYS AND MODOT, continuation of 465, position and movement matches. Lya seems surprised by his reaction.
467. LYA LYS AND MODOT. CMS, reverse axis match with 466, angle similar to earlier shots of them. He tries to take her in his arms and carry her but as in the previous attempts, she is too heavy for him to carry and he must put her down. This is also a movement match, and reverse shot by almost 180°.
468. MODOT TRYING TO CARRY LYA LYS, MS, movement match with 467. He puts her down, let her rest her head against the chair. This is also a reverse axis match.
469. MODOT AND LYA LYS, essentially continuation of 468, slight change of angle and distance resulting from brief dolly out.
470. MODOT AND LYA LYS TRYING AGAIN TO KISS. This time, their kiss is disrupted by the foot of the statue nearby. As he is about to kiss her, Modot is suddenly distracted by the statue's foot. He turns his head to look at it with a very peculiar expression in his eyes. Angle and distance similar to earlier shots near the statue.
471. THE STATUE'S FOOT. CU.
472. MODOT STILL LOOKING AT THE FOOT. Continuation of 470.
473. LYA LYS'S FACE. 3/4 angle, CS. She seems again very puzzled, and looks at him asking for an explanation.
474. MODOT REASSURING LYA LYS. Continuation of 472, he asks her to be patient.
475. THE STATUE'S FOOT. Continuation of 471. Lap-dissolve into a shot of
- 475a SMALL BRIDGE. Several Marists cross the bridge rapidly, obviously to suggest a speeded up movement intended to make them look ridiculous. 4 Marists cross the bridge. The small bridge stays in the shot when after a few seconds, a fifth one comes rapidly, stops in the middle startled by what he sees -- and this looks very much a gag on the eyeline match using Kuleshov's effect (as if he was literally seeing what Modot and Lya are doing in the garden), turns around very rapidly. The decoupage states that he seems suddenly frightened by what he sees and disappears very rapidly "avec une vitesse incroyable". Another indication in effect suggested by the undercranking of the camera is that he is supposed to look as scared as a 'rat'. The field remains empty after his retreat.
476. THE MARIST, WS as he looks in the direction of the camera. Forward axis match with previous shot which was a LS.
477. THE BRIDGE AFTER THE MARIST HAS LEFT.
478. MODOT AND LYA LYS, CS profile, similar position and angle to 463. Modot seems very disturbed and almost in pain. Suddenly he puts his right hand to his head and stands up.
479. MODOT AND LYA LYS, MLS, slight angle, possibly a reverse axis match. Modot then gets up, movement match on his gesture. He then picks up Lya Lys and tries again to carry her, swinging her or rocking her before putting her down on the ground once again.
480. THE ORCHESTRA AND THE AUDIENCE SEEN FROM THE REAR. VLS, straight behind the conductor, i.e. in the axis of the podium. In the foreground, back to the camera, the audience.
481. A VIOLONIST, MCS. The same Marist as the one seen turning around on the bridge.
