

HUM 213

Paradise Valley Community College

Phoenix, Arizona

Outline

I. THE SILENT FILM ERA: 1896-1929

- A. First period (1896-1914): birth of the documentary initiated by the Revolution of 1910 (*Memorias de un Mexico*, 1950)
- B. Second period (1916-1930): emergence of the fictional narrative film (*El automovil gris*, 1919)

II. ORIGIN, DEVELOPMENT AND CRISIS OF THE SOUND CINEMA : 1929-64

- A. First sound films (1929-31)
 - 1. Hollywood-produced “Spanish-Language Films”
 - 2. *Santa* (1931): the first Mexican film produced with synchronized sound
- B. Sergei Eisenstein in Mexico (1930-32)
 - 1. Eisenstein’s contribution to the formation of a well-defined national film aesthetic
 - 2. National and international impact of Eisenstein’s Mexican experiment
 - 3. *Que Viva Mexico!* (1931): the unfinished film
- C. Pre-industrial Sound Cinema (1932-37)
 - 1. Capitalistic-inspired diversity
 - a. Film as pure entertainment (*Sagrario*, 1933)
 - b. State-sponsored films to promote quality cinema with a marked social context (*Redes*, 1934); (*Vamonos con Pancho Villa*, 1935)
 - c. Expressionistic/avant-garde film (*El misterio del rostro palido*, 1935)
 - d. Film combining commercial and aesthetic demands (*La mujer del puerto*, 1933); (*Janitzio*, 1934)
 - 2. Development of antagonistic aesthetic tendencies
 - a. Liberal nationalism
 - b. Conservative nationalism
 - 3. Onset of state involvement (blending protectionism with nationalism) in the Mexican film industry
 - a. Alliance between cinema workers and the national workers’ union (UTECEM)
 - b. The first state-financed film studio in Mexico—Cinematografa Latino Americana S.A. (CLASA)
 - 4. Mexico’s earliest film auteur: Fernando de Fuentes
 - a. *Alla en el Rancho Grande* (1936): the impact of a Mexico’s first original genre—the *comedia ranchera*

- D. Birth, Peak, And Consolidation Of The Mexican Film Industry (1938-1953)
1. Growth and Regional (Latin America) Dominance of Mexican Film Industry During the Golden Age
 - a. U.S. trade policy favoring Mexico over Argentina
 - b. State Protectionism
 - i. establishment of Banco Nacional Cinematografico
 - ii. establishment of Pemex (state-run production/distribution company)
 - iii. income tax exemption for film industry
 - c. Spanish Civil War
 - d. Aid from Hollywood during WWII
 2. The Directors
 - a. The collaboration between Emilio “el Indio” Fernandez and Gabriel Figueroa (cinematographer)
 - b. Alejandro Galindo
 - c. Ismael Rodriguez
 3. The Actors
 - a. Women: Delores del Rio, Maria Felix, Ninon Sevilla, Sara Garcia (“Mother of Mexico”), Katy Jurado, Lupe Velez, Sylvia Pinal
 - b. Men: Pedro Armendariz, Jorge Negrete, Pedro Infante,
 - c. Comedians: Mario Mareno (Cantinflas), German Valdes (Tin Tan), Adalberto Martinez (Resortes)
 4. The Genres
 - a. Ranch comedy (*comedia ranchera*)
 - b. Cabaret melodrama (*cabaretera*)
 - c. Urban (working class) melodrama
- E. The Transition (and Stagnation) Years (1955-64)
1. Causes for the crisis
 - a. Economic policies of the Cortinez and Mateos administrations
 - b. Monopoly in the exhibition sector
 - c. Competition from television
 - d. Concentration of production and direction among select producers and directors/closed-door policy of the director’s guild (STPC)
 - e. Resistance to change—repeating the formulas of established genres
 2. Auteur cinema
 - a. Luis Alcoriza (*Tiburonerros*, 1962; *Tarahumara*, 1964)
 - b. Luis Bunuel (refer to section III)
 3. Independent/experimental/marginal cinema
 - a. Benito Alazraki (*Raices*, 1953)
 - b. Carlos Velos (*Torero*, 1956)
 - c. Roberto Gavaldon (*Macario*, 1959)

III. LUIS BUNUEL

- A. Bunuel's Career In Spain, France, And The United States (*Un Chien Adalou*)
- B. Bunuel's Mexican Films (*Los olvidados, Viridiana, El angel exterminador,*)
 - 1. Themes: frustration and instinct (desire, hunger, love) versus convention (social, religious, and moral norms)
 - 2. Surrealism and the importance of dreams
 - 3. Subversion of genre expectations

