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Le journal d'une femme de chambre (The diary of a chambermaid), Buñuel, Luis, 1964

Abismos de pasión (Wuthering heights), Buñuel, Luis, 1953

L'âge d'or (The golden age), Buñuel, Luis, 1930

Una mujer sin amor (A woman without love), Buñuel, Luis, 1951

La fièvre monte a El Pao (Fever mounts at El Pao), Buñuel, Luis, 1960

Subida al cielo (Mexican bus ride), Buñuel, Luis, 1952

La ilusión viaja en tranvía (Illusion travels by streetcar), Buñuel, Luis, 1953

The adventures of Robinson Crusoe, Buñuel, Luis, 1952

The young one, Buñuel, Luis, 1960

Cet obscur objet du désir (That obscure object of desire), Buñuel, Luis, 1977

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

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

La voie lactée (The milky way), Buñuel, Luis, 1969

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

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

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

Tristana, Buñuel, Luis, 1970

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

Luis Buñuel

Dec 26 - Feb 27

L'AGE D'OR

Sat, Dec 27, 3:00

Sun, Dec 28, 8:30

Buñuel's first feature, virtually unseen for many decades after its initial controversial release as the "dream of a madman" and subsequent banning and withdrawal from circulation, is unquestionably one of the greatest films in the history of cinema. It is also, remarkably, as effective and disturbing today as it was back in 1930 when it literally caused riots. Buñuel described it as a film about *l'amour fou* but others saw it as a violent attack on religion and the social order. It begins like a documentary—about scorpions—and turns into a nightmare of images and episodes with a succession of scenes and vignettes unlike almost anything else in movies. It cannot fail to surprise and amaze you even with repeated viewings. Co-scenarist Salvador Dalí later said he was "terribly disappointed" at the way Buñuel caricatured his ideas.

Dir.-Ed.: Luis Buñuel. Scr.: Buñuel, Salvador Dalí. With: Gaston Modot, Lya Lys, Max Ernst, Pierre Prevert. France, 1930, b&w, 63 mins., Corinth.

—PRECEDED BY—

UN CHIEN ANDALOU

Buñuel's first film was intended to be shocking and it remains shocking today: an eyeball slashed with a razor, a hand crawling with ants, dead donkeys on grand pianos, a tumultuous cascade of surrealist images. "Our only rule was very simple: No idea or image that might lend itself to a rational explanation would be accepted." Long regarded as one of the greatest of all avant-garde films, *Un Chien Andalou* was also for many years to be more a Dalí film than Buñuel's triumphant entry into cinema. Also shown will be *Petite Confession Filmée Du Luis Buñuel* (1980, 30 mins., New Yorker Films), in which long-time collaborator Jean-Claude Carrière interviews Buñuel at 80.

Prod.-Dir.-Scr.: Luis Buñuel, Salvador Dalí. With: Pierre Batcheff, Simone Mareuil, Buñuel, Dalí. France, 1928, b&w, 16 mins., silent, Films Inc.

THE GREAT MADCAP (EL GRAN CALAVERA)

Tue, Dec 30, 8:30

Wed, Dec 31, 6:30

"A mischievous comedy about a drunken millionaire whose righteous family try to teach him a lesson by persuading him that he's lost all his money. When he finds out, he teaches them an even better lesson by persuading them that he's lost all his money. All of this permits many gentle digs at notions of respectability, family loyalty, the morally edifying effect of working for one's bread, and so on."—Raymond Durnat. The film is also notable as Buñuel's first collaboration with scenarist Luis Alcoriza, who was to contribute later on *Los Olvidados*, *El*, *The Exterminating Angel*, and others.

Dir.: Luis Buñuel. Scr.: Raquel Rojas, Luis Alcoriza, from a comedy by Adolfo Torrado. With: Fernando Soler, Charito Granadas, Rubén Rojo. Mexico, 1949, b&w, 90 mins., Spanish with subtitles, Films Inc.