482. THE MARIST AGAIN. Continuation of 481, but an absurd cut because of the change of angle and position of camera.
483. THE CONDUCTOR, slight high angle, front angle, MCS.
484. PART OF THE ORCHESTRA, the side facing left. MLS, high angle.
485. THE ALLEY LEADING TO THE LOCATION WHERE MODOT AND LYA LYS ARE SEATED. LS of a servant coming towards the camera.
486. MODOT AND LYA LYS ON THE GROUND. Presumably a continuation of the action in 479. CMS of them embracing.
487. MODOT AND LYA LYS, reverse axis match. The servant enters the frame on the left and prepares to make his announcement.
488. THE SERVANT APPROACHING, from Modot and Lya's viewpoint.
489. MODOT AND LYA LYS ON THE GROUND. She is expressing pleasure and looks up when she suddenly sees the servant coming towards them. CS, slight high angle from knee level approximately.
490. THE SERVANT TURNING AROUND. TAS of the servant his back to the camera. He says: "His excellency the Minister of the Interior wishes to speak to you on the telephone." The original text said "urgently". He then turns around and walks away, offscreen.
491. MODOT AND LYA LYS GETTING UP. After the servant's departure, they get up. Lya runs towards the statue while Modot stands up furious.
492. MODOT GETTING UP. Forward axis match and movement match as he is standing up, CMS.
493. MODOT AND LYA LYS, same position and angle as 491. Modot is now coming towards the camera, MLS.
494. LYA LYS HOLDING THE STATUE'S FOOT. Flat angle, she seems disturbed, and has the same expression as in earlier scenes when frustrated in her expectations. CS; she then turns towards the foot and begins to suck the large toe.
495. THE CONDUCTOR, CS, slight high angle left.
496. LYA LYS SUCKING PASSIONATELY THE LARGE TOE. Continuation of 494.
497. THE CONDUCTOR, low angle right, 3/4 rear in TAS.
498. THE LEFT SIDE OF THE ORCHESTRA. Similar to earlier shot of the other side, MLS.
499. THE CONDUCTOR. Similar shot to 497.
500. LYA LYS SUCKING THE STATUE'S TOE. BCU of her mouth.
501. THE STATUE'S HEAD. Low angle, as if to make it a reaction shot. I assume that the statue is a statue of Pygmalion. The original decoupage makes it emphatically clear that she goes to suck the statue's toe to satisfy herself, to get relief from this endless series of frustrations. Her actions are described as almost mechanical and her state as extreme nervousness, again mention of tears caused by this state, similar to Modot's several times during the film.
502. LYA LYS SUCKING THE STATUE'S TOE. She is shot in profile. Similar to earlier shots.
503. THE AUDIENCE LISTENING TO THE MUSIC. Similar to earlier shots from the podium.
504. THE MARQUISE AND A GUEST. CMS of the spectators in the first row. Lya's mother is still holding a handkerchief on her cheek.
505. THE CONDUCTOR, TAS from the rear, low angle. An angle repeated several times in this sequence.
506. THE MARQUISE AND THEN HER HUSBAND. This is a continuation of 503 which is a lateral right tracking shot.
507. THE AUDIENCE, MLS, from the left side. FADE TO BLACK.