IV. CRISES AND RENOVATIONS (1965-present)

- A. Towards an Independent Cinema—the Need for Change
 - 1. Establishment of Mexico's first film school: Centro Universitario de Estudios Cinematograficos (CUEC)
 - 2. The Nuevo Cine (society of film critics)
 - 3. The Cinemateca de Mexico (film archive)
 - 4. First Contest of Experimental Cinema
 - 5. Emerging independent filmmakers
 - a. Paul Leduc (*Reed: Mexico Insurgente*, 1970)
 - b. Felipe Cazals (*Canoa*, 1975)
 - c. Jaime Humberto Hermosillo (*Dona Herlinda y su hijo*, 1984)
 - d. Arturo Ripstein (*El Imperio de la fortuna*, 1985)
- B. The Echeverria Sexinio (1970-76): Building a State Cinema
 - 1. Plan for the restructure of the Mexican Film Industry: Accomplishments
 - a. State ownership of Banco Nacional Cinematografica, the Compania Operadora de Teatros (vast exhibition chain), and the Churubusco studios
 - b. Mixed public and private ownership of Peliculas Mexicanas and Cimex (distributors) and Procinemex (promotional firm)
 - c. State-owned production companies (CONACINE, CONACITE I, CONACITE II)
 - d. Purchase of the America studios
 - e. Formation of second film school, the Centro de Capacitacion Cinematografica (CCC)
 - f. Formation of Cineteca Nacional (film archive)
 - 2. Call for Change
 - a. Upgrading quality of films
 - b. Producing films of social criticism and revolutionary zeal
 - c. Strive-ing to reach a wider audience
 - 3. Exploration of New Themes
 - a. Human sexuality
 - b. Roles and conduct of women
 - c. Chicano movement
 - d. Political corruption

- C. The Jose Lopez Portillo Sexinio (1976-82): The Breakdown and Reversal of Policy
 - 1. Return of filmmaking to the private sector
 - 2. Appointment of Margarita Lopez Portilla, as head of the Directorate of Radio, Television, and Cinema, to oversee breakdown of the film industry
 - 3. Dissolution of Banco Cinematografico
 - 4. Destruction of the Cineteca Nacional by fire

- D. Independent Production and New Support Systems (1983-present)
 - 1. Creation of IMCINE
 - 2. Third Experimental Film Competition
 - 3. Traditional private producers continued filming formula pictures

HUM 213 ♦ MEXICAN CINEMA ♦ Section _____

Paradise Valley Community College

SYLLABUS, v.1.0

May 2, 1997

An examination of the primary themes, genres, directors, personalities, and crises that collectively represent Mexican cinema, paying special attention to two outstanding eras—the "Golden Age of Mexican Cinema" and the independent cinema of the 70s—and one distinctive director, Luis Bunuel. *Prerequisites: none*

Course Texts and Materials

Paranagura, Paulo Antonio, ed.. *Mexican Cinema*. British Film Institute, 1995.

Edwards, Gwynne. *The Discreet Art of Luis Bunuel*. London, Boston: Marion Boyars, 1982.

Luis Bunuel: Two Films (The Exterminating Angel; Los Olvidados). London: Lorrimer, 1984.

Week 1	<ul style="list-style-type: none">• Introduction to the class• TOPICS<ul style="list-style-type: none">□ The Silent Cinema• READINGS: <i>Mexican Cinema</i>, "The Silent Cinema", pp. 63-78 <i>The International Film Industry</i>, pp. 245-250 <i>A History of Narrative Film</i>, "Mexican Cinema," pp.880-882
Week 2	<ul style="list-style-type: none">• SHOW: <i>El automovil gris</i>, directed by Enrique Rosas and Joaquin Coss <i>Memorias de un Mexico</i>
Week 3	<ul style="list-style-type: none">• TOPICS:<ul style="list-style-type: none">□ Hollywood's "Hispanic films" and "Spanish Language" films□ Sergei Eisenstein in Mexico□ Pre-industrial sound cinema• READINGS: <i>Mexican Cinema</i>, "Origins, Development, and Crisis of the Sound Cinema," pp.79-83 <i>Mexican Cinema</i>, "The Impact of Rancho Grande," pp. 128-132
Week 4	<ul style="list-style-type: none">• SHOW: <i>Alla en el Rancho Grande</i> (comedia ranchera), directed by Fernando de Fuentes

