

**Hispanic Cinema**

**Paradise Valley Community College**

**Phoenix, Arizona**

## OUTLINE

### I HISPANIC CINEMA

- A. First World/Second World/Third World
- B. First Cinema/Second Cinema/Third Cinema
- C. United States Involvement and Interference in Latin America

### II. SPANISH CINEMA

- A. Phase One: Spanish Cinema Under Franco (before 1962)
- B. Phase Two: Spanish Cinema (1962-1972) - *Apertura*
- C. Phase Three: Spanish Cinema (1973-present)

### III. MEXICAN CINEMA

- A. Early Mexican Cinema ("The Documentary Period")
  - 1. Hollywood-produced "Spanish-Language Films"
  - 2. *Santa* (1931): the first Mexican film produced with synchronized sound
- B. Sergel Eisenstein in Mexico (1930-32)
  - 10. 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 rostopalido*, 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 Pelmex (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: Dolores del Rio, Maria Felix, Ninon Sevilla, Sara Garcia ("Mother of Mexico"), Katy Jurado, Lupe Velez, Sylvia Pinal
  - b. Men: Pedro Armendaniz, Jorge Negrete, Pedro Infante,
  - c. Comedians: Mario Moreno (Cantinflas), German Valdes (Tin Tan), Adalberto Martinez (Resortes)
- 4. The Genres
  - a. Ranch comedy (*comedia rancheera*)
  - 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 Alconiza (*Tiburones*, 1962; *Tarabumara*, 1964)
    - b. Luis Bunuel (refer to section 111)

## II. Independent/experimental/marginal cinema

- a. Benito Alazraki (*Raices*, 1953)
- b. Carlos Velos (*Torero*, 1956)
- c. Roberto Gavaldon (*Macatio*, 1959)
- F. 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)
    - e. Alejandro Jodorowsky (*Santa Sangre*, 1990)
- G. The Echeverria Sexinio, (1970-76): Building a State Cinema

## IV. THE CINEMA OF LUIS BUNUEL

- A. Bunuel's Career In Spain, France, And The United States-*(Un Chien Andalou)*
- 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

## V. BRAZILIAN CINEMA

- A. The Early Brazilian Film Industry (1932-54)
- B. *Cinema Novo*
  - 1. Phase One (1960-64)
  - 2. Phase Two (1964-68)

- 3. Phase Three (1968-72)
- C. Brazilian Cinema After the Restoration of Democracy (1985-present)

**VI. ARGENTINE CINEMA**

- A. Argentine Cinema Under Peron (before 1955)
- B. Argentina's New Wave: *Nueva Ola* (early 1960s)
- C. Argentina's New Wave: *Cine Liberacion* (late 1960s)
- D. Argentine Cinema During the "Reign of Terror" (1976-83)
- E. Argentine Cinema After the Restoration of Democracy (1983-present)

**VII. CUBAN CINEMA**

- A. Cuban Cinema Before the Revolution (pre-1959)
- B. Post-Revolutionary Cuban Cinema (1959-early 1990s)
- C. Cuban Cinema After the U. S. Embargo (Early 1990s-present)

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**Selected Films Available From Facets Video Catalogue**

<b>Film</b>	<b>Director</b>	<b>Length (min.)</b>
<b>MEXICO</b>		
Like Water for Chocolate	Arau	105
El	Bunuel	88
El Bruto	Bunuel	81
Los Olvidados	Bunuel	81
The Exterminating Angel	Bunuel	95
Tristano	Bunuel	98
UnChien Andalou	Bunuel	15
Viridiana	Bunuel	90
Cabeza de Vaca	Echevarria	109
Enamorada	Fernandez	93
Maria Candelaria	Fernandez	99
Macario	Gavaldon	91
Dona Herlinda and Her Son	Hermosillo	90
Santa Sangre	Jodorosky	123
Frida	LeDuc	108
Reed: Mexico Insurgente	LeDuc	106
El Norte	Nava	140
<b>BRAZIL</b>		
Dona Flor and her Two Husbands	Baretto	106
Pixote	Babenco	124
Black Orpheus	Camus	103
Bye Bye Brazil	Diegues	110
Quilombo	Diegues	114
Xica	Diegues	109
Erendira	Guerra	103
How Tasty Was My Little Frenchman	Pereira Dos Santos	80
<b>ARGENTINA</b>		
Time for Revenge	Aristarain	112
Camila	Bemberg	90
Funny Dirty Little War	Olivera	80
The Official Story	Puenzo	112
Man Facing Southeast	Subiela	105
<b>CUBA</b>		
A Very Old Man With Enormous Wings	Alea	90
Death of a Bureaucrat	Alea	87
Letters from the Park	Alea	85
Memories of Underdevelopment	Alea	97
Strawberry and Chocolate	Alea	104