FOLLOWING A SERIES OF DISRUPTIONS, THE TELEPHONE CALL FROM THE MINISTER OF THE INTERIOR INTRODUCES ANOTHER OBSTACLE TO LYA LYS'S AND MODOT'S SEXUAL FULFILLMENT. MODOT EXTREMELY ANGRY GOES TO THE TELEPHONE, TELLS THE MINISTER TO GO TO HELL, PULLS THE PHONE OFF THE WALL AND RETURNS TO THE GARDEN. WITHIN THIS SECTION THERE IS FIRST THE INSERT OF THE MINISTER ON THE PHONE, BUT THEN, TO ILLUSTRATE HIS STATEMENT, ANOTHER INSERT SHOWING WAR SCENES -- PRESUMABLY FLASHBACKS -- FOR WHICH MODOT IS RESPONSIBLE. HE THEN COMMITS SUICIDE AND GETS STUCK TO THE CEILING ON HIS WAY TO HEAVEN.

There are very few differences between the decoupage and the film. There is no fade to black before shot 508 in the decoupage, but the black screen is indicated to show the interruption of the communication when Modot pulls the phone, although, in the film, Bunuel did not interrupt the soundtrack so that the minister's voice is heard while the wire has been disconnected. One detail in the decoupage not filmed is the black humor touch of the MINISTER'S BLOOD DRIPPING from the ceiling and making a puddle on the floor. Also not indicated in the scenario is the camera movement panning up along the wall to reveal the minister on the ceiling, and then the pan down into literally nothing, i.e. some grey image. Part of the effectiveness of this section is due to the very clever articulation of sound and image.

