

Document Citation

Title	Macario
Author(s)	
Source	<i>Azteca Films</i>
Date	1961
Type	exhibitor manual
Language	English
Pagination	
No. of Pages	6
Subjects	
Film Subjects	Macario, Gavaldón, Roberto, 1960



**ACADEMY AWARD NOMINATION -
BEST FOREIGN FILM**

MACARIO

**Starring
IGNACIO LOPEZ TARSO ★ PINA PELLICER**



ELLIS FILMS INC.
PARAMOUNT BUILDING
1501 BROADWAY
NEW YORK 18, N. Y.
LOngacre 3-5457-8

Critics PRAISE! ACCL

THE NEW YORK TIMES,

The Screen: 'Macario'

Folk Tale-Fantasy of
Mexico in Premiere

By BOSLEY CROWTHER

SO seldom do our own film-makers come up with a good folk tale or do better than an animated cartoon in the way of fantasy that it remains for the foreign film-makers to send one along now and then. Such a one—a combination of both genres—arrived yesterday at the Fifth Avenue Cinema.

It is the Mexican film "Macario," and it tells an insinuating tale of a poor peasant who meets Death in the forest one day and is presented by him with miraculous healing powers. The peasant, a hungry, helpless fellow with a wife and five children, has agreed to share with Death, who he thinks is just another hungry peasant, a whole turkey he has finally got his hands on. It is after Death has his share that he bestows the power.

There is a hitch to it, however. Death warns that he will appear whenever the peasant goes to heal somebody with the magical water that contains the power. If Death stands at the feet of the ill one, it is all right to go ahead; if Death stands at the head, then the peasant is to lay off. This victim belongs to Death.

Well, it's no time at all before the talent of the peasant has been rumored in the near-by town and the local don has checked the accuracy of it and set up a healing establishment with the peasant in his own home. The peasant, his wife and children are ensconced in a big, well-stocked house and everything looks rosy—until the black-garbed, mean-faced officers of the Inquisition come around. They have been put onto the peasant by the physician and undertaker in the town, and they haul him off to prison, where he is to be held until his crime is judged. The robed inquisitors are determined that the peasant is a fi-

DAILY NEWS, THURSDAY,

Excellent Mexican Drama at Fifth Ave.

By DOROTHY MASTERS

★ ★ ★ ½ ★

Don't be misled by the simple title, nor by the simple nature of the man himself. "Macario" is a wondrously wrought enigma. There's much more than meets the eye in this deceptively naive creation from Mexico.

There is a woodcutter. He has a wife and five children. All are in a perpetual state of semi-starvation. One day the woodcutter vows he'll never eat again until he can have a whole turkey for himself. When his devoted wife makes this possible, he encounters three strangers symbolizing the Devil, the Holy One and Death. One of these is allowed



Pina Pellicer

to share the turkey. And this is as much as will be summarized. Too much depends on a climax evoked by legerdemain.

IN AN EXTENSIVE exercise of dramatic license, the Fifth Ave. Cinema's presentation sometimes refuses to commit itself as to what is real and what is fantasy. One obvious excursion into the world of dreams is a fascinating, furious ballet performed by skeleton puppets. Sometimes there are phantoms within phantom sequences. And who knows for sure whether a man dies of overeating, conscience or despair?

Meanwhile, Macario is miraculously empowered with the prescience of life and death, although he is to administer his magic potion only if his spectral mentor appears at the foot rather than the head of the mortally ill.

THE INTRODUCTION is slow, thorough, establishing beyond doubt the pangs of intensification by an exhibit that the village people are to honor the dead with a festivity dominated by skeletons. The introduction provides effective background for a story rich in humor, the

"Macario," an Azteca release. A Class Films Mundiales film, produced by Armando Orive Alba, directed by Roberto Gavaldon, from a screen play by Emilio Carballido and Gavaldon based on a story by Bruno Traven. Presented at the Fifth Ave. Cinema. With English titles.