<b>SPAIN</b>		
Matador	Almodovar	115
What Have I Done to Deserve This	Almodovar	100
Women on the Verge of a Nervous Breakdown	Almadovar	98
I Don't Want to Talk About It	Bemberg	102
The Spirit of the Beehive	Erice	93
Ay Carmela	Saura	71
Blood Wedding	Saura	71
Belle Epoque	Truba	109
<b>USA</b>		
Jaurez	Dieterle	132
El Mariachi	Rodriguez	80

## HISPANIC CINEMA

### TERMS

- HISPANIC** (of, or relating to, Spain or Spanish-speaking Latin America; a U. S. citizen of Latin American or Spanish descent)
- LATINO** (generally restricted to persons of Latin American descent)
- CHICANO** (of, or relating to, Mexican Americans and their culture)

### THE THIRD WORLD

The concept of a Third World is a post-WWII phenomenon (the term came about after the Bandung Conference of non-aligned nations in 1955) in which the "developing nations" (most of them formerly colonies of various European countries) were counter-posed to the "free world" of the Western democracies dominated by the United States, and to the "socialist world" of the communist countries dominated by the Soviet Union. Geo-politically, the postwar world came to be divided into the following categories:

**Developed countries with market economies** (USA, Canada, Western Europe, including Scandinavia; Japan; Australia; New Zealand; Israel; South Africa)

**Countries with centrally planned economies** (Soviet Union, Eastern Europe, the People's Republic of China, Mongolia, North Korea, and Vietnam)

**Developing countries with mixed or market economies** (Latin America, the rest of Asia, Africa and the Middle East)

Economically, the developed countries account for 20% of the world's population and consume about 60% of the gross domestic product; the third World accounts for 50% of the world's land mass and 50% of its population, but only consumes around 12% of the gross product.

The countries of the Third World are bound together by a level of **poverty** barely conceivable to the majority of inhabitants of the rest of the world.

### THIRD WORLD CINEMA

By the mid-70s, Third World Cinema (Latin America, Africa, Middle-East, Pacific Rim) was widely recognized as one of the most important and innovative movements in contemporary filmmaking, as significant historically as Italian Neo-realism and the French New Wave.

Third World Cinema refers to wide range of films, produced on three continents, in countries which have long histories of exploitation and colonial oppression by Western powers. Many Third World countries are now emerging from centuries of underdevelopment.

These countries, while ethnically and politically diverse, have several common characteristics that identify them as part of a coherent international movement.

1. They conceive of cinema as a means of **mass persuasion, cultural consolidation, and consciousness-raising**, not as an entertainment commodity produced to make a profit.
2. They often (but not always) **operate from an independent production base** outside of their countries' established (usually Western-dominated) film industries. For this reason, Third World cinema is distinguished by its use of unconventional production modes, including collective production, secret or "underground" productions, on-location shooting of guerilla warfare, and non-Western extra-national funding.

3. Most importantly from an aesthetic standpoint, **they reject the conventional narrative syntax of Hollywood** and other Western film industries in an effort to extend the limits of film structure and provide audiences with new ways of seeing their socio-political reality. The ultimate goal of this process is the reclamation of authentic forms of national and cultural expression long obscured by imposed foreign values.

As proclaimed by Fernando Solanas and Octavio Getino, two militant Argentine filmmakers, theirs is a "**third cinema**" that goes beyond conventional Hollywood narrative ("first cinema") or the auteurist cinema of personal expression ("second cinema").