508. THE MINISTER ON THE PHONE, waiting for Modot to answer. MCS, right 3/4 angle. The music is not heard until 519.
509. ROOM IN THE MARQUIS'S RESIDENCE. Empty field for a second -- in the corner, one of the many potted plants which decorate the rooms of the Marquis's residence. Modot enters, grabs the phone and shouts "allo, allo"
510. THE MINISTER, continuation of 508. He pushes the left hand drawer of his desk in which there is a revolver. "Is that you?"
511. LARGE CROWD BEING CONTAINED BY POLICEMEN. This seems to be some documentary footage of riot and war scenes. VLS, high angle. While this image is on the screen, the Minister's voice is heard saying:
"The country can be grateful to you for your deeds. You bastard. You alone are responsible for what has happened, you murderer. You have compromised me too, you bastard! There were no survivors. Not a single child was saved, many old people died, and innocent women."
- The documentary footage had not been planned originally, but rather some ordinary landscape with a lot of people, and a melodramatic scene in the foreground.
512. ANOTHER SHOT OF A LARGE CROWD BREAKING THE POLICE BARRIERS.
513. ANOTHER SCENE, a large doorway, children and women running, LS to MLS.
514. ANOTHER LARGE CROWD. Very high angle, VLS.
515. MODOT HAVING PULLED THE TELEPHONE IS ABOUT TO LEAVE. Continuation of 509.
516. BLACK SCREEN. 75 frames. During the dark screen a gunshot is heard and the fall of a body.
Sometime during the documentary inserts, Modot answers the Minister and says:
Is that why you are bothering me. They can go to hell your kids.
The Minister then answer, partly off-sound (since the wire is disconnected) "Villain, bastard. There is more. You have dishonored me too, murderer." Modot replies: "Drop dead, I don't give a damn!"
The Minister: "Listen to my last words, creep. Do you hear me? murderer. Murderer!"
517. THE MINISTER'S OFFICE. CS of a corner of his desk. The telephone is hanging off the hook. His shoes on the floor, a small gun.
- 517a THE CEILING OF THE ROOM. The Minister lying on the ceiling, dead, next to a chandelier. Immediately after the cut there is a brief pan up.
518. GREY AREA. Following 517, the camera pans down to 518.
519. LYA LYS NEAR THE STATUE. Similar to 502, she is resting her head on the statue's foot.
520. MODOT RUNNING TOWARDS LYA LYS. MLS of Modot going towards. She welcomes him with open arms. Similar angle and distance to 491 and 493, i.e. that these shot bracket the telephone section.
521. MODOT CARESSING LYA LYS. CMS, forward axis match and movement match with 520. He kneels in front of her and begins to open her legs.
522. MODOT IN FRONT OF LYA LYS, High angle, MCS, Lya's head in the foreground partially offscreen right.
523. MODOT CARESSING LYA LYS, continuation of 521.
524. MODOT LOOKING AT LYA LYS, same angle, distance as 522. Expression of intense passion almost despair on his face. Suddenly, he stops and the prey of intense suffering, he begins to close her legs together. Note the obscene suggestion, not only in Modot's position, but also Lya Lys's dress.
525. LYA LYS'S FACE. Low angle from Modot's position. This becomes a subjective shot as suddenly a superimposition transforms her into an old woman. The decoupage does indicate that she is to appear as an 'older' Lya Lys. This is why, then, Modot is once again to complete his love making.
526. MODOT'S FACE, from Lya's viewpoint. His face now expresses sadness and despair. Continuation of 524.
527. LYA LYS'S FACE, still as an old woman.
528. MODOT'S FACE, continuation of 526. He looks left and right, helpless.
529. LYA LYS'S FACE, still as an old woman. She seems to be trying to say something. She now has a peculiar expression on her face, not unlike the one she has when she is sitting on the toilet in the earlier scene.
530. MODOT'S FACE, continuation of 528.
531. MODOT GETS UP AND PULLS DOWN LYA'S DRESS. MS, similar to earlier shots near the statue. He gets up and pulls a chair and sits next to her, holding her tenderly.
532. THE CONDUCTOR, MLS from the central isle, similar to earlier shots, barely in the frame, two spectators in the foreground.
533. THE ORCHESTRA, MLS, similar to earlier shots, the left side, from the spectators' viewpoint.
534. SEVERAL VIOLONISTS. CS, almost profile.
535. THE CONDUCTOR, CS, from the opposite side to the spectators, still slight high angle, similar to earlier series after the beginning of the concert.
536. THE ORCHESTRA, similar to 533, but the right side of the orchestra.
537. THE AUDIENCE, the left side, 3/4 high angle, from the conductor's podium. An amusing effect of symmetry with the orchestra.
538. THE CONDUCTOR, low angle, from the violonists viewpoint, 3/4 angle, MCS.
539. THE ORCHESTRA, again the right side, similar to 533.
540. THE MARIST VIOLONIST, similar to earlier of him. MCS.
541. MODOT AND LYA LYS STILL HOLDING EACH OTHER. Continuation of 531. Amusing juxtaposition with the Marist once again.
542. LYA LYS'S FACE. CS, she is resting her head against Modot, seemingly asleep. During this scene, they exchange a few

