



Emma S. Barrientos

Mexican American Cultural Center

cine de Oro

Fall/Winter 2017

Please join us on the **last Tuesday of each month** at 9:30am for a screening of a film from the golden age of Mexican cinema at the ESB-MACC. Lunch will be served to seniors after the film. Please arrive 15 minutes early.

ADMISSION IS FREE!

SEP
26

El Mago

Cantinflas goes from the street of Mexico to the fabulous palaces of the Far East. Overnight, he becomes a Caliph, then a magician, then several other fascinating characters, each on providing another facet of Cantinflas' unique human comedy.

OCT
31

El Señor Fotógrafo

Cantinflas, a photographer, is captured by gangsters while trying to steal flowers for his girlfriend. The gangsters mistake him for the assistant to a scientist who has discovered a formula for a new atomic bomb. Cantinflas convinces the gangsters that a rubber ball he is holding is the real atomic bomb.

NOV
28

El Circo

Cantinflas is a lowly jack-of-all-trades in a circus. He is infatuated with its galmorous female star, and his hapless bumbling disrupts the performances and the circus falls on hard times. The only thing that can save the circus is a daring trapeze act. Cantinflas volunteers to do the act and is hilarious on the trapeze, creating such a sensation that a wealthy man decides to buy the circus.

BIO

Mario Moreno

Mario Moreno is considered the greatest comedian in the history of Mexican cinema. In Mexico, scores of events are planned, including retrospectives of his work. Latinos, especially those of the baby-boom generation, will remember his on-screen presence. He appeared in more than 50 films, including the English-language *Around the World in 80 Days*, in 1956. We are pleased to present our own Cantinflas film series at the Center.

His career as a performer began with the traveling circus of Mexico City, and his film career began in 1936. He developed the comedic persona of Cantinflas for several years before achieving fame in 1940. All of his performances satirized the class struggle of Mexico, as he used his on-screen persona to depict the plight of the campesino in humorous ways. He was also famous for his unique use of language, word-play, and entendre. As a philanthropist off-screen, he made great contributions in support of the poor and labor unions. He died in Mexico City in 1993.

For a special screening contact Linda Crockett: 512-974-3789 | linda.crockett@austintexas.gov.

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