<p>Week 5</p>	<ul style="list-style-type: none"> • TOPICS: <ul style="list-style-type: none"> <input type="checkbox"/> The Golden Age of Mexican Film <ul style="list-style-type: none"> <input type="checkbox"/> The Genre System <input type="checkbox"/> The Studio System <input type="checkbox"/> The Directors <input type="checkbox"/> The Star System • READINGS: <p><i>Mexican Cinema</i>, “Origins, Development, and Crisis of the Sound Cinema,” pp.84-93 <i>Mexican Cinema</i>, “The Studios,” pp.133-144 <i>World Cinema Since 1945</i>, pp. 447-460</p>
<p>Week 6</p>	<ul style="list-style-type: none"> • SHOW: <p><i>Maria Candelaria</i>, directed by Emilio “el Indio” Fernandez (comedia ranchera)</p> • READINGS: <p><i>Mexican Cinema</i>, “Emilio Fernandez: A Look Behind the Bars,” pp. 179-192 <i>Mexican Postcards</i>, “Delores del Rio,” pp 71-87</p>
<p>Week 7</p>	<ul style="list-style-type: none"> • SHOW: <p><i>Nosotros los pobres</i>, directed by Ismael Rodriguez (urban melodrama)</p> • READINGS: <p><i>Mexican Cinema</i>, “Melodrama: The Passion Machine: Ismael Rodriguez,” pp.161-162</p>
<p>Week 8</p>	<ul style="list-style-type: none"> • TOPICS: <ul style="list-style-type: none"> <input type="checkbox"/> The Golden Age of Mexican Film <ul style="list-style-type: none"> <input type="checkbox"/> The Comedians • READINGS: <p><i>Mexican Cinema</i>, “The Burlesque Comedy: Cantinflas, Tin Tan, Resortes and the Others,” pp.166-168 <i>Mexican Postcards</i>, “Cantinflas,” pp.88-105 <i>Mexican Postcards</i>, “Tin Tan,” pp. 106-118</p> • SHOW: <ul style="list-style-type: none"> <input type="checkbox"/> snippets from Bustillo Oro’s <i>Ahi esta el detalle (There’s the Detail, 1949)</i> in which Cantinflas plays the <i>peladito</i> (street bum) <input type="checkbox"/> snippets from Gilberto Martinez Solares’ <i>Calabacitas tiernas (Tender Little Pumpkins)</i> in which Tin Tan plays the <i>pachucho</i> (zoot-suiter)
<p>Week 9</p>	<ul style="list-style-type: none"> • TOPICS: <ul style="list-style-type: none"> <input type="checkbox"/> Luis Bunuel and surrealism <input type="checkbox"/> The transition and stagnation years in Mexican cinematic history • READINGS: <p><i>Mexican Cinema</i>, “Luis Bunuel in Mexico,” pp. 202-208 <i>The Discreet Art of Luis Bunuel</i>, “Introduction,” pp.11-38; <i>The Discreet Art of Luis Bunuel</i>, “Un Chien Andalou,” pp. 39-60</p>