The Discreet Charm of the Bourgeoisie



L'Age d'Or

THE PHANTOM OF LIBERTE (LE FANTOME DE LA LIBERTE)

Sat, Jan 3, 6:00

Mon, Jan 5, 8:45

A series of interrelated sketches on the nature and meaning of freedom in which, as Tom Shales has written, "tanks hunt foxes, corpses make telephone calls, prayers turn into poker games, snipers get off scot-free, and bedrooms are not necessarily safe from midnight mailmen and invading roosters." Added Vincent Canby: "[*The Phantom of Liberté*]...can't be pinned down. There's no single correct way to read it, which is not a rationale for its ambiguities, but a rigorous instruction to those who would enjoy all that is most marvelous and poetic in surrealism at its best."

Dir.: Luis Buñuel. Scr.: Buñuel, Jean-Claude Carrière. With: Adrianna Asti, Julien Bertheau, Jean-Claude Brialy, Michel Piccoli, Jean Rochefort, Monica Vitti. France, 1974, color, 104 mins., French with subtitles, Castle Hill Productions.

DEATH IN THE GARDEN (LA MORT EN CE JARDIN/LA MUERTE EN ESTA JARDIN/EDEN)

Wed, Jan 7, 6:30

Fri, Jan 9, 6:30

"Set in the backwaters and jungles of an unidentified South American dictatorship, [the film] is a large-scale narrative that takes on state, church, the military, society and the individual in such a way that you feel the director must have intended this primeval locale to be a kind of psychological mirror-image of the Franco Spain from which he exiled himself. Its principal characters are a beautiful hard-hearted whore (played by a very young Simone Signoret), a handsome, amoral young drifter (Georges Marchal), a well-meaning but ineffectual priest (Michel Piccoli, with all of his hair), an aging diamond miner (Charles Vanel) who dreams of opening a restaurant in Marseilles, and his pretty, mute daughter (Michele Girardon). Through one ruse and another, including a bloody but ineffectual rebellion, Buñuel and his collaborators put the characters into the position of having to flee for their lives upstream and into the jungles. Nobody in the small party of fugitives either lives or dies by accident. Their fates are decided by a scheme that invites interpretation more than surprise."—Vincent Canby. Reminiscent of Henri-Georges Clouzot's *Wages of Fear*, which also featured Vanel.

Dir.: Luis Buñuel. Scr.: Buñuel, Luis Alcoriza, Raymond Queneau, from a story by Jose Andre Lacour. With: Simone Signoret, Georges Marchal, Michel Piccoli, Michèle Girardon, Charles Vanel. France/Mexico, 1956, color, subtitles, 97 mins., Films, Inc.

SUSANA (DEMONIO Y CARNE)*

Thu, Jan 8, 8:45

Sat, Jan 10, 8:15

"A perfectly routine film," commented Buñuel, which was his way of describing anything but routine problems with spiders and shadows. Fresh out of jail, the title character is employed as a maid by a kindly benefactor and sets about challenging his family's serenity with some militant eroticism. She is so determined to become a woman of property that she resists the one man who attracts her, the ranch foreman. Buñuel tiptoes among passion, parody, and destruction of sentimental rhetoric. Today, his film reads uncannily like a rehearsal for the discreet disruptions of the later works.

Dir.: Luis Buñuel. Scr.: Buñuel, Jaime Salvador, from a novel by Manuel Reachí. With: Rosita Quintana, Fernando Soler, Victor Manuel Mendoza. Mexico, 1950, b&w, 82 mins., Spanish with subtitles, New Yorker Films.

—DOUBLE BILLED WITH—

LOS OLVIDADOS (THE YOUNG AND THE DAMNED)

"For several months I toured the slums on the outskirts of Mexico City...I came to know these people, and much of what I saw went unchanged into the film." Made in 21 days, this unforgiving movie portrays slum existence through the story of a young gang leader who hounds and destroys another youth before being destroyed himself; somewhere

along the line, Buñuel plagiarizes "Rigoletto" but his more bizarre visions were suppressed for lack of cash. A major prize at the Cannes Film Festival compensated for initial reactions of horror, and the film (including a disturbing sequence Pauline Kael calls "the most brilliantly conceived dream I have ever seen in a film") is now considered to be one of the greatest and most uncompromising movies ever made about children.

Dir.: Luis Buñuel. Scr.: Buñuel, Luis Alcoriza. With: Alfonso Mejía, Estela Inda, Roberto Cobo, Miguel Inclán. Mexico, 1950, b&w, 88 mins., Spanish with subtitles, Corinth.