words superimposed over the music but post-synchronized.

LYA LYS : Where is your hand? Stay where you are, don't move.

Modot : Are you cold?

Lya Lys : No, I was falling down.

Modot : Sleep.

543. MODOT HOLDING LYA LYS. Reverse axis match, continuation of 542. The music becomes more and more 'passionate'.
544. THE CONDUCTOR, similar to 535. The decoupage states that it may be necessary for the orchestra at that moment -- the passage of the death of Tristan -- may have to repeat several measures if, "it turned out that the footage of the love scene was more longer than the corresponding footage to record the death of Tristan and Ysolde." In other words, the music must match exactly the images in terms of its intensity, even if part of it must be repeated for the sake of the filmic effect.
545. MODOT AND LYA LYS. Continuation of 543.
546. THE AUDIENCE, similar to 537, also facing left.
547. THE ORCHESTRA, similar to 536.
548. MODOT EATING LYA'S HAIR. CS, slight high angle.
549. LYA LYS, turning to look at Modot. CS, he is partially offscreen, right.
550. MODOT'S FACE COVERED WITH BLOOD. Low angle, reverse shot. During these shots, offscreen, Modot says:
My love, My love, My love!
551. LYA LYS'S FACE. Continuation of 549.
552. MODOT'S FACE COVERED WITH BLOOD. Continuation of 550. The soundtrack also adds a few words not indicated in the original decoupage with Lya Lys's voice saying: "I am so happy to have murdered all our children." The music is very loud at this point and it is not very easy to hear the words spoken in that passage almost whispered. See detailed text in the discussion of the soundtrack.
553. THE ORCHESTRA, VLS, from the back of the audience, again right behind the conductor. Similar to 480.
554. THE CONDUCTOR, slight low angle 3/4 right.
555. THE CONDUCTOR, CS similar to 553 and earlier series.
556. THE CONDUCTOR FROM THE SPECTATORS' POSITION, similar to 532.
557. THE CONDUCTOR'S FACE, continuation of 555. At this point, the music has become almost unbearable. The conductor raises his hands and throws away his baton.
558. THE CONDUCTOR, similar to 554, movement match.
559. THE CONDUCTOR TURNS AROUND AND STEPS DOWN. Movement match, he now comes towards the camera, his two hands over the back of his head. This is actually the beginning of his movement, and the position of the camera is behind the podium, i.e. facing the spectators. He then turns around and there is another movement match with the next shot.
560. THE CONDUCTOR ABOUT TO STEP DOWN. This time, change of camera position by 180 so that he seems that he has not changed position, while in effect he has turned around. Disorienting and amusing gag. This too has a tight movement match which does contribute to the disorientation effect because it does maintain the continuity of the movement begun in the previous shots. In the decoupage, Bunuel indicated that he was covering his face and crying profusely. This shot is similar to earlier ones with the two spectators back to the camera in the foreground partially offscreen.
561. THE CONDUCTOR NEAR A STATUE. Now on ground level, he walks to the left, offscreen, CS.
562. THE SPECTATORS FROM THE CONDUCTOR'S VIEWPOINT. Forward tracking shot as he walks down the isle. The guests are leaning to see what has happened to him. Of course, from the moment he throws off his baton, the music stops, voices of the crowd are heard, murmur and a kind of low level background noise.
563. THE CONDUCTOR WALKING DOWN THE ISLE. Very high angle, presumably from a window above the concert area. Many guests are standing up trying to see what is happening. Continuity of movement.
564. THE ORCHESTRA, VLS, from the back of the audience, similar to 553 and earlier shots. The conductor is still walking down the isle in the direction of the area where the two lovers are sitting.
565. LYA LYS AND MODOT ON THE GROUND, CS, slight high angle.
566. THE CONDUCTOR WALKING DOWN THE ALLEY, shot similar to 445 in terms of position and distance. The same urn in the foreground. During that shot and the next, the sound of his footsteps are amplified so as to create a SOUND Close-up. There are other instances of a similar effect of acoustic distance. The background noises fade out.
567. LYA LYS AND MODOT. He is still holding her. CMS similar to earlier series.
568. REVERSE SHOT OF THE PREVIOUS SHOT, i.e. seen from behind them so as to show the alley leading straight to them.
569. LYA LYS AND MODOT, continuation of 568 and 567.
570. LYA LYS AND MODOT, Reverse shot.
571. LYA LYS AND MODOT SIMILAR TO 568 and 569. At that point the conductor, still holding his head, appears at the end of the alley coming towards them.
572. REVERSE SHOT, from behind the conductor, i.e. VLS of Modot and Lya, with the conductor his back to the camera, in the foreground.
573. THE CONDUCTOR FROM LYA'S VIEWPOINT. AS, slight low angle.
574. LYA LYS AND MODOT. MCS, realizing who he is she suddenly puts her hands in her mouth as if biting her nails.
575. THE CONDUCTOR FROM THE OPPOSITE POSITION, the conductor is now half-way. Lya Lys gets up and runs towards him. She then gets hold of him and embraces him. Position and distance similar to 572.
576. THE CONDUCTOR AND LYA LYS KISSING, TAS, low angle. On the soundtrack, synch sound of their kiss.
577. MODOT STILL SEATED. Stunned, Modot watches unable to comprehend what is happening. CMS.
578. THE CONDUCTOR AND LYA LYS, continuation of 576. They begin to move slowly as she is rubbing her body against him.
579. THE CONDUCTOR AND LYA LYS KISSING, CU of their faces. Sound effect.
580. MODOT ABOUT TO GET UP. Continuation of 577. He gets up and ...
581. CONTINUATION OF THE CONDUCTOR'S AND LYA LYS'S KISS.
582. MODOT HITS HIS HEAD AGAINST THE FLOWER POT HANGING JUST ABOVE HIM.