	<ul style="list-style-type: none"> • SHOW: <i>Un Chien Andalou</i>
Week 10	<ul style="list-style-type: none"> • TOPICS: <ul style="list-style-type: none"> ☐ Luis Bunuel and neorealism • READINGS: <ul style="list-style-type: none"> <i>The Discreet Art of Luis Bunuel</i>, “Los olvidados,” pp. 87-111 <i>Luis Bunuel: Two Films</i>, “Los olvidados,” pp.107-114 • SHOW: <i>Los olvidados</i>
Week 11	<ul style="list-style-type: none"> • TOPICS: <ul style="list-style-type: none"> ☐ Luis Bunuel and Christianity ☐ Theme: anti-Catholicism • READINGS: <ul style="list-style-type: none"> <i>The Discreet Art of Luis Bunuel</i>, “Viridiana,” pp. 141-168 <i>The Great Spanish Films</i>, “Viridiana,” pp. 13-16 <i>Spanish Film Under Franco</i>, pp. 11-12; 72-77 • SHOW: <i>Viridiana</i>
Week 12	<ul style="list-style-type: none"> • TOPICS: <ul style="list-style-type: none"> ☐ Luis Bunuel and the Middle Class ☐ Theme: anti-Bourgeoisie • READINGS: <ul style="list-style-type: none"> <i>The Discreet Art of Luis Bunuel</i>, “El Angel Exterminador,” pp. 4-19 <i>Luis Bunuel and the Crises of Desire</i>, “El Angel Exterminador,” pp. 71-89 <i>Luis Bunuel: Two Films</i>, “El Angel Exterminador,” pp.107-114 • SHOW: <i>El Angel Exterminador</i>
Week 13	<ul style="list-style-type: none"> • TOPICS: <ul style="list-style-type: none"> ☐ The movement towards an independent/auteur cinema (1965-present) • READINGS: <ul style="list-style-type: none"> <i>Mexican Cinema</i>, “Crises and Renovations,” pp. 94-99 <i>Mexican Cinema</i>, “One Generation—Four Filmmakers: Cazals, Hermosillo, Leduc, and Ripstein,” pp. 209-223 • SHOW: <i>Reed: Mexico Insurgente</i> (1970), directed by Paul Leduc
Week 14	<ul style="list-style-type: none"> • TOPICS: <ul style="list-style-type: none"> ☐ The Echeverria Period (1970-76) • READINGS: <ul style="list-style-type: none"> <i>Mexican Cinema</i>, “Crises and Renovations,” pp. 99-104

	<ul style="list-style-type: none"> • SHOW: <i>Canoa</i> (1975), directed by Felipe Cazals
Week 15	<ul style="list-style-type: none"> • TOPICS: □ The Breakdown: the Jose Lopez Portillo sexinio (1976-82) • READINGS: <i>Mexican Cinema</i>, “Crises and Renovations,” pp. 104-109 • SHOW: <i>Dona Herlindo y su hijo</i> (1984), directed by Jaime Humberto Hermosillo
Week 16	<ul style="list-style-type: none"> • TOPICS: □ Independent Production and New Support Systems (1983-present) • READINGS: <i>Mexican Cinema</i>, “Crises and Renovations,” pp. 104-109 • SHOW: <i>El imperio de la fortuna</i> (1985), directed by Arturo Ripstein

Grading

90-100% (A), 80-89% (B), 70-79% (C), 60-69% (D), below 60% (F)

<u>PROJECT</u>	<u>PERCENT OF GRADE</u>
1. Unannounced Readings/Film Quizzes	24%
2. Midterm	24%
3. Research Essay/Film Analysis	24%
4. Final	24%
5. Discretionary*	04%
Total	100%
* Discretionary includes <i>attendance, class participation, classroom decorum, and improvement.</i>	

Classroom Conduct, Attendance, and Policies

This class will be conducted as if you are attending a department meeting at work. I take on the role of your Supervisor/Facilitator. It is your responsibility to be prepared (read assignments, bring paper, pencils, assignments, etc.), to be on time, to participate in the daily discussion, and to show respect to your fellow classmates/employees.

Attendance is **your** responsibility. Please notify me if you are planning to be absent (so I can make arrangements for you to receive any handouts for the class). Just as you must attend work

regularly to keep your job, **you will need to attend class regularly if you hope to succeed in this course.**

Disclaimer

Course content may vary from this outline to meet the needs of this particular group.

SIGNIFICANT MEXICAN FILMS

Director	Date	Film	Length (minutes)	Significance	Genre
Rosas, Enrique Coss, Joaquin	1919	<i>El Automovil Gris</i> (The Grey Automobile)	117	The last film to have a documentary feel in the style of the first Mexican cinema (documentary, newsreel); it signifies the transition from non-fiction to fiction film; it embodies the influence of both Italian (<i>films d'art</i>) and US (Griffith's <i>Intolerance</i>) filmmaking.	Silent
Bunuel, Luis	1928	<i>Un Chien Andalou</i> (An Andalusian Dog)	20	Bunuel's first film, a surrealist movie co-directed and written with Salvador Dali.	Surrealist
Eisenstein, Sergei	1931	<i>Que viva Mexico!</i> (Thunder Over Mexico) (Eisenstein in Mexico)		The prominent Soviet director's unfinished film which enabled the development of a national aesthetic.	Documentary
Moreno, Antonio	1931	<i>Santa</i>	81	The first Mexican film to use synchronized sound.	Romantic melodrama; first example of the fallen woman <i>cabaretera</i> (B-girl) genre
Zinnaman, Fred /Emilio Gomez	1934	<i>Redes</i> (The Wave) (Net)	65	The first film produced with the cooperation of the Mexican government; considered a model for the cinema of social criticism.	Historical melodrama
Navarro, Carlos	1934	<i>Janitzio</i>	56	As with <i>Redes</i> , this film is considered a model for the cinema of social criticism.	Historical melodrama
de Fuentes, Fernando	1935	<i>Vamonos con Pancho Villa!</i> (Let's Go with Pancho Villa)	92	The Mexican cinema's first big epic; the film's financial failure determined the failure of the politics promoted by a liberal and self-critical nationalism.	Historical melodrama
de Fuentes, Fernando	1936	<i>Alla en el Rancho Grande</i> (Out at big Ranch)	100	The first great commercial success of Mexican cinema in Latin America.; film inaugurated the <i>comedia ranchera</i> , a distinctly Mexican genre that reflects the values and customs of a ranching economy.	Comedia ranchera