*See calendar for order

MEXICAN BUS RIDE (SUBIDA AL CIELO)*

Mon, Jan 12, 8:45

Tue, Jan 13, 9:00

Buñuel particularly liked this film, which is based on a real-life trip by his producer and friend, the poet Manuel Altolaguirre. Oliverio, a young bridegroom whose grasping elder brothers haul him away on his wedding night so they can get their dying mother to regularize her will, hazards the bus trip to the nearest town. He runs into various delays: the bus gets stuck in a river; a pregnant woman has a premature delivery; Oliverio is pursued by Raquel, an eager wench with a symbolic apple; and there's an unscheduled banquet. The film's real theme is not the events, but the biological motifs of birth, sex, and death. The delicious dream sequence has provided a special feast for Buñuel fans over the years.

Dir.: Luis Buñuel. Scr.: Buñuel, from a story by Manuel Altolaguirre and Juan de la Cabada. With: Lidia Prado, Esteban Márquez, Carmen González. Mexico, 1951, b&w, 73 mins., Spanish with subtitles, Azteca Films Los Angeles.

—DOUBLE BILLED WITH—

EL BRUTO (THE BRUTE)

Shot in a mere 18 days, *El Bruto's* script was, according to Buñuel, "quite interesting, but they made me change it all, from top to bottom." In the final film, an abattoir worker gets hired as muscle during a landlord's battle against the rebellious tenants. The landlord's wife (the astonishingly sensual Katy Jurado) becomes the butcher's mistress but betrays him. Buñuel has a special thinking for workers' sons who become agents of the bourgeoisie; they are both traitors to their class and voices of the constant pull of self-interest in every member of the proletariat. Echoing *Los Olvidados* with its grim emphasis on the vulnerability of the innocent, the film has unexpected power in exploring the occasional fortuitous rightness of wrongdoing.

Dir.: Luis Buñuel. Scr.: Buñuel, Luis Alcoriza. With: Katy Jurado, Pedro Armendariz, Andrés Soler. Mexico, 1952, b&w, 83 mins., Spanish with subtitles, New Yorker Films.

DIARY OF A CHAMBERMAID

Wed, Jan 14, 8:45

Thu, Jan 15, 6:30

A dark and somber version of the story (especially



Republic of Sin

when compared to Jean Renoir's 1946 adaptation), the action—involving a Parisian maid and the brutish men she serves—has been updated to 1928. "A perfect meeting of two minds; it was inevitable that one day Buñuel would get around to filming Octave Mirabeau's world-famous novel. For its combination of social protest with sexual obsession couldn't be more Buñuelesque. In retrospect it also seems inevitable that the lead should be taken by Jeanne Moreau. Somewhat subdued—as befits her station—Miss Moreau has never smoldered more convincingly. Working in France on a much bigger budget than his Mexican quickies, Buñuel also demonstrates that when he's got a little money his production values are as lavish as anybody else's—and more meaningful."—Richard Roud

Dir.: Luis Buñuel. Scr.: Buñuel, Jean-Claude Carrière, from the novel by Octave Mirabeau. With: Jeanne Moreau, Michel Piccoli, Georges Géret, Françoise Lugagne. France/Italy, 1964, color, scope, 95 mins., subtitles, Castle Hill Productions.

EL (THIS STRANGE PASSION)

Mon, Jan 19, 6:30

Tue, Jan 20, 8:45

El inaugurates the third line of Buñuel's Mexican career, which follows the complicated tormented loves of those neurotics who best crystallize the confusions of the haute bourgeoisie. Buñuel describes the film as "simply the portrait of a paranoic who, like a poet, is born, not made." This Sade-ian masterpiece about an insanely jealous husband is quintessential Buñuel, whose autobiography reveals that the horrific image of knitting needle thrust through keyhole comes from his own adolescence. Combining Catholic restraints with sexual excesses to produce the inevitable breakdown, Buñuel diagnoses a global malady; the idea of God, he suggests, is crippling mankind with an intolerable burden.

Dir.: Luis Buñuel. Scr.: Buñuel, Luis Alcoriza, from the novel by Mercedes Pinto. With: Arturo de Córdoba, Delia Garcés, Luis Beristáin. Mexico, 1952, b&w, 100 mins., Spanish with subtitles, Films Inc.