583. MODOT HOLDING HIS HEAD. Reverse axis and movement match of Modot now in MS. At this point, the soundtrack changes and drums are heard until the next to last shot of the film. For several minutes this literal sound of Modot's pain will continue relentlessly with the exception of a few brief moments when during the next sequence he will lie on Lya's bed. At that point the drums are replaced-- with a few measures of the music played earlier.
584. MODOT STANDING UP, reverse shot, movement match and 180o change of angle. Modot in the foreground holding his head, in the middleground, the conductor and Lya lys still rocking each other. Modot is in MS. He begins to walk towards them.
585. REVERSE OF CAMERA POSITION AGAIN, similar to 575 and earlier shots of that series. He is coming towards the camera. The conductor and Lya are still in the same position. Modot walks past them without noticing them, blinded by the pain which has been transferred from the conductor to him...
586. THE CONDUCTOR AND LYA LYS, continuation of 584. Modot is no longer in the field.
587. MODOT WALKING TOWARDS THE CAMERA, presumably the same location as 566. Thus, the symmetry between them is perfect. The urn is still in the foreground.
- FADE TO BLACK. THERE ARE FEW DIFFERENCES BETWEEN THE FILM AND THE ORIGINAL DECOUPAGE. THE TEXT EXPLICITLY STATES THAT MODOT IS BLINDED BY RAGE. IT ALSO STATES THAT MODOT INTENDS TO PUNISH THE CONDUCTOR BUT THEN HITS HIS HEAD ON THE POT AND IS LITERALLY STAGGERING, FILLED WITH PAIN. THE CONDUCTOR IS CRYING, AND THE WOMAN IS SAID TO BE ANGUISHED. ONE SHOT MISSING IS THE SHOT OF THE BISHOPS WHICH HAD BEEN PLANNED, RIGHT AFTER MODOT HITS HIS HEAD.
- SEGMENT 18: MODOT'S FURY. MODOT GOES TO LYA LYS'S ROOM AND BEGINS TO THROW A NUMBER OF THINGS OUT OF THE WINDOW. THE DECOUPAGE CORRESPONDS CLOSELY TO THE FINAL VERSION OF THE FILM. IN THE DECOUPAGE, THE SHOT OF MODOT WALKING TOWARDS THE CAMERA MERELY SAYS THAT HE WILL BECOME OUT OF FOCUS. IN THE FILM, THE BCS OF MODOT'S FLY HAS ANOTHER EXPLICIT MEANING. LATER ON, THE FREEZE-FRAME OF THE GIRAFE FALLING INTO THE SEA WAS REPLACED WITH A CS AND A LOUD SPLASHING SOUND. THE SPEAR THROWN AFTER THE ARCHBISHOP IS NOT MENTIONED IN THE SCENARIO.
588. MODOT ENTERS LYA LYS'S ROOM. He is still holding his head with one hand. He then comes towards the camera, beginning with a MS to end with a BCU as the buttons of his fly seem to penetrate the lens (or the eye of the spectator).
589. MODOT GOES TOWARDS LYA LYS'S BED. Fas, as he walks away from the camera, still holding his head.
590. MODOT ON THE BED, movement match, CMS. He lies in the position of the cow -- and of course a pre-natal position-- and begins to rip the two pillows, searching inside with his hands and taking fistfuls of feathers.
591. MODOT GETTING OFF THE BED, his hands full of feathers. MS, movement match.
592. MODOT COMES TOWARDS THE MIDDLE OF THE ROOM. Position and angle similar to 589.
593. GENERAL VIEW OF THE ROOM. Modot moves back and forth picking up different objects, dropping them. Finally, he gets hold of a long plough, turns around and finally goes to the window to push it out.
594. MODOT CARRYING THE PLOUGH. AS, movement match.
595. THE WINDOW. Low angle of a window, presumably the bedroom window. A plough falls down.
596. MODOT STANDING NEAR THE WINDOW HIS HANDS STILL FULL OF FEATHERS. CMS. He looks back inside the room.