Director	Date	Film	Length (minutes)	Significance	Genre
Fernandez , Emilio “el Indio”	1943	<i>Maria Candalaria Flor Silvestre (Wild Flower)</i>	101/94	<i>Maria Candalaria!</i> became the first Mexican film widely known in Europe (winning the grand prize at the Cannes and Locarno Film Festivals) and marked the first of many collaborations with Gabriel Figueroa, cinematographer; Dolores del Rio (who had already become a star in Hollywood) and Pedro Armendariz , stars.	Comedia ranchera, domestic melodrama
Galindo, Alejandro	1945	<i>Campeon sin corona (Champion without a Crown)</i>	117	Acclaimed for authentic portrayal of poor urban neighborhoods, the people who populate them, and the street language spoken. This film takes up a common theme of Mexican intellectual life—the national inferiority complex in which Mexico considers its Anglo neighbors superior. Features David Silva .	Urban melodrama; urban counterpart of the comedia ranchera
Fernandez , Emilio “el Indio”	1947	<i>Rio Escondido (Hidden River)</i>	96	Film, starring Maria Felix , influenced by Eisenstein’s unfinished <i>Que viva Mexico!</i> And Fred Zinneman’s <i>Redes</i> . Known for its depictions of Mexican landscapes.	Domestic melodrama
Rodriguez , Ismael	1947	<i>Nosotros los pobres (We the Poor)</i>	128	Mexican film’s box-office champion. A classic popular melodrama of the urban underclass, this film became the cinematic source material for an entire genre of films set in the outlying quarters of the city. Sequel: <i>Ustedes los ricos (You Rich Folks)</i> . Features Pedro Infante, Katy Jurado .	Urban melodrama
Solares, Gilberto Martinez	1948	<i>Calabacitaas tiernas (Tender Little Pumpkins)</i>	101	Features one of the great comic actors of Mexican film, German Valdes (“Tin Tan”), as a <i>pachuco</i> or zoot-suiter.	Comedy
Gout, Alberto	1949 1951	<i>Aventurera Sensualidad</i>	111 101	Both films illustrate the shift in representations of women that took place in Mexico’s Golden Age; features the Cuban dancer Ninon Sevilla .	Cabaretera
Bunuel , Luis	1950	<i>Los Olvidados (The Young and the Damned)</i>	81	A film which shows many of the aesthetic and ideological principles of Italian neorealism. Winner of best direction prize at Cannes Film Festival; scripted by Luis Alcoriza.	Urban melodrama
Toscano, Salvador	1950	<i>Memorias de un Mexico (compiled by Carmen Toscano, his daughter</i>		A documentary of newsteel footage shot by Salvador Toscano, compiled by Toscano’s daughter, representing 20 years of film.	Historical documentary