THE CAST:
Macario.....Ignacio Lopez Tarso
Macario's wife.....Pina Pellicer
Death.....Enrique Lucero
The Devil.....Jesse Galvez
God.....Jose Luis Jimenez
Don Ramiro.....Mario Alberto Rodriguez

warmth of love and sacrifice, man's cupidity and weaknesses.

The performance of Ignacio Lopez Tarso surely qualifies him for the Mexican equivalent of the Academy Award. Pina Pellicer, who was the feminine lead in Marlon Brando's "One-Eyed Jacks," has less footage but distinguishes herself as Macario's commiserating wife. Enrique Lucero excels as Death, and Roberto Gavaldon earns plaudits for astute direction.



STARRING IGNACIO LOPEZ TARSO • PINA PELLICER
WINNER OF 10 INTERNATIONAL FILM FESTIVAL AWARDS

New York Herald Tribune

The New Movie 'Macario'

FIFTH AVENUE CINEMA

A screen play by Emilio Carballido and Roberto Gavaldon, based on a story by Bruno Traven, directed by Mr. Gavaldon. Produced by Armando Orive Alba. A Class Films Mundiales production released by Azteca Films. Running time: 91 minutes. With the following cast:

Macario.....Ignacio Lopez Tarso
Macario's wife.....Pina Pellicer
Death.....Enrique Lucero

By Paul V. Beckley

"Macario" is a Mexican film, an allegory in which hunger and death are the principals, unusual in the simplicity of its telling, unusual in the perceptiveness of the acting. Although Pina Pellicer may be familiar to Americans for her delicate performance in "One-Eyed Jacks," no one will have guessed how sensitive she can be in a more mature role without seeing "Macario." Ignacio Lopez Tarso, who has the title role as Miss Pellicer's husband, a man who spends his life dying of hunger, has that peculiar blend of humility and dignity that makes his peasant only convincing but not able.

It is a simple story of a woodcutter, so hero of the fairy tale, not eat because his children own. All he plate of food pushes it away the reach for it with deli tells his wife he will n again unless he ca roast turkey all to after seeing his forest withou turkey, ro following lunch or Tarso's

by the clarity with which his face reveals the struggle between hunger and guilt.

In the forest he meets the traditional three mysterious strangers, each of whom asks to share his feast, but he does share it only with the third, the allegorical figure of death, played by Enrique Lucero. The peculiar mingling of humor and grimness, which is characteristic of this film (on All Soul's Day, the people feed their dead and merchants sell the children skulls made of sugar), reaches a peak when the peasant tells death why he gave him half his turkey—"I knew while you ate I could eat my half." It also reveals the streak of good humored shrewdness that runs through this humble man.

Death laughs and gives him a water with the property of curing even the grievously ill on condition that in the sick room Death be standing by the patient's feet—if at his head the water nor can be

ay, word brings and he be- why and no Without detail- sequences or the a of the allegory istic tragedy, suf- all moves to a h an unusual det dignity. Not story (by Bruno wrote the screen- Treasure of Sierra a sense a fairy tale, 'a tone of the pic- of simple elo- " good y to the



NEW YORK WORLD

Movies

'Macario' Opens at Fifth Ave.

By ALTON COOK

Mexico sends us an native allegory, "Macario," a brooding rhapsody of film. This strange ar vocative work is at t Ave. Cinema, always a for movies that str conventional channels.

The man of the tin poor woodcutter, hims his family living on th of starvation. After h precious food with a pilgrim, he discovers friend is really Death. earth in disguise.

Rises to Wealt

As a reward, De

ACCESSORIES AVAILABLE

ONE SHEET IN COLOR
TRAILER • 11x14's
STILLS • MATS
PRESS SHEETS

DON VELDE
311 WEST 43rd STREET
NEW YORK 36, N. Y.

★ Los Angeles Times

'MACARIO' VERY FINE
NEW FILM FROM MEXICO
one of the finest motion does, and there is never
to come out of enough.
at His wife steals a turkey

THE STORY

Overwhelmed by a lifetime of semi-starvation, MACARIO's determination to have at least once all he could eat is triggered by the sight of luscious turkeys being prepared for Don Ramiro's household, and the knowledge that at least some of the feast will be offered to the dead. He vows never to eat again until he can satiate his hunger for the first time in his life.