597. THE WINDOW FROM BELOW. A burning pine tree being pushed out of the window.
598. THE WINDOW. An archbishop being pushed out of the window.
599. THE WINDOW. A Plough.
600. THE WINDOW. A spear.
601. THE SPEAR FALLING TO THE GROUND. The Bishop gets up and runs away.
602. THE WINDOW. A giraffe pushed out of the window. The camera then pans down following its fall into
603. WATER (presumably the sea). Special effect, seemingly by using two shots, the second (and only one here) being a CS. Of course, this shot is just as absurd as the previous ones or the following one, but of course there has been no establishing shot so ... But, it cannot be three different spaces simultaneously.
604. ANOTHER SHOT OF THE WATER SPLASHING.
605. MODOT'S HANDS, full of feathers. CU.
606. FEATHERS. BCU of feathers, Modot's hands are not in the frame.
607. TITLE: AT THE PRECISE MOMENT WHEN THESE FEATHERS, TORN OUT BY HIS FURIOUS HANDS, COVERED THE GROUND WHICH HAD RISEN, AT THAT PRECISE MOMENT, AS WE SAID, BUT VERY FAR FROM THERE, HAVING RETURNED TO PARIS, THE SURVIVORS OF THE SELLINY CASTLE
608. THE FEATHERS NOW TURNED WHITE. BEGINNING OF SEGMENT 19: THE CHATEAU DE SELLINY.
609. WHITE AREA WHICH TURNS OUT TO BE SNOW AS THE CAMERA IS FOCUSED. From this match on the white of the feathers, the camera pans up and reveals, far in the distance, a castle on the top of a rocky mountain.
610. THE CASTLE. Forward axis match of the castle, so that it appears much closer than in the previous shot.
611. TITLE: TO CELEBRATE ONE OF THE MOST BESTIAL ORGIES EVER HELD, FOUR WELL-KNOWN AND UTTER SCOUNDRELS HAD LOCKED THEMSELVES IN THIS CASTLE FOR 120 DAYS. THESE FIENDS HAD NO LAW BUT THEIR DEPRAVITY, GODLESS SCOUNDRELS, FOR WITHOUT RELIGION AND THE LEAST CRIMINAL AMONG THEM IS MORE INFAMOUS THAN CAN BE IMAGINED, IN THE EYES OF
612. WHOM THE LIFE OF A WOMAN, WHAT AM I SAYING A WOMAN, ALL THE WOMEN WHO LIVE IN THE WORLD IS AS INDIFFERENT AS THE LIFE OF A FLY.
- IN ORDER TO SATISFY THEIR DESPICABLE INSTINCTS, THEY HAD BROUGHT WITH THEM IN THIS UNIQUE CASTLE, EIGHT
613. DIVINE GIRLS, 8 SPLENDID YOUNG MEN, AND IN ORDER TO SIMULATE THEIR ALREADY CORRUPTED IMAGINATION, THEY HAD ALSO BROUGHT FOUR DEPRAVED WOMEN WHO EXCITED THEIR LUST CONSTANTLY WITH STORIES THEY TOLD THE FOUR MONSTERS.
614. THE CASTLE. Slightly closer view. Lap-Dissolve.
615. A DOOR. Presumably the entrance to the castle. Two large chains attached to a draw bridge (or something like it). The door opens and ...
616. TITLE: LEAVING THE CASTLE OF SELLINY, HERE ARE NOW THE SURVIVORS OF THE MOST CRIMINAL ORGY. FIRST AND CHIEF INSTIGATOR OF THE FOUR, THE DUKE OF BLANGIS.
617. THE DOOR. CS of the door opening. A man looking like Jesus-Christ comes out. He is wearing a small beard.
618. THE DRAW BRIDGE, from further away, 3/4 angle left, MLS. The character stops, walks again, coming towards the camera, on the right.
619. JESUS-CHRIST, shot from behind him. He is walking away from the camera, MS to MLS, walking very slowly as if crippled.
620. THE DOOR. Another character comes out, walking with a long cane. He is wearing some kind of courtesan costume. Then another, and another one.
621. THE CRIMINALS WALKING AWAY, shot from the doorway, similar to 619.
622. ONE OF THE VILLAINS. High angle, flat angle, MLS.
623. THE CRIMINALS WALKING AWAY. Continuation of 621. Jesus-Christ is in the background, facing the camera.