Director	Date	Film	Length (minutes)	Significance	Genre
Bunuel, Luis	1952	<i>El (This Strange Passion) (Torment)</i>		Scripted by Luis Alcoriza	Melodrama with Bunuel's typically surrealist touch
Alazraki, Benito	1953	<i>Raices</i>	103	A quality film (about Mexico's Indian heritage) that attracted international attention and praise.	Historical
Velo, Carlos	1956	<i>Torero!</i>	80	A film recounting one day in the life of the bullfighter Luis Procuna. The interludes about the early life of the bullfighter are historical reconstructions.	Biography
Bunuel, Luis	1958	<i>Nazarin</i>		Bunuel's ultimate insult to Christianity; winner of Special Jury Prize at Cannes Film Festival.	Melodrama
Galvador, Roberto	1959	<i>Macario</i>		Oscar nominated film, photographed by Gabriel Figueroa; One of the purest cinematic examples of what is called "magical realism."	Magical realism
Bunuel, Luis	1961	<i>Viridiana</i>	90	Bunuel's ultimate insult to Christianity and Fascism; co-winner of Palme d'Or (Grand Prize) at Cannes Film Festival; banned by Spanish dictator Franco.	Melodrama
Galvador, Roberto	1961	<i>Rosa Blanca (The White Rose)</i>	100	Banned in Mexico in 1972, this film remains one of the most notable cases of censorship in Mexico (it broached a topic in Mexican history—the period in the 30s when vast tracts of agricultural land were appropriated by powerful oil interests—immune to criticism and consequently considered taboo by filmmakers).	Melodrama
Alcoriza, Luis	1962	<i>Tibureros (Shark Fisherman)</i>	94	A film which challenged the conventional cinematic stereotype that the city is sinful and the province virtuous.	Melodrama
Bunuel, Luis	1962	<i>El Angel Exterminador (The Exterminating Angel)</i>	91	Bunuel's ultimate insult to conventional <i>haute bourgeois</i> morality.	Surrealist comedy of manners
Alcoriza, Luis	1964	<i>Tarahumara</i>		One of the few features in the history of Mexican cinema to explore profoundly the social world of an indigenous people, the Tarahumaras. The director combines both fictional and documentary elements.	Documentary

Director	Date	Film	Length (minutes)	Significance	Genre
Bunuel, Luis	1965	<i>Simon del Desierto</i> (<i>Simon of the Desert</i>)	42	Bunuel's serious condemnation of Christian asceticism	Short film
Leduc, Paul	1971	<i>Reed: Mexico insurgente</i> (<i>Reed: Insurgent Mexico</i>)	111	Leduc's first feature; historical	Biography
Ripstein, Arturo	1972	<i>El castillo de la pureza</i> (<i>The Castle of Purity</i>)	116	Theme: paternalism in Mexico	Melodrama
Cazals, Felipe	1975	<i>Canoa</i>	115	Lynching of four University of Puebla employees; winner Special Jury Prize at Berlin Film Festival.	Documentary
Cazals, Felipe	1975	<i>El Apando</i> (<i>Solitary</i>)	88	Film provoked scandal; prison closed.	Melodrama
Hermosillo, Jaime Humberto	1975	<i>La pasion segun Berenice</i> (<i>The Passion According to Berenice</i>)	102	Questioning of traditional Mexican female sexuality.	Melodrama
Cazals, Felipe	1976	<i>Las Poquianchis</i> (<i>Miserere</i>)	110	subversion of the <i>cabaretera</i> genre; three sisters murder prostitutes in their bordello.	Historical melodrama
Ripstein, Arturo	1977	<i>El lugar sin limites</i> (<i>The Place Without Limits</i>)	110	Indictment of <i>machismo</i> .	Melodrama
Ripstein, Arturo	1978	<i>Cadena Perpetua</i> (<i>In For Life</i>)	95	Ripstein's best film; theme of police and judicial corruption.	Film noir
Hermosillo, Jaime Humberto	1984	<i>Dona Herlinda y su hijo</i> (<i>Dona Herlinda and her Son</i>)		First openly gay film in the history of the Mexican cinema.	Melodrama
Leduc, Paul	1984	<i>Frida, naturaleza viva</i> (<i>Frida</i>)	108	Film about life of Mexican artist Frida Kahlo.	Biography
Ripstein, Arturo	1985	<i>El imperio de la fortuna</i> (<i>The Empire of Fortune</i>)	135	A surrealistic adaptation of Juan Rulfo's script, "El Gallo de Oro;" film received international acclaim.	Melodrama
Arau, Alfonso	1991	<i>Como agua para</i>	116	Won Oscar for Best Foreign Film	Melodrama

Rotberg, Dana	1992	<i>chocolate</i> (<i>Like Water for Chocolate</i>) <i>Angel de Fuego</i> (<i>Angel of Fire</i>)	90	Comment on religious fanaticism and moral hypocrisy touching on questions of incest and the oppression of women in Mexico City.	Melodrama
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BIBLIOGRAPHY