The practitioners of this third cinema mean to counter

*a cinema of characters with a cinema of themes, one of individuals, with one of masses, one of auteurs with one of operative groups, a cinema of neocolonial misinformation with a cinema of information, one of escape with one that recaptures the truth, a cinema of passivity with one of aggression. To an institutionalized cinema, it counterposes a guerrilla cinema; to movies as shows or spectacles, it counterposes a film act of action, to a cinema of destruction, one that is both destructive and constructive; to a cinema made for and by the old kind of human beings, it counterposes a cinema fit for a new kind of human being, for what each one of us has the possibility of becoming.*

## LATIN AMERICA

1. Historically, **Latin American film industries have been dominated by large U.S.-based producers -distributors.** (In 1984, U.S. corporations controlled the largest shares of the film markets in all Latin American countries except Cuba, whose market is closed, and Brazil, which achieved a 50% share of its own market through the successful creation of a state- controlled monopoly)
2. Typically, a Latin American country will harbor a strong and tightly knit group of American-based distribution companies which market major American and European production in uneven competition with a handful of local distributors who market local productions.
3. **MPEAA (U. S. Motion Picture Export Association of America):** an organization of American distributors in Latin America that functions to oppose all forms of state protectionism for the local industries (including the placing of ceilings on the price of theater tickets), and any measures that would restrict the outward flow of foreign (i.e., American) currencies.
4. Because the United States has the largest domestic film market in the capitalist world, most American production companies can amortize their production costs before a film is sent abroad. Therefore, an American film, in foreign markets, has only to recover local distribution costs before realizing a profit. Conversely, films made in Latin American countries need to recover both production and distribution costs in the same market, with little hope of export.
5. Film as an entertainment commodity appeared in Latin America not long after the first commercial production by the Lumiere Brothers in Paris, in 1895; as in the United States, they appealed primarily to working-class audiences.
6. Initially, Latin American markets existed for both American and European films (during WWI, Latin America was forced to rely exclusively on American films). By 1916, Latin American screens were dominated by American silent features. At the same time, the Latin American distribution system changed from one of out-right sale of prints to

exhibitors to the leasing of prints to exhibitors for a percentage of the gross profits (this favored the policy of Americans to establish local distributorships).

7. By the mid-1920s, the Latin American audience had expanded to include the middle and upper-middle class.
8. With the advent of sound, American films continued to dominate Latin American markets, despite the fact that in most countries, "talking films" created a language barrier that gradually increased the reliance on local industries.
9. Because of the demand for Spanish-language films, Hollywood began converting its studios to the production of films in Portuguese and Spanish, and later, by dubbing its films in the local language.
10. With the outbreak of war in Europe (WV VII) Hollywood's foreign film revenues vanished (Germany, and the countries it occupied, banned American films; Britain and Australia, countries that needed foreign exchange so badly, imposed rigorous currency restrictions). By 1940, Hollywood had virtually lost the 25% of international business it conducted in Europe. Only the neutral Switzerland and Sweden imported American films.
11. By 1941, only Central and South America remained as major importers of American films. This fact persuaded Hollywood to take steps to re-colonize its southern neighbors.
12. Formation of the **Office of the Coordinator of Inter-American films (CIAA)**. Its two primary objectives were to promote the "Good Neighbor Policy" and combat pro-Axis sentiment in Latin America. The director of the CLAA, **John Hay Whitney**, vowed to (1) eliminate unflattering Latin American stereotypes and encourage the production of films starring authentic Latin stars, and (2) neutralize the propaganda flowing into Argentina, Brazil, and Chile from Axis wire services, feature films, and documentaries.
13. The result of Goal #1 (eliminating unflattering Latin stereotypes): filmed biographies of Simon Bolivar and Mexican President Benito Juarez; films that differentiated among various Latin American locales (*Down Argentine Way*, *Weekend in Havana*, *That Night in Rio*); acquainting American audiences with such performers as Lupe Velez, Desi Arnaz, Cesar Romero and Carmen Miranda.
14. The result of Goal #2 (neutralizing Axis propaganda): creating the **Newsreel Section**. By 1943, the CIAA had shipped more than 200 pro-American newsreels for free distribution in Latin American theaters.
15. By the end of VAVII, US distributors totally dominated Latin American markets. From 1930-80, the overwhelming presence of American films remained in Latin America, with the exception of Cuba in 1959 (Castro's revolution), decreasing only when Latin American governments implemented protectionist policies or when specific markets lost their appeal due to unfavorable currency exchange rates. Only Argentina, Mexico and Brazil followed the protectionist path. Of these three countries, only Mexico and Brazil have achieved even semi-autonomy in their local markets.

## LATIN AMERICAN CINEMA

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In 1953, Mexican novelist Carlos Fuentes wrote:

*South of your border, my North American friends, lies a continent in revolutionary ferment-a continent that possesses immense wealth and nevertheless lives in a misery that you have never known and barely imagine.*

It was this revolutionary ferment, and the challenge it flung at Europe and the United States, that many Latin American filmmakers sought to advance.