It finally appears that he will be able to fulfill his desire with a turkey which his wife has stolen and roasted for him alone. When he is about to start on his long awaited banquet a handsome gentleman approaches and offers to fulfill all of MACARIO's wishes if he is invited to share it. MACARIO refuses, as he guesses the evil intentions of the DEVIL.

Next, an old gentleman approaches and asks to be invited. MACARIO sees GOD in this old man, and very humbly claims this as the only really satisfying event in his life. He first refuses, and as he turns to offer some, the old man has disappeared.

There comes a third interruption - that of DEATH, who's appearance is so famished that MACARIO divides the turkey in two parts telling him that he knows that while he is eating half, that MACARIO will at least have time to eat the other half. DEATH is grateful, and repays MACARIO with a water that will heal the sick, but only if DEATH is standing at the feet of the ill one.

DEATH demonstrates the power of this water on MACARIO's own son; the dying boy returns to life after taking a few drops. As MACARIO's fame spreads, his wealth increases, when the Inquisition intervenes; the question is whether MACARIO is healing impelled by GOD or the DEVIL. The Viceroy promises to save him, but only if MACARIO cures his sick son. However, DEATH stands only at the head of the sick boy and he cannot be cured. MACARIO pleads for the boy's life, which also means his own, but to no avail. He flees and in his frantic run through the forest hides in a cave - it is the cave of DEATH, who shows him some candles that represent human lives. MACARIO again flees but the voice of DEATH follows him:

MACARIO! It is now the wife's voice full of anguish calling him. MACARIO is found lying by a tree with a smile on his face and in front of him, half of the turkey which he had shared with DEATH.

CAST

IGNACIO LOPEZ TARSO as MACARIO
PINA PELLICER as MACARIO'S WIFE
ENRIQUE LUCERO as DEATH

AUTHOR: BRUNO TRAVEN
PRODUCER: ARMANDO ORIVE ALBA
DIRECTOR: ROBERTO GAVALDON
PHOTOGRAPHY BY: GABRIEL FIGUEROA

RUNNING TIME - 91 MINUTES

Released by ELLIS FILMS

1501 Broadway New York 36, N.Y. LO 3-4547



★★★★ National AD Campaign ★



"AN INGENUOUSLY FANCIFUL TALE... ENCLOSED IN A LOVELY CINEMATIC PACKAGE!"
—Bosley Crowther, N. Y. Times

"ONE OF THE YEAR'S MASTERPIECES... exquisite."
—Alton Cook, World Telegram

"ONE OF THE MORE INTERESTING FILMS OF THE YEAR. Attains an almost classic stature."
—Justin Gilbert, Daily Mirror

"EXCELLENT DRAMA! A story rich in human interest, wry humor, and a warmth of love."
—Dorothy Masters, Daily News

"A FILM OF RARE PHOTOGRAPHIC BEAUTY... elegant, poetic. The performances and direction are of the highest quality."
—Jesse Zenser, Cue Magazine

Macario

Special Award Winner at Cannes Film Festival
Best Actor Award at San Francisco Film Festival
Plus Winner of 8 International Film Festival Awards
Starring Ignacio Lopez Tarso • Pina Pellicer
AN ELLIS FILMS RELEASE

MAT NO. 301

★★★★★★★★

"AN INGENUOUSLY FANCIFUL TALE. THE CHARM OF IT IS IN THE FELICITY WITH WHICH IT FLOWS INTO A BUBBLING COMEDY, SPICED WITH MORBID WITTICISMS, AND THEN INTO A DROLLISH HORROR TALE. The direction is remarkably fluid and strong, rich in human revelations and vivid pictorial qualities."

—Bosley Crowther, N. Y. Times

★★★★★★★★

AN ELLIS FILMS RELEASE

Macario

Special Award Winner Cannes Festival
Best Actor Award at San Francisco Film Festival
Plus Winner of 8 International Film Festival Awards
Starring Ignacio Lopez Tarso • Pina Pellicer

"THIS IS ONE OF THE MORE INTERESTING FILMS OF THE YEAR. 'Macario' is one of those strikingly rare photoplays that attains an almost classic stature."