A WOMAN WITHOUT LOVE (UNA MUJER SIN AMOUR/CUANDO LOS HIJOS NOS JUZGAN)*

Wed, Jan 21, 6:30

Buñuel intended the film to be a scene-by-scene remake of a Cayatte film based on Guy de Maupassant's "Pierre et Jean." The young wife of an old antique dealer betrays him with an engineer, but won't abandon her sick husband. Twenty-five years later, one of her sons is left a fortune by a rich Argentinian, which creates all sorts of paradoxes. According to Raymonde Borde, the hero's manner has "that exasperation, that uncontrollable violence, that gift for the savory insult, which, ever since Gaston Modot in *L'Age d'Or*, Buñuel has offered as an antidote to the edifying resignation of the respectable characters."

Dir.: Luis Buñuel. Scr.: Jaime Salvador, from the novel "Pierre et Jean" by Guy de Maupassant. With: Julio Villareal, Rosario Granados, Tito Junco, Xavier Loyá. Mexico, 1951, b&w, 85 mins., Spanish with subtitles, New Yorker Films.

TRISTANA

Sat, Jan 24, 6:00

Mon, Jan 26, 6:30

Cripples, church bells, a crucifix, fetishistic feet, all bearing discreet witness to the torments of a tale of *L'Amour Fou*: *Tristana* is so absolutely and inexorably a Buñuel film, telling everything but explaining nothing as it marshals wild cohorts of obsession into a delicate filigree of pain, that it takes really Buñuelian language to describe it. *Tristana* as the exterminating angel, perhaps, taking her mocking revenge on all those heroes who fought so desperately for release from their solitude by contact with another human being, and who have now grown old, weak and defenseless in Don Lope.

Dir.: Luis Buñuel. Scr.: Buñuel, Julio Alejandro, from the novel by Benito Pérez Galdós. With: Catherine Deneuve, Fernando Rey, Franco Nero. Spain/Italy/France, 1970, color, 95 mins., Spanish with subtitles, Alan Twyman.

WUTHERING HEIGHTS (1953)

(ABISMOS PASION/CUMBRES BORRASCOSAS)

Wed, Jan 28, 6:30

Twenty-three years after writing the screenplay (with Pierre Unik), Buñuel was at last able to film the novel, a favorite among the surrealists for its celebration of *L'Amour Fou*. "I knew I had a first-rate script, but unfortunately I had to work with actors hired for a musical...there were horrendous problems during the shoot, and the results were problematical at best...but I think it's faithful to the spirit of Emily Brontë—a very harsh film, without concessions, and it respects the novel's attitude to love."

Dir.: Luis Buñuel. Scr.: Buñuel, Pierre Unik, from the novel by Emily Brontë. With: Jorge Mistral, Irasema Dilian, Lilia Prado. Mexico, 1953, b&w, 90 mins., Spanish with subtitles, New Yorker Films.

THE MILKY WAY (LA VOIE LACTÉE)

Fri, Jan 30, 6:30

Sun, Feb 1, 8:45

"Buñuel's story-guided tour of heresies—concerns two pilgrim-tramps and their encounters with the Devil, the Virgin Mary, people who are arguing about Catholic doctrine, and assorted religious zealots. The film looks beautiful (the cinematography is by Christian Matras), and it moves along in a masterly way that is specifically, characteristically Buñuelian; it's all very simple—just one episode after another, with past and present joined without effort or fuss, and with occasional (and very odd) animal sounds on the track. It's interesting to see that Buñuel, at 70, has abandoned surreal violence for this relaxed parody of religious doctrines and excesses. *The Milky Way* is more impudent than blasphemous."—Pauline Kael

Dir.: Luis Buñuel. Scr.: Buñuel, Jean-Claude Carrière. With: Paul Frankeur, Laurent Terzieff, Alain Cuny, Edith Scob. France, 1968, color, 105 mins., French with subtitles, Castle Hill Productions. Unconfirmed at press time.

ADVENTURES OF ROBINSON CRUSOE

Sat, Jan 31, 3:30

Mon, Feb 2, 6:30

Believe it or not, this entertaining treatment of Defoe's much-told tale is suitable matinee fare. Said Buñuel: "In the beginning I wasn't very enthusiastic, but gradually as I worked I became interested in the story, adding some real and some imaginary elements to Crusoe's sex life as well as the delirium scene when he sees his father's spirit." Defoe's "Robinson Crusoe" has been called the "first epic of the bourgeois man," with its stress on guilt, on thrift, and on diligence. In criticizing Crusoe's moral bourgeois colonialism, however, Buñuel manages to avoid contrasting him with the idealized Noble Savage. Notable for the textures of Alex Phillips' color photography along Mexico's Pacific coast, the setting provides a mellow context for the rebirth of natural human virtuosity.