- Berg, Charles Ramirez. *Cinema of Solitude: A Critical Study of Mexican Film, 1967-1983*. Austin: University of Texas, 1992.
- Cook, David A. *A History of Narrative Film*. New York: Norton, 1996.
- Edwards, Gwynne. *The Discreet Art of Luis Bunuel: A reading of his films*. London, Boston: Marion Boyars, 1982.
- Higginbotham, Virginia. *Spanish Film Under Franco*. Austin: University of Texas Press, 1988.
- Katz, Ephraim. *The Film Encyclopedia*. New York: HarperCollins, 1994.
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- Luis Bunuel: Two Films (The Exterminating Angel; Los Olvidados)*. London: Lorrimer, 1984.
- Monsivais, Carlos. *Mexican Postcards*. London: Verso, 1997.
- Mora, Carl J. *Mexican Cinema: Reflections of a Society (1896-1988)*. Berkeley: University of California, 1989.
- Paranagua, Paulo Antonio, ed. *Mexican Cinema*. British Film Institute, 1995.
- Sandro, Paul. *Luis Bunuel and the Crises of Desire*. Columbus: Ohio State University, 1987.
- Schwartz, Ronald. *The Great Spanish Films: 1950-1990*. Metuchen, N.J., Scarecrow, 1991.
- Slide, Anthony. *The International Film Industry: A Historical Dictionary*. New York: Greenwood Press, 1989.

SELECTED READINGS

Subject	Pages	Source
Bunuel, Luis	72-77; 11-12	<i>Spanish Film Under Franco</i>
Mexican Cinema (Golden Age to the present)	447-465	<i>World Cinema Since 1945</i>
Bunuel, Luis	644-653	<i>A History of Narrative Film</i>
Mexican Cinema	880-882	<i>A History of Narrative Film</i>
Mexican Cinema	245-250	<i>The International Film Industry: A Historical Dictionary</i>
Bunuel, Luis	13-16 (<i>Viridiana</i>)	<i>The Great Spanish Films: 1950-1990</i>
Bunuel, Luis	23-50 (<i>Un Chien Andalou</i>); 71-89 (<i>El Angel Exterminador</i>)	<i>Luis Bunuel and the Crises of Desire</i>
Bunuel Luis	4-19 89 (<i>El Angel Exterminador</i>); 107-114 (<i>Los Olvidados</i>)	<i>Luis Bunuel: Two Films (The Exterminating Angel; Los Olvidados)</i>
Bunuel Luis	9-38 (Bunuel); 39-60 (<i>Un Chien Andalou</i>); 87-111 (<i>Los Olvidados</i>); 113-139 (<i>Nazarin</i>); 141-168 (<i>Viridiana</i>); 169-194 89 (<i>El Angel Exterminador</i>)	<i>The Discreet Art of Luis Bunuel: A reading of his films</i>
Dolores del Rio; <i>Maria Candelaria</i>	71-87	<i>Mexican Postcards</i>
Cantinflas	88-105	<i>Mexican Postcards</i>
Tin Tan	106-118	<i>Mexican Postcards</i>

FILMS OF LUIS BUNUEL

1928	<i>Un Chien Andalou</i>
1930	<i>L'Age d'or</i>
1932	<i>Les Hurdes (Tierra sin pan)</i>
1947	<i>El gran casino</i>
1949	<i>El gran calavera</i>
1950	<i>Los Olvidados</i>
1951	<i>Susana</i>
1951	<i>La hija del engaño</i>
1952	<i>Subida al cielo</i>
1952	<i>Robinson Crusoe</i>
1952	<i>Una mujer sin amor</i>
1953	<i>La ilusion viaja en tranvia</i>
1953	<i>El</i>
1953	<i>El bruto</i>
1954	<i>Cumbres borrascosas</i>
1955	<i>Ensayo de un crimen: la vida criminal de Archibaldo de la Cruz</i>
1955	<i>El rio y la muerte</i>
1956	<i>La mort en ce jardin</i>
1956	<i>Cela s'Appele L'Aurore</i>
1959	<i>Nazarin</i>
1960	<i>La Fievre monte a El Pao</i>
1960	<i>La joven</i>
1961	<i>Viridiana</i>
1962	<i>El angel exterminador</i>
1964	<i>Le journal d'une femme de chambre</i>
1965	<i>Simon del desierto</i>
1967	<i>Belle de jour</i>
1969	<i>La via lactea</i>
1970	<i>Tristiana</i>
1972	<i>Los disceretos encantos de la burgesia</i>
1974	<i>Cet obscur objet du desir</i>