—Gilbert, Daily Mirror

MAT NO. 202

"ONE OF THE YEAR'S MASTERPIECES!"
—Alton Cook, World Telegram

Macario

WINNER OF '10' INTERNATIONAL FILM FESTIVAL AWARDS
STARRING IGNACIO LOPEZ TARSO
PINA PELLICER

Mat No. 103

"REMARKABLY FLUID AND STRONG, RICH IN HUMAN REVELATIONS AND VIVID PICTORIAL QUALITIES. An ingeniously fanciful tale... it flows into a bubbling comedy, spiced with morbid witticisms, and then into a drollish horror tale."
—Bosley Crowther, N. Y. Times

"UNUSUAL! Unusual in the simplicity of its telling, unusual in the perceptiveness of the acting. THE WHOLE TONE OF THE PICTURE HAS A KIND OF SIMPLE ELOQUENCE! IT ALL MOVES TO A CONCLUSION WITH AN UNUSUAL GRACE AND QUIET DIGNITY!"
—Paul V. Beckley, Herald-Tribune

"EXCELLENT DRAMA! A story rich in human interest, wry humor, the warmth of love, man's cupidity and weaknesses. The performances of Ignacio Lopez Tarso surely qualifies him for the Mexican equivalent of the Academy Award!"
—Dorothy Masters, Daily News

"THIS IS ONE OF THE MORE INTERESTING FILMS OF THE YEAR. 'Macario' is one of those strikingly rare photoplays that attains an almost classic stature."
—Justin Gilbert, Daily Mirror

"A FILM OF RARE PHOTOGRAPHIC BEAUTY. The production is elegant, the writing poetic, and the performances and direction of the highest quality."
—Jesse Zenser, Cue Magazine

"ONE OF THE YEAR'S MASTERPIECES! A rhapsody of poetic film. The photography has been made exquisite almost to the point of unreality."
—Alton Cook, World Telegram

Macario

STARRING IGNACIO LOPEZ TARSO
PINA PELLICER
SPECIAL AWARD WINNER AT CANNES FILM FESTIVAL
BEST ACTOR AWARD AT SAN FRANCISCO FESTIVAL
WINNER OF 8 INTERNATIONAL FILM FESTIVAL AWARDS

MAT NO. 101

AN ELLIS FILMS RELEASE



"AN INGENUOUSLY FANCIFUL TALE."
—Bosley Crowther, N. Y. Times

"★★★★½ EXCELLENT DRAMA!"
—Dorothy Masters, Daily News

Macario

"ONE OF THE YEAR'S MASTERPIECES!"
—Alton Cook, World Telegram

STARRING IGNACIO LOPEZ TARSO • PINA PELLICER
WINNER OF 8 INTERNATIONAL FILM FESTIVAL AWARDS PLUS
SPECIAL AWARD WINNER AT CANNES FILM FESTIVAL • BEST ACTOR AWARD AT SAN FRANCISCO FILM FESTIVAL

MAT NO. 201

AN ELLIS FILMS RELEASE

"REMARKABLY FLUID AND STRONG, RICH IN HUMAN REVELATIONS AND VIVID PICTORIAL QUALITIES."
—Bosley Crowther, N. Y. Times

ELLIS FILMS RELEASE

Macario

Special Award Winner at Cannes Film Festival
Best Actor Award San Francisco Film Festival
Winner 8 International Film Festival Awards
Starring Ignacio Lopez Tarso • Pina Pellicer

Mat No. 102

ACCESSORIES AVAILABLE

ONE SHEET IN COLOR
TRAILER • 11x14's
STILLS • MATS
PRESS SHEETS

DON VELDE
311 WEST 43rd STREET
NEW YORK 36, N. Y.

Legend, Philosophy Blend in 'Macario'

Even before his teeth can sink into the succulent bird, three figures reach him. One is a shir

Because he
own son's life
acquires a reput.