624. THE DOOR TO THE CASTLE. A YOUNG GIRL APPEARS AND FALLS DOWN. CMS.
625. THE FOUR VILLAINS TURN AROUND. LS, they go back painfully after hearing the scream.
- 625a. JESUS-CHRIST REACHES THE DOOR AND ENTERS. MLS. He disappears for a moment and returns.
626. JESUS-CHRIST COMING OUT AGAIN, AS, he is holding his sides. While he was inside, after he shut the door, a faint scream is heard.
627. THE FOUR CRIMINALS WALKING AWAY. Similar to 621, i.e. from the doorway.
628. A CROSS IN THE SNOW. Women's scalps are hanging from it. Very low angle. Up to this shot, and with the exception of the shot when Modot is Lya Lys's bed, the drums have been heard relentlessly. With the shot of the cross the drums stop and right on the cut a paso doble begins, until the end of the film, which by the way does not appear on the screen.
629. THE IMAGINARY SPECTATOR IN A GREAT STATE OF EXCITEMENT.
630. THE 'SCRIPT GIRL'
631. ONE OF BUNUEL'S ASSISTANTS.

As in the case of earlier sections, the Selliny sequence is more developed visually than indicated in the decoupage, i.e. there are more shots, although the content is the same. Some of the indications are interesting. For example, the first man to come out, the Duke of Blangy (Bunuel's spelling), was to have an aura and be dressed in the style of the Hebrews in the first century A.D. The title indicated the names of the other characters: the President Curval and the financier Durcet. Both were supposed to come out of the castle, one dressed in the 'oriental' style, four centuries before Christ, and the other dressed like an arab. Finally, the last one, the one missing, the bishop of K, the last character walking with a limp, dressed like a priest from the 16th c. All were to walk and come out very rapidly.

The young girl who comes out and falls down exhausted, bleeding to death, was to be 13. The decor was also slightly different, but this is unimportant.

* * * * *

NOTES, CORRECTIONS:

The complete lack of facilities for the analysis of films and the unavailability of the film have contributed to my making a few errors in the lay-out of the photograms. It is a truism to say that the photograms in no way re-constitute the film-text, or anything approaching it. In spite of all the precautions taken, several mistakes were made because a shot reduced to a single photogram on a piece of paper becomes highly elusive. The slightest camera movement, or any change of position of any of the characters and it suddenly becomes another 'shot'. Since in many instances it was not always possible to verify every single shot taken to make sure that every photogram was accounted for, there are several instances when several photograms described as different shots are in fact different frames of the same shot but at different intervals. Whenever this happened, the number of the photogram was either retained so as not to disrupt the numbering system. In some instances, a (a) was added to the previous number. With one exception, all the errors made were numbering errors due to counting several photograms as different shots when they were actually different frames of the same shot, or in a few instances, the opposite. Since there was no way to correct the errors on the half-tone negatives, I have tried to adjust the description and the numbering of shots in such a way as to have the numbers indicated next to some of the photograms (all could not be listed in order to save as much space as possible) match the shot description. Thus, although the exact total of shots may not be 628, the order of shots and their matching listing is pretty much accurate. I must add that Bunuel makes it even more difficult by deliberately violating conventional editing practices so that in a few cases, has caused me to make some mistake because of the difficulty of being able to tell for sure whether he was tricking the viewer or whether I had made a mistake. This description should therefore be seen as a temporary version until it is possible to verify the accuracy of the description with a 35mm copy of the film.

Indications about sounds and music have been kept to a few because again it is nearly impossible to determine exactly the relation between sound and image without specialized equipment and without a good print of the film. The 16mm version which has been made in England has a very poor soundtrack, and many of the key effects which are very noticeable on the 35mm version are almost inaudible on this copy of the film. Sound will be described separately since it plays a major role in this film. I would even say that this is the first film which would be literally meaningless without the soundtrack. The symbolic system used to denote the duration of the various tracks, music, speech and noises, is not meant to be absolutely exact (something by definition impossible with photograms) but rather as a relative indicator of the continuity established by any of the various 'sound'/tracks. Duration and movement cannot be very readily represented by the means of photograms, and even sequences of photograms. These symbols should therefore be taken as approximate indications. They do show, in a kind of very primitive way, the relative autonomy granted to each sound system in this film. It was merely intended to show in a crude way, it is true, the interaction of the various materials of expression. However, because of the importance of musicover in this film, and the small amount of dialogue, these symbols do suggest fairly clearly how Bunuel was using sound.

Again, due to the unavailability of the film, it was not possible to include the duration of each shot with each photogram. This information is available however in a separate table.