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For most of the 20th century, Latin America has been economically dependent on the western-controlled world market. To develop their 'industrial 'infrastructures, most Latin American countries exported natural resources. The 1960s saw a stagnation in trade throughout Latin America. In turn, this economic standstill encouraged the growth of authoritarian military regimes, which sought to attract northern investment and repress political dissent. Most activists went "underground."

The USA also sought to stifle left-wing activity that could disrupt business with Latin America. President Kennedy sponsored the Cuban exiles who invaded the Bay of Pigs in 1961; President Johnson quashed an uprising in the Dominican Republic in 1964; and, the CIA worked to subvert uncooperative regimes, notably that of Salvador Allende in Chile. These actions only intensified the sense of Latin America as a battleground between economic imperialism and mass insurgency.

Cuba was the only country to undergo a left-wing revolution. In most Latin American countries, few artists took sides in this conflict. Novelists were more famous for their ("magical realism" than for political positions. Painters were more socially critical. Filmmakers, however, played an important role in presenting revolutionary ideology through popular art.

In Cuba, filmmaking was sponsored by Fidel Castro's regime. Elsewhere - Chile, Brazil, Argentina - militant filmmakers gathered in small groups, often working with political groups or labor unions. When a right-wing regime would seize power, many filmmakers and artists were driven into exile. By the mid-1970s, many Latin American filmmakers and artists worked outside their native countries.

Latin American filmmakers were haunted by Hollywood cinema, which had dominated southern markets since the mid-1910s. Hollywood's flirtation with South American locales and music during the 1930s and 1940s, while presenting stereotypes, intensified audience interest in Hollywood genres and stars. The dreamlike glamour of Hollywood films profoundly influenced Latin American cultures.

## POST-WAR CINEMA BEYOND THE WEST

### LATIN AMERICAN CINEMA

While Latin American nations had long been politically autonomous, they still depended on the industrialized world to purchase the raw materials and food they produced and sold as manufactured goods. Most of the continent was ruled by dictatorships and military regimes, causing friction among businessmen, intellectuals, traditional landowners, urban workers and indigenous peasants. Populations were comprised of a mix of native Indian, African, and European elements.

WWII forced many countries in the region to align themselves with the West. Governments formed alliances with the USA, while accepting aid under the "Good Neighbor" policy. After WWII, the major Latin American countries encouraged cooperation between local entrepreneurs and foreign investors. The state helped by funding or managing companies, and most countries returned to import/export economies.

In the 1930s, Argentine films were the most successful Spanish-language product in Latin America. But during WWII, the Argentine government took a position of neutrality. Because of Argentina's refusal to join the Allied cause, the USA refused to ship film materials to Argentina, instead sending raw film stock, equipment, technical advisers, and loans to Mexican producers. USA policy, and tactical errors by Argentine producers, enabled Mexico to become the production center of Latin America.

Immediately after WWII, American films, European films, Mexican and Argentinean films dominated Central and South America. Only Brazil offered any competition. Two vertically-integrated studios dominated post-war production in Brazil-Atlantida (in Rio de Janeiro; prospered by exploiting the popular *chanchada*, musical comedy) and Vera Cruz Studios (in Sao Paulo; this modern studio went bankrupt in 1954)

The films of Brazil, Mexico, and Argentina relied on genres that were counterparts to Hollywood cinema: musicals, family melodramas, action pictures, and comedies. Each genre, however, was adapted to each nation's culture. The cowboy became Argentina's *gaucho*; singers/dancers became performers in Rio's Carnival. I

Conceptions of an "alternative" cinema emerged. As in Europe, cine-clubs were formed. There was influence from Italian Neo realism (Fernando Birri had studied at Italy's Centro Sperimentale and founded the Documentary Film School of Santa Fe, Argentina; he and students made the documentary short film, *Trow Me a Dime*) (Brazil's Nelson Pereira dos Santos filmed *Rio 40 Degrees* and *Rio Northern Zone*, two Italian Neo-realist-inspired films). Pereira wrote that

*Neo-realism taught us, in sum, that it was possible to make films on the streets; that we did not need studios; that we could film using average people rather than known actors; that the technique could be imperfect, as long as the film was truly linked to its national culture and expressed that culture.*

## POST-WAR CINEMA BEYOND THE WEST

Both Birri and dos Santos became central figures in Latin America left-wing cinema of the 1960s.