Dir.: Luis Buñuel. Scr.: Buñuel, Mozo (Hugo Butler), from the novel by Daniel Defoe. With: Dan O'Herlihy, Jaime Fernández, Felipe Alba. Mexico/USA, 1952, color, 89 mins., Films Inc.

THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ (ENSAYO DE UN CRIMEN)

Wed, Feb 4, 8:45

Thu, Feb 5, 6:30

A droll, bitterly funny dark comedy (mixing sex and death) about a man haunted by a childhood incident. Archibaldo's attempts to set out on a criminal life are sick, but farcical; his Jack the Ripper ambitions are thwarted time and time again by a malevolent fate that bumps off his would-be victims before he can get to them. Archibaldo literally can't even get himself arrested. His good friend, the police chief, smilingly assures him that his fantasy life is utterly unremarkable. The moral is plain: the world, being amoral, is perfectly capable of committing all of Archibaldo's crimes for him.

Dir.: Luis Buñuel. Scr.: Buñuel, Eduardo Ugarte Pagés, from the novel by Rodolfo Usigli. With: Miroslava Stern, Ernesto Alonso, Ariadna Welter, Rita Macedo. Mexico, 1955, b&w, 91 mins., Spanish with subtitles, Films Inc.

THE DISCREET CHARM OF THE BOURGEOISIE (LE CHARME DISCRET DE LA BOURGEOISIE)

Fri, Feb 6, 9:00

Sat, Feb 7, 8:45

An abortive dinner invitation recalled by his producer gave Buñuel the idea for the film's opening. "From there, we repeated the pattern, inventing all sorts of situations where a group of friends keep trying to have dinner together but can't seem to manage it." The result is a chaotic world with a charming, imperceptible surface; dreams, anecdotes and parties blend into a blistering text of irreverence and scorn. To the extent that its characters hover elusively between metaphor, symbol, stereotype and illusion, *Discreet Charm* is a black comedy of manners, of a formality politeness which assimilates the most bizarre and indiscreet occurrences. "Brilliant....Could give the Surrealists a whole new lease on life."—Vincent Canby. Winner of the Best Foreign Language Film Oscar in 1972.

Dir.: Luis Buñuel. Scr.: Buñuel, Jean-Claude Carrière. With: Fernando Rey, Delphine Seyrig, Stéphane Audran, Jean-Pierre Cassel, Bulle Ogier,

—PRECEDED BY—

LAND WITHOUT BREAD (LOS HURDES)

Buñuel's third film, the first to be made without Salvador Dalí, and his only documentary marked a great change from his earlier, overtly surrealistic work towards social realism. Made with lottery money won by a friend and showing the monstrous living conditions in one of the poorest districts of Spain, it has images as powerful and disturbing as his earlier, less realistic films. But here they are intensified by the reality they portray; there is a pointed contrast between the wealth of the Catholic church and the poverty of the peasants, underscored by the use of Brahms' Fourth Symphony and a portentous, useless English narration. The film was promptly banned.

Dir.-Ed.: Luis Buñuel. Scr.: Buñuel, Pierre Unik. Spain, 1933, b&w, 27 mins., English narration, Museum of Modern Art.

THE RUNAWAY STREETCAR (LA ILLUSION VIAJA EN TRANVIA)

Mon, Feb 9, 8:45

The starting point of this film is a picaresque tale of two transport workers taking a last illicit journey on the tramcar their employers are about to take out of service. Trundling through the streets of Mexico City, its mission becomes a joyful declaration of defiance, as some passengers are refused a ride while others aren't allowed to pay their fares. Characteristic sequences include some "charitable" blackmail, and a hilarious theatrical performance on a Biblical theme. A sort of poignancy is counterpointed by the mounting suspense, and the overall effect of this touching film is of a precarious joy.

