

Document Citation

Title	3 caballeros
Author(s)	Abel Green
Source	<i>Variety</i>
Date	1944 Dec 13
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	The three caballeros, Ferguson, Norman, 1945

3 Caballeros (COLOR; MUSICAL)

RKO release of Walt Disney production. Features Aurora Miranda, Carmen Molina, Dora Luz, with Clarence Nash, Joaquin Garay, Jose Oliveira, Frank Graham, Sterling Holloway, Fred Shields, Nestor Amaral, Almirante, Trio Calaveras, Ascencion del Rio Trio, Padua Hills Players. Camera, Ray Rennahan; art, Richard J. Irvine; dances, Billy Daniels, Aloysio Oliveira, Carmelita Maracci; Technicolor, Natalie Kalmus, Morgan Padelford, Phil Dike; process effects, Ub Iwerks, Richard Jones; editor, Don Holliday; asst. director, Harold Young; songs, Manuel Esperon, Ary Barroso, Augustin Lara, Chas. Wolcott; music direction, Chas. Wolcott, Paul J. Smith, Edward Plumb; lyrics, Ray Gilbert; animated production supervision and direction, Norman Ferguson, assisted by Larry Lansburgh; plus a corps of animators. Tradeshow N.Y., Dec. 11, '44. Running time, 71 MINS.

Walt Disney in "The Three Caballeros" reveals a new form of cinematic entertainment wherein he blends live action with animation into a socko feature production. Running 71 mins., it's just right for popular consumption. It's bound to please generally, and has perennial values as Latin-American relations grow closer with the succeeding years.

Unlike Disney's preceding "Saludos Amigos" (which ran only 45 mins.), this is not so closely tied in with the Coordinator of Inter-American Affairs, although the former Nelson Rockefeller committee undoubtedly helped the Disneyites no end in this one also.

It's a gay, colorful, resplendent conceit. Neatly conceived, it ties in many Pan-American highlights through the medium of irascible Donald Duck, the wiseguy Joe Carioca (first introduced in "Saludos Amigos"), and a lovable new character in Panchito, the little South American boy.

It's DD's birthday and on Friday-the-13th he gets three huge packages of gifts from his friends in Latin America. What he unwraps as his "gifts" are transplanted to this live action-animation feature. The off-screen narration is so skillfully blended with the dialog between Donald, Joe Carioca, et al. all so smoothly cut and edited only casually conscious of stops and the other begins.

Unreeled are peripatetic penguins from the South Pole, rare birds, the beauties of Baia (Brazil), a trip to Mexico on the "magic sarape" (carpet), brief stopoffs in other countries between Brazil and Mexico; highlights of the Acapulco beach resort, Vera Cruz, Mexico City, etc.

Punchily interspersed are sock songs such as the title number (by Manuel Esperon), "Baia" (by Ary Barroso), "You Belong to My Heart" (by Augustin Lara), "Mexico" (by Chas. Wolcott), and "Os Quindins de Yaya" (Barros). Each is surefire for hitdom and, as done, it's a songplugger's delight, being reprised again and again to sundry thrilling cartoon-artistry effects. The blend of the multi-hued Technicolor with the music is an eye-and-ear treat all the way. The imagination that went with it pyramids the wonderment as the footage progresses.

As the gift book is turned, to take Duck and Carioca from one locale to another, the animation blends with real-life action, chiefly song and dance. Thus are introduced Aurora Miranda (Carmen's sister), Carmen Molina, dancer, and Dora Luz, songstress. Each is a looker and especially does the beauteous Dora Luz, with her sonorous treatment of "You Belong to My Heart," boss the customers. What the Disneyites make Donald Duck do in exaggerated pash manner is about the impact this sexy looker should have on the average male customer.

The action is projected via a movie-travelog technique (the 16 mm projector is one of Duck's gifts), and as he alights from the "magic sarape" in this or that locale, commingling with the real-life players, it makes for some extraordinary comedy. Perhaps the highlight of a sequence of stand-out scenes is Donald's wolfing among the Mex bathing beauts on the beach of Acapulco.

Royalty-minded Disney, incidentally, has created a few more affectionate characters, from the lovable Panchito (little boy) and his Flying Burrito (a fetching flying donkey) to Pablo, the South Pole penguin, and those winsome little Mexican children in their "Las Posadas," the traditional Xmas custom. The toy market should boom plenty from these.

Of the featured trio, Aurora Miranda stands out in the Brazilian stuff, notably "Os Quindins de Yaya" (the cookie girl number) and in "Baia." Carmen Molina dances her famed "Jestisita" Chihuahua dance, against appropriate cactus backgrounds, and of course the somnolent Dora Luz, with "You Belong to My Heart," makes her impact in the other Mexican sequences. Obviously, unlike the "Saludos Amigos" accent on South America, Disney has now brought his pitch closer to home, i.e., below the Rio Grande, and the Mexican Chamber of Commerce will probably elect him mayor for the terrific ballyhoo.

There's no question that Disney has brought to the screen a technique of combining live action with cartoon animation which is revolutionary and significant. Abel.

Dec. 13, 1944