In Argentina, where Buenos Aires was a center of cosmopolitan culture, a European-style cinema emerged in the early 1960s. Its most prominent filmmaker was Leopoldo Torre-Nilsson. Two of his films—*House of the Angel* and *Hand in the Trap*—earned acclaim at the prestigious Cannes Film Festival, the latter earning a prize.

Torre-Nilsson's films exemplified the international modernism characteristic of many Argentine artists. His success occurred within the narrow confines of Argentine production. In the late 1940s, Peron's government established protectionist measures, but in 1950, the government struck a bargain with the Motion Picture Export Association of America (MPEAA) that benefited both USA companies and local distributors and exhibitors. On the other hand, local film producers were hurt.

Following the overthrow of Peron, the military government lifted all controls on imports. The same military government gave the local film producers substantial subsidies which encouraged independent production.

In Mexico, the government supported the popular cinema. Thanks to USA assistance, the industry came out of the war strong. The industry was exempt from income taxes, the National Film Bank was created to help finance domestic production, the government bought the leading studio facility in 1959, and in 1960, the major theater chain was nationalized.

For twenty years after WWII, Mexican cinema was second only to that of the USA as a presence in Spanish-speaking Americas. Working class audiences were drawn to see Mexico's genres: *comedia ranchera* (featuring the singing cowboy, *charro*); the melodrama; the *pachuco* musical featuring zoot-suited hustlers; *caboretera* (brothel films). Cantinflas, "Tin Tan" German Valdez, and Dolores del Rio were the best known Spanish-speaking stars 'in the world. By the end of the 1950s, the Mexican film industry was adapting to competing with television by exploiting the wide screen, color, nudity, and new genre formulas, such as horror films, Westerns, and *churros*.

Most Mexican films were cheap, quickly shot formula pictures. The Film Bank would only bankroll projects likely to return a huge profit. One director who stood out from the crowd (especially during the Golden Age, 1946-52) was Emilio "El Indio" Fernandez. Among his successes were *Maria Candelaria*, *Enamorada*, and *Rio Escondido*. Photographing his films was Gabriel Figueroa, the internationally-acclaimed cinematographer.

## POST-WAR CINEMA BEYOND THE WEST

Outside the Spanish-speaking countries, the postwar Mexican cinema was most known through the work of Luis Bunuel. Quick to accept the conventions of mainstream Mexican cinema, Bunuel films were shot on short production schedules, with ludicrously small budgets. He developed a straightforward technique that contrasted with El Indio's showiness. Controlling his films and writing his scripts, Bunuel frequently slipped in bits from his memories and dreams. *Los olvidados*, his third Mexican film, was called by critics as a Mexican version of Neo-realism. Only, differing from the warm-hearted liberal optimism of Neo-realist films, Bunuel offers presents his poor as vicious youth gangs, unfeeling mothers, and bitter vagrants (*Los olvidados*, *Viridiana*). Winning a prize for *Los olvidados* at Cannes, Bunuel brought attention to the Mexican film industry.

Notes were taken from *Film History: an Introduction*, Kristin Thompson and David Bordwell, McGraw-Hill, 1994.

## SPAIN

- Books on Spain's New Cinema: *New Cinema in Spain* by Vicente Molina-Foix; *Behind the Spanish Lens*, by Peter Besa; *Spanish Film Directors, 1950-85*, by Ronald Schwartz. **Other than for Bunuel, Spanish cinema not well known beyond its national borders until after Francisco "El Caudillo" Franco's death in 1975** (November 20).
- Prior to Civil War (which broke out in July 1936 Spain had **three important directors**: Luis **Bunuel**, Carlos **Velo** (documentarian), and Luis **Alcoriza**; all three emigrated to Mexico where they did the bulk of their work.
- Post-Franco Spanish cinema has produced an average of 50 films annually. Spanish cinema has both a popular appeal, and simultaneously distinguishes itself as art of a somewhat dark and surrealistic cast - appropriate to the country's twentieth-century past.