Ignacio Lopez Tarso, as Macario, gives a simple but sturdy and impressive performance; Tina Pellicer (last seen here in "One-Eyed Jacks") is fine as his devoted wife, and Enrique Lucero as Death plays with just the right degree of muted evil aplomb.


(*Allegory*)

Asteca Films release of Class Films
Mundiales production. Stars Ignacio Lopez
Tarsio, Pina Pellicer; with Enrique Luero,
Jose Galvez, Jose Luis Jimenez, Mario
Alberto Rodriguez. Producer, Armando
Orive Alba. Directed by Roberto Gavaldon.
Screenplay, Emilio Carballido. Camera, Gab-
riel Figueroa. Story by Bruno Travençolo. Fon-
tanales; music, Raul Lavista. Reviewed at
1961. Running time: 91 mins.

_____ Mexican film _____ fine _____

In "Macario" the Mexican film industry produced one of the finest films of 1960. A charming, touching allegory expressed with primitive power and spiritual significance, the *Clasa Films Mundiales* production, produced by Armando Orive Alba, is also a film of ethnic value, providing as it does an insight into the cultural traditions of the country and their impact on its people. Sir

award nor
eign Film
attract a
the art
should
The
esp.



Los Angeles Herald & Express

'Macario' Artistic Mexican Film

his bird with Death, because from the Devil
will be able to eat rifying scene
turkey Inquisition v

All Souls' Day in countries, particularly a few centuries ago (the time the film), is a big feast day. Processions and offerings of food for the dead often take place in family homes and

his bird with Death, because he says he will be able to eat at least part of the turkey while Death eats the other. In repayment, Death fills his gourd from a miraculous spring. The water is a gift which allows Macario to cure the dying—but only those whom Death will allow. Fame, fortune and crisis come next with Macario's great power.

from the Devil, or God. The terrifying scenes are the usually Inquisition which erroneously show the clerical authorities, and not the civil, administering the sentences of the ecclesiastical court, replete with torture. It's a nightmare. the setting.

Superlative

The performances are
perative. Ignacio Lopez Tarso
is Macario. He is a firm face

**Mexican Movie
'Macario' One
of Year's Best**

WILLIAMS
Entertainment Editor

Although the audience which will see it presumably will be relatively limited because of its showing in a small art house, the Mexican-made "Macario" is a splendid film which ranks with the finest produced in any country—including the U.S.—last year. The Azteca Films release is showing at the Vagabond in Spanish with English sub-titles.

"Macario" is a vividly told allegory of the canoodles of the

without anything. Desperately Macario yearns for just once in his life one fine dinner—a complete turkey—all to himself and not to be shared with his poor family. His worried wife steals a turkey to satisfy his yearning, but the hoped-for feast instead of leading to a full stomach, leads to Macario's destruction. He shares his feast with death—receiving in return temporarily the power to cure the sick.

Acquires Fame and Wealth

... Fame and Wealth

In an expertly told series of dramatic experiences, Mario becomes famous and wealthy for his curative powers. Finally, the church, seriously distressed by magic, imprisons him.

LIMELIGHT

"MACARIO"

Since the days of the Greek dramatists, the literature of all races and nations has included tales of some shrewd native who cheats Death or the Devil. So there's nothing startlingly novel in Bruno Traven's story, "Macario." However, the durability of the yarn proves the merit of it and it's often better to do something familiar superbly well than to do something new badly. This Mexican production treats the subject with freshness, humor and tenderness that should bring everyone interested in movie making to the Vagabond Theater, where they will find much to applaud in the production of Armando Orive Alba, the direction of Roberto Gavaldon and the photography of Gabriel Figueroa.

The usual hitch in the enjoyment of "art house" pictures is that the photography often by self-conscious excellence, defeats the primary purpose of audience identification. "Macario's" script by Gavaldon and Emilio Carballido almost completely avoids this. It is rich in pictorial values but they are disciplined with rare virtuosity to a series of coordinated dramatic purposes. One of the most adroit techniques is the one by which the spectator is kept from realizing his looking at a period story (18th Century) until he's thoroughly immersed in the emotions of the characters. This hasn't been done so well since Rex Ingram made "Satanstoe."