Dir.: Luis Buñuel. Scr.: Buñuel, Luis Alcoriza, José Revueltas, Mauricio de la Serna, from a story by the latter. With: Lilia Prado, Carlos Navarro, Augustin Isunza. Mexico, 1953, b&w, 90 mins., Spanish with subtitles, Films Inc.

DEATH AND THE RIVER (EL RIO Y LA MUERTE)

Wed, Feb 11, 6:30

A Mexico City doctor visits his home village and becomes enmeshed in its endless blood feuds and ancient vendettas. In this hear-parody of the macho Western, the hands of the village clock are always pointing to high noon, and the corpses are stacked up like firewood. The leaders of the rival families can be absurdly reasonable and restrained, if that's what it takes to keep the feud going indefinitely. The virtuous young doctor finally brings the bloodletting to an uneasy and no doubt temporary halt. "I've always been fascinated by the ease with which certain people can kill others, and this idea runs through the film in the form of simple and apparently gratuitous murders."—Luis Buñuel

Dir.: Luis Buñuel. Scr.: Buñuel, Luis Alcoriza, from "Muro blanco sobre roca negra" by Lic. Miguel Alcaez Acosta. With: Columba Domínguez, Miguel Torruco, Joaquín Cordero, Jaime Fernández. Mexico, 1954, b&w, 90 mins., Spanish with subtitles, Films Inc.

THE YOUNG ONE (LA JOVEN/LA JEUNE FILLE)



That Obscure Object of Desire

Mon, Feb 16, 6:30

A young black man, Travers, escapes from a lynch mob and flees to an offshore island inhabited by Miller, a tough and mean-spirited game warden, and Evvie, an innocent and vulnerable 14-year-old girl. In pursuit of Travers, two other men show up on the island. One of them, a minister, offers the abused girl his protection. When Travers tries to escape, the conscience-stricken Miller changes sides and decides to help Travers reach freedom. Evvie is also saved. Said Buñuel: "This film was made with love, but American morality just couldn't accept it." Said critic John Russell Taylor: "A precise and witty examination of a variety of prejudices, particularly racial....One wonders gleefully after seeing it what Buñuel could have done with *Lolita*, given the chance."

Dir.: Luis Buñuel. Scr.: Buñuel, H.B. Addis (Hugo Butler), from the novel "Travellin' Man" by Peter Matthieson. With: Zachary Scott, Bernie Hamilton, Kay Meersman, Crahan Denton, Claudio Brook. Mexico/USA, 1960, b&w, 96 mins., Films Inc.

VIRIDIANA

Wed, Feb 18, 6:30

Thu, Feb 19, 9:00

For reasons that are unknown even now, Spain's Franco government allowed Buñuel to return and make this remarkably subversive film, which was promptly banned. The title character, a proud and idealistic young woman, leaves the convent and returns to her family's decaying estate. It sounds like a Harlequin romance, but it doesn't quite work out that way: her handsome cousin regards her with icy indifference, her kindly uncle tries to drug her into submission, and the poor beggars she seeks to help and uplift end up assaulting her and smashing up the place. Viridiana's growing acquiescence to her own degradation makes this film one of Buñuel's most disturbing and provocative outrages.

Dir.: Luis Buñuel. Scr.: Buñuel, Julio Alejandro, from

a story by Buñuel. With: Francisco Rabal, Silvia Pinal, Fernando Rey, Margarita Lozano. Spain, 1961, b&w, 90 mins., Spanish with subtitles, Films Inc.

THE EXTERMINATING ANGEL

Mon, Feb 23, 6:30

The rich, elegant guests at a dinner party suddenly find they're unable to leave the room; slowly their rigid social conventions start to crack, and they are reduced to eating the sheep that arrive unexpectedly. "Why certain things tend to repeat themselves over and over again I have no idea, but the phenomenon intrigues me enormously," Buñuel once said, "Basically I simply see a group of people who couldn't do what they wanted to do....That kind of dilemma, the impossibility of satisfying a simple desire, often occurs in my movies." This marvelous film is something of a summary of Buñuel's life and work, showing him at his most surreal--and brilliant. *Dir.: Luis Buñuel. Scr.: Buñuel, Luis Alcoriza, from Buñuel's play "Los naufragos de la calle Providencia." With: Silvia Pinal, José Baviera, Augusto Benedico, Luis Beristain. Mexico/Spain, 1962, b&w, 95 mins., Spanish with subtitles, Films Inc.*