## CINEMA UNDER FRANCO

### PHASE ONE OF SPANISH CINEMA (Before 1962)

- Franco used film to force acceptance of his military dictatorship. It was the chief way to legitimize his regime and defend its ideology.
- Modeled his censorship on Mussolini's Fascist films at Cinecitta (no foreign films; control of newsreels and documentaries). However, while Mussolini's censorship lasted only a decade (in 1945, after the Axis defeat, the development of Italian neo-realism was slowed down).
- Because of artistic censorship, most gifted artists emigrated, e.g., Picasso (painter), Bunuel (filmmaker), and Casals (cellist).
- State-supported film industry.
- Paternalistic [the official history of the Civil War, *Raza*, in 1941, was written by Franco (under a pseudonym), and directed by a relative of Falangist (a member of a fascist organization constituting the official ruling party of Spain after 1939.) founder Primo de Rivera].
- Production was controlled by a private monopoly "CIFESA) and a government-operated newsreel service (called "No-Do") was formed in 42.
- Film school-Instituto de Investigaciones y Experiencias Cinematograficas (IIEC) - founded in Madrid, 1947.
- In the 50s, the only genres (genre: a type or class of film, e.g., musical, romantic comedy, horror) acceptable were war epics, historical extravaganzas celebrating the glories of Spain's colonial past.
- 1951: Italian film week event, featuring a program of recent neorealist films, most of which were banned from public exhibition; strongly influenced work of two IIEC graduates: **Juan Antonio Bardem** and **Luis Garcia Berlanga**
- Bardem and Berlanga collaborated on a film, *Bienvenido, Mr. Marshall*, in 1952, which won special mention at the Cannes Film Festival; they developed the *estetica franquista*, a way to subvert film censorship.
- **UNINCI** (1951): independent film company supported in part by Bardem and Berlanga; helped cause CIFESA's financial collapse (it was UNINCT, run by Bardem, that invited Bunuel back to Spain, in 1961, to make *Viridiana*).
- 1962-69: "apertura" opening; thaw); a time when Spanish culture moved toward greater integration with Europe (Spain wanted to send a good message to Europe because, for economic reasons, it hoped to join the European Common Market, for economic reasons),

### PHASE TWO OF SPANISH CINEMA (1962-1972)

- 1962-69: in 1962, Jose Maria Garcia Excudero, an ardent lover of film, appointed Director General of Cinema; reorganized IIEC as the Escuela Oficial de Cinematografia (**EOC**) and liberalized the policy of state production subsidies to create the grounds for what he called **the "New Spanish Cinema"** (all of this "thawing" happened out of economic necessity-Spain's desire to get in the European Common Market)

- The period 1962-69 led to the production of some award-winning films: Berlanga's *The Executioner*, Miguel Picazo's *Aunt Tula*, Basilio Martín Patino's *Nine Letters to Berta* and the first major films of **Carlos Saura** (*The Hunt*, *Peppermint Frappe*, *The Garden of Earthly Delights*; all black comedies greatly influenced by Luis Bunuel's films) - Spain's leading resident director of the time.
- During *apertura*, criteria for Spanish cinema was first published (prohibited topics favoring or justifying divorce, prostitution, abortion, euthanasia, birth control, illicit sexual behavior).
- In 1969, political crackdown; Franco picked a new Minister of Information, Alfredo Sanchez Bella, a rightwinger, in contrast to his liberal predecessor, Garcia Escudero. Fellini's *Roma*, *Saoricon*, *La Dolce Vita* banned; Spanish film industry left in state of crisis. Art cinemas opened during "apertura" were closed.