We are told of a poor peon (Ignacio Lopez Tarso) who is so discouraged by his many sacrifices that he resolves never to eat again until he can have a whole turkey to himself. His understanding wife (played with beautiful delicacy by Pina Pellicer) steals and roasts a fine gobler for him. He departs for the hills but, before he can savor his triumph, he is implored to share it, and then by God.

By JACK MOFFITT

Azteca Films release of a **Clasa Films** Mundiales production. Producer, **Armando Olave Alba**; director, **Roberto Gavaldon**; screenplay, **Gabriel Figueroa**; photography, **Roberto Gavaldon**; from **Emilio Carballido**, **Bruno Traven**; music, **Raul Lavista**; set design, **Manuel Fontanales**; special effects, **Juan Munoz Ravello**. Cast: **Ignacio Lopez Tasso**, **Pina Pellicer**, **Enrique Lucero**, **Jose Galvez**, **Jose Luis Jimenez**, **Mario Alberto Rodriguez**. Filmed in Mexico. Running time 91 mins.

knowing that only if Death is occupied will he live to eat the other half. His shrewdness makes Death laugh and he is rewarded with a limited power to heal—if he sees Death standing at the feet of a sick person, he'll know that the sufferer will recover. But if the Grim Reaper hovers by the head—that person is Death's own. Soon, in partnership with the local opportunist (acted with sharp etchings of satire by **Mario Alberto Rodriguez**) the peon's in a flourishing business and is bewildered, as we all are, by the caprices of Death's choices. Dodards survive and strong men succumb. Then the local doctor's jealousy causes the peon to be nabbed by the Inquisition. His life depends on whether he can cure the son of the Governor and no matter how he argues or moves the bed around, Death always stands at the head. He escapes and flees to the woods where his wife finds his body beside a half eaten turkey—for the peon's entire prosperity was but the fantasy of his final moment.

Tarso is magnificent in orchestrating the nuances of his part from symbolism to realism and from farce to tragedy. One of the supreme demonstrations of the film's artistry is the skill with which the character of the wife is kept from involvement in any of the comedy situations. As in that other classic, "Juno and the Paycock," the woman's nobility is the binding and unifying agent of the whole master-

D-TELEGRAM AND SUN,



PINA PELLICER . . . in
"Macario."

imagination," a poetic and prophetic haven from

symbolic of God is inserted in a couple of scenes with humble reverence. But the actions of the church itself are treated with sardonic hostility, making churchmen characters of unmitigated evil.

Exquisite Photography.

ath fills The photography has been
with a made exquisite almost to the

Macario



"REMARKABLY FLUID AND STRONG, RICH IN HUMAN REVELATIONS AND VIVID PICTORIAL QUALITIES. An ingeniously fanciful tale...it flows into a bubbling comedy, spiced with morbid witticisms, and then into a drollish horror tale."

—Bosley Crowther, N. Y. Times



"UNUSUAL! Unusual in the simplicity of its telling, unusual in the perceptiveness of the acting. THE WHOLE TONE OF THE PICTURE HAS A KIND OF SIMPLE ELOQUENCE! IT ALL MOVES TO A CONCLUSION WITH AN UNUSUAL GRACE AND QUIET DIGNITY!"

—Paul V. Beckley, Herald-Tribune



"EXCELLENT DRAMA! A story rich in human interest, wry humor, the warmth of love, man's cupidity and weaknesses. The performances of Ignacio Lopez Tarso surely qualifies him for the Mexican equivalent of the Academy Award!"

—Dorothy Masters, Daily News



"THIS IS ONE OF THE MORE INTERESTING FILMS OF THE YEAR. 'Macario' is one of those strikingly rare photoplays that attains an almost classic stature."

—Justin Gilbert, Daily Mirror



"A FILM OF RARE PHOTOGRAPHIC BEAUTY. The production is elegant, the writing poetic, and the performances and direction of the highest quality."

—Jesse Zenser, Cue Magazine



"ONE OF THE YEAR'S MASTERPIECES! A rhapsody of poetic film. The photography has been made exquisite almost to the point of unreality."

—Alton Cook, World Telegram

