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youth says he represents the mastermind and takes his cut accordingly.

Each begins to itch to spend the money on pain of trouble with wives etc. The so-called liaison with the chief, who is the mastermind himself, takes up with a rich girl and cars. Tiao Medonho is a Negro and the brawn and executioner of the group. He also has two families. A squealer brings things to a head and the whole group is wiped out.

Young director Roberto Farias shows a nice feel for pace and the personages are well limned if conventional. Poverty and the leader's racism also help make its modern points. But above all it is a savvily made little melodrama with obvious Yank influences but well assimilated to make this an interesting look at Brazilian low-life.

Mosk.

ASSAULT ON THE PAY TRAIN

Tiao Medonho

(BRAZILIAN)

Venice, Sept. 8.

Farias-Richers release and production. Directed by Roberto Farias. Screenplay, Farias, Luiz Carlos Barreto; camera, Amleto Daisso; music, Remo Usai. At Venice Film Fest. Running time, 100 MINS.

Tiao Elezer Gomes
Grilo Grande Otello
Tonio Reginaldo Farias
Lino Jorge Doria
Cachaca Alila Orlo
Wife Ruth De Souza

Competently turned out pic, with social and race overtones, looks a natural for Latin circuits in its zesty pace and okey, if familiar, characterizations. It does not stack up for art chances in U.S. but could be actioner or dualer fare.

A group of fairly poor people from a slum area of Rio De Janeiro hold up a pay train. Then the loot is shared and all admonished not to spend much or suffer reprisals. They are a mixed white and Negro group. A young white