### PHASE THREE OF SPANISH CINEMA (1973-present)

- 1973/74: Period of political unrest in Spain Franco's hand-picked successor, Admiral Luis Carrero Blanco, was assassinated by Basque separatists; this act virtually assured Spain's movement toward non-Falangist normalization
- Franco's last years are dubbed the "dictablanda" ("soft dictatorship"). A number of groundbreaking, politically allusive films appeared: Carlos Saura's *Cousin Angelica* (caused big scandal; won jury prize for director at Cannes) (73) and *Cria cuervos* (76); Jaime Camino's *The Long Vacation of '36* (75)- Ricardo Franco's *Pascual Duarte* (75); Jose Luis Borau's *Poachers* (75); and most courageously, **Victor Erice's** *The Spirit of the Beehive* (73).
- ***The Spirit of the Beehive***: a symbolic account of life on the loser's side in post-Civil War Spain; won several international awards
- **Franco died on November 20, 1975**
- **1977**: censorship abolished (rating system still in place); first free elections held in over 40 years; democratic constitution approved in 1978; as Spain emerged from its Fascist darkness to become increasingly integrated with Europe and the world, new channels of film distribution opened for the directors emerging from the EOC (the state film school of Spain), as well as new work from Berlanga, Bardem, Saura, and others.
- Carlos Saura: He was influenced greatly by Bunuel, the heir to his film style and cultural perceptions; In 1952, he enrolled in IIEC; goal in early years (he was influenced by neorealism) was filming testimony of post-war misery and manipulations of life under Franco; during the post-Franco years he made his mark as a truly international filmmaker: *Eilise, My Life* (77); *Blindfolded Eyes* (78); *Mama Turns 100* (79); *Hurry! Hurry!* (80); a dance trilogy: ***Blood Wedding*** (81), from Garcia Lorca's play; *Carmen* (83), from Bizet's opera; *A Love Bewitched* (86), from Manuel de Falla's ballet; *El Dorado* (88). More recently, Saura won praise for ***Ay, Carmela!*** (90).
- **Pilar Miro**: originally a television director, her film, *The Cuenca Crime* (79) became a *cause celebre* for critics of the limitation on freedom of expression in Spain (the film is set in 1912 and is about an innocent peasant tortured by two members of the Civil Guard in order to extract a murder confession). The film was briefly suppressed and Miro was tried unsuccessfully for defamation. When released in 1981, it became the highest grossing film in Spanish box office history.
- 1981: Mito was appointed (by the newly elected Socialist premier, Felipe Gonzalez) Director General of Cinematography. She adopted a policy of virtually unlimited subsidization of "quality producers and "prestige" directors, creating the context for a true Spanish art cinema among filmmakers of her own generation.
- Since Franco's death, change has not come easily to Spanish filmmakers; there is a resistance to probing their country's past, to take a cinematic inquiry into their nations' recent history.
- Some prominent contemporary Spanish filmmakers (besides Saura, Berlanga, and Bardem: Miro, Jaime Chavari, Jaime Camino, Ricardo Franco, Jose Luis Garci, Manuel Gutierrez Aragon, Jose Juan Bigas Luna, Eloy de la Iglesia, and Pedro Almodovar.

**Pedro Almodovar**: His perverse, anarchic, and wildly funny films have consistently led the list of top Spanish exports to the West since 1986. They represent the current vitality of Spanish cinema. Some of his

films are: *Women on the Verge of a Nervous Breakdown* (88); ***What Have I Done to Deserve This*** (84); *Tie Me Up, Tie Me Down* (89); *Matador*; *Kika* (94); *High Heels* (91), *Law of Desire*.

## MEXICAN CINEMA

### MEXICO

The best of Mexican cinema can be found in the movies of Luis Bunuel (*Los olvidados*, 1950); the worst can be found in the *churros* (the low-budget quickly made films of the 60s and beyond).

#### EARLY MEXICAN CINEMA ("THE DOCUMENTARY PERIOD")

- Soon after the Lumiere Brothers invented the Cinematographe (1895), their representatives introduced film to Mexico (1896).
- Originally, the movies were travelling shows, usually integrated into vaudeville or music hall shows, or exhibited in cafes or tents. The public, at first, resisted movies, considering them corrupting, low- class entertainment.
- The films of early filmmakers - the Alva Brothers (the most prolific and competent of the early documentary filmmakers), Salvador Toscano, Jorge Stahl, Enrique Rosas-were simple recordings (documentaries) of public life or documentaries intended to bolster the 30 year regime of Mexican President Porfirio Diaz.
- MEXICAN REVOLUTION (1910-1919): Mexican cinematographers left the cities and journeyed to the countryside to document (there was great demand for information from the public) the exploits of revolutionary leaders such as Madero (the man who, along with Zapata in the south and Villa in the north, forced Diaz to resign; Madero won election in 1911), Zapata, and Villa (who contracted with the Mutual production company to allow them to film his battles and executions in exchange for \$25,000)
- *Memorias de un Mexicano (Memories of a Mexican)* (1950) is a film that represents a compilation of the documentaries of cinematographer Salvador Toscano, and is an excellent example of the documentary filmmaking of early Mexican cinema.