NAZARIN

Tue, Feb 24, 6:30

Nazarin pays ironic tribute to a saintly man's constant efforts to live in strict accordance with Christ's teachings. He lives among the poor, gives away everything he owns, and fights injustice on every front. In the world of Buñuel, cold and humorless goodness does more harm and causes more grief than evil itself can. Considered anti-clerical when first released, *Nazarin* has since become a favorite in European Catholic intellectual circles. Buñuel's variations on the traditional contrast of Mary and Magdalene have to be seen to be believed. "I am very much attracted to *Nazarin*," said Buñuel, "after

his adventures with prostitutes, thieves, and so forth, they lead him to being irrevocably damned by the prevailing social order..."

Dir.: Luis Buñuel. Scr.: Buñuel, Julio Alejandro, from the novel by Benito Pérez Galdós. With: Francisco Rabal, Marga Lopez, Rita Macedo, Jesús Fernández. Mexico, 1958, b&w, 94 mins., Spanish with subtitles, Films Inc.

THAT OBSCURE OBJECT OF DESIRE (ESE OSCURO OBJETO DEL DESEO)

Wed, Feb 25, 8:30

Fri, Feb 27, 8:45

Buñuel's last film, winner of the Best Foreign Language Film Oscar at their 50th anniversary ceremony, is based on the much-filmed tale that also served Josef von Sternberg in *The Devil Is a Woman*. The critics raved over this funny, emotional tale of a man (Fernando Rey) and his obsession for an elusive maid (played by both Angela Molina and Carole Bouquet, an inspirational bit of casting that occurred to Buñuel after Maria Schneider had to be replaced shortly into filming). "The great thing," wrote Pauline Kael, "is that it gives you the feeling that it was made by a happy man. The film was shot in Seville and Paris, and Buñuel's happiness shines especially in the luxuriance of Seville. The city is like an older, more southern, Mediterranean San Francisco; the surfaces shimmer, and the film is almost pink with happiness....[Buñuel is] at peace with himself, and art has become pure play for him."

Dir.: Luis Buñuel. Scr.: Buñuel, Jean-Claude Carrière. With: Fernando Rey, Angela Molina, Carole Bouquet, Julien Bertheau. Spain/France, 1977, color, 105 mins., French with subtitles, Films, Inc.

—PRECEDED BY—

SIMON OF THE DESERT

A bizarre, witty visual joke, drawn on a classic theme: the devil assumes female form in order to lure a self-denying saint from his ivory tower--in this case, a fantastic pillar of stone surrounded by endless desert. Simón keeps his honor, but the victory is a hollow one. The devil flies him to a sixties discotheque and shows the disillusioned Simon that his moral world is doomed to crumble anyway. Silvia Pinal (veteran of a number of Buñuel films, including *VIRIDIANA*) is surely one of the more tempting devils of the modern screen.

Dir.: Luis Buñuel. Scr.: Buñuel, Julio Alejandro, from a theme by Federico García Lorca. With: Claudio Brook, Silvia Pinal, Hortensia Santovana. Mexico, 1965, b&w, 42 mins., Spanish with subtitles, New Yorker Films.

REPUBLIC OF SIN (LA FIEVRE MONTE A EL PAO/LOS AMBICIOSOS)

Thu, Feb 26, 6:30

Buñuel has remarked that there is a touch of *Tosca* in his adaptation from Henri Castillou's novel. Vasquez is an ambitious young administrator in a fascist regime in South America. The story wanders through some twisted political corridors, but the passionate, shadowed atmosphere of desperation and betrayal in a fascist state is captured with a remarkable visual intensity. In this, his last film, Gérard Philippe is visibly ravaged by cancer, and his playing has an exhausted nobility which turns the "type" of Vasquez into a full portrait. Buñuel's portrait is of Franco's Spain, against which even Vasquez' vague liberalism is demonstrably futile.

Dir.: Luis Buñuel. Scr.: Buñuel, Luis Alcoriza, Louis Sapin, Charles Dorat, from the novel by Henri Castillou. With: Gérard Philippe, Maria Félix, Jean Servais, Miquel Angel Ferrez. France/Mexico, 1959, b&w, 97 mins., Azteca Films Los Angeles. Spanish language without English subtitles.