

Bunuel offers surrealistic satire in *Le Fantôme De La Liberté*

By JEFFREY MORGAN
 "I'm fed up with symmetry."
 "We love the unexpected."
 The above two quotes from *Le Fantôme De La Liberté* can probably explain Luis Bunuel's latest film much better than anyone else can.

Starring (among others) Michel Lonsdale, Adriana Astri, and the ever popular Monica Vitti, Bunuel's *Fantôme* is composed of many small vignettes; each one encompassing a certain character. The camera, however, stays with each character only until another character is introduced, at which time the camera follows the new character around, totally forgetting about the old character, who is never heard from again.

Reality takes a back seat to surrealism and satire, as each individual segment of Bunuel's film makes

comment on many institutions of life including the law system, culture heroes, death, morality and, of course, politics.

Although the film does have its many genuine individually funny moments (most of them working on the assumption that there are many things that we know and take for granted), as a whole, *Le Fantôme* doesn't gel to the final reel, since there's nothing solid to tie the whole thing together.

Characters and plot lines are dropped right and left, without any apparent regard for the audience, thus giving the overall effect of watching a jellyfish mutation of Monty Python's *Flying Circus*. The only problem is that, whereas many Monty Python routines can be remembered weeks, even years later, the episodes in *Le Fantôme*

seem empty and shallow by comparison. When you leave the theatre, there's very little that you bring out with you.

There is, however, one scene which is definitely worth watching.

Trapping several of his characters in a French rural boarding house for one night, Bunuel (in a format very similar to that used in Warhol's *Chelsea Girls*) chronicles their adventures from room to room, into the early hours of the morning. The longest scene in the film, it fortunately is also the best.

Overall, one gets the feeling that *Le Fantôme De La Liberté* is but a mere rough, a demo copy of what Bunuel is really after. If he made the film all over again, perhaps by the third or fourth time, he'd have his ideas tightened and his images refined to the point of perfection. But who knows? After all, Bunuel himself once said, "If the meaning of a film is clear, then it can no longer interest me."

And if that's the case, then Luis Bunuel will no doubt be interested in *Le Fantôme De La Liberté* for a long, long time to come.



C.T. Squassero photo

Peter Bogdanovich (above, surrounded by phallic symbols) gave a press conference last week at the Hyatt Regency, where he talked about his new movie.

At *Long Last Love*, an "affectionate spoof" on 1930's musicals in the Ernst Lubitsch tradition, is scheduled to open in Toronto tomorrow. The film stars Cybill Shepherd, Burt Reynolds and Madeleine Kahn.

Peckinpah's *Dogs* bite Bethune

Dustin Hoffman and Susan George stumble into an evil and claustrophobic English village, and start their new life with a catalogue of humiliation, rape and murder. Sam Peckinpah's *Straw Dogs* jumps on Bethune films Saturday night at 8:30 p.m. in Curtis LH-L, with David Warner (Morgan) in a cameo role.

On Sunday, Fellini *Satyricon*, based on the ribald etchings of Petronius, haunts the lecture hall with surreal images of gore and excess. Not to be watched after a hefty meal. The bread to get into these circuses tallies up to \$1.50 with university ID, or \$1.25 if you're a Bethune citizen.

Maude gets Cortly love in *Winters*

Winters films presents Hal Ashby's *Harold and Maude* starring Ruth Gordon, Bud Cort, Vivian Pickles, Friday and Sunday night at 8:30 p.m. in CLH-I.

If December-May romances are your thing, this movie is for you. Admission is \$1.25 for Winters students, \$1.50 for students with general ID.



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