#### SECOND DECADE OF MEXICAN CINEMA (1917-1927)

- This decade marks the ascendance of fictional narrative film, the first efforts to develop an industrial mode of production. Some people call it the "First Golden Era of Mexican Cinema."
- This phase of Mexican cinema coincided with the end of the Revolution and the triumph of constitutionalism.
- Between 1917-30, approximately 100 films were produced, the most ambitious of these being *El Automovil Gris* (1918), directed by Enrique Rosas.
- Up to this point, Hollywood's depictions of Mexicans developed a series of stereotypes: the greaser (bandito), the beautiful senorita, the exotic Aztec. In 1922, a boycott of Hollywood films (specifically, the films of Famous Players-Lasky) was organized because the stereotypes had become too gross and too offensive (in *her Husband's Trademark*, Gloria Swanson is nearly raped by a gang of Mexican desperados and her husband is killed). The boycott forced Hollywood to change its depiction of Mexicans, leading to more favorable types as the dashing Zorro and the guitar-strumming Cisco Kid. Further, Hollywood lured away from their homeland thousands of extras and Mexican actors, including Dolores del Rio, Ramon Navarro, and Lupe Velez ("the Mexican Spitfire"), to become a part of the Hollywood star system.
- By 1925, Hollywood films (Spanish language versions) dominated 90% of the Mexican market, resulting in a weaker and unprotected Mexican film industry; the increase in Mexican production did not recommence until the advent of sound recording, in the late Twenties.
- In general, because the Mexican film industry failed to capture the vitality of Mexico in the Twenties, there were no significant advances in Mexican film until the advent of sound films.

#### THE ADVENT OF SOUND (1929-36)

- **HOLLYWOOD IN LATIN AMERICA:** In the late 20s, Hollywood, in the midst of converting to sound (invented in 1927, *The Jazz Singer*), experienced a slump. While in the long-term, the conversion to sound strengthened US films abroad, the short-term through Hollywood into confusion. There was no technology (at the time) to mix sounds, thus making dubbing impossible. Also, Hollywood's attempt to preserve its foreign audiences—setting up a film studio at Joinville, near Paris, for the purpose of producing foreign films (in five languages)—was a disaster, lasting only five years (it was difficult to make a profit, audiences preferred Hollywood stars to unknown Spanish speakers, there were problems with accents /dialects—Hollywood made no attempt to differentiate the various national dialects).
- This slump allowed the Mexican, Argentinean, and Brazilian film industries to develop (the expense involved in converting to sound, as well as the sophistication of new technology, caused problems for the poorer countries, resulting in their taking longer to convert from silent to sound films).
- The first Mexican sound feature film was *Santa* (1931), a prostitute melodrama directed by Antonio Moreno, in 1931.
- In 1933, the Russian émigré, Arcady Boytler, filmed another prostitute melodrama, *La mujer del puerto* (*The Lady of the Port*)
- This period is marked by an increase in nationalism, a strong public art movement (led by artists such as Orozco, Siquieros, and Rivera), rejection of Hollywood sound films (due to fear that English would replace Spanish), rejection of Hollywood's Spanish-language films (see “Hollywood in Latin America”, above), and an attempt toward national film production.
- By 1934, Hollywood regained its dominance abroad. Mexico was producing only about twenty films.
- 1934: two Mexican films considered models for cinema of social criticism: *Redes* (co-directed by Fred Zinneman and Emilio Gomez) and *Janitzio* (directed by Carlos Navarro).
- Cinema workers formed the first film union (UTECEM)
- The Mexican government (under President Cardenas), in an effort to develop nationalist sentiment, guaranteed a loan to build the first modern film studio in Mexico City (CLASA); from this point, Mexican government was always closely aligned with the national cinema. It was the blending of state protectionism and nationalism with private development that catapulted Mexican national cinema to Latin American prominence.
- 1936: this was a crucial year in the evolution of Mexican cinema. Of 25 films produced (up from only six in 1931), the top three were all from the same newly-created film genre: **comedias rancheras** (comedies of peasant and country life with musical numbers inserted in the script). The most successful of these films was *Alla en el Rancho Grande* (*Out at Big Ranch*), directed by Fernando de g Radi Fuentes and photographed by Gabriel Figueroa. The film's success opened up Latin American markets to Mexican films. On an international level, the film won an award for Best Cinematography at the Venice Film Festival, the first Mexican film to ever win a prestigious international award.

### COMEDIAS RANCHERAS

This genre made realistic depictions of Mexican country life obsolete, in that they depicted Mexican country life as idyllic, peaceful, and apolitical. For example, ranch hands (charros) would burst into song to make love to virginal rancheritas, symbolizing Mexican virility (this was similar to USA's Gene Autry and Roy Rogers). This image of pastoral Mexico became the international stereotypical image of Mexican life. Jorge Negrete became a popular actor by performing in *comedias rancheras*.

### MPPDA (Motion Picture Producers and Directors of America)

This trade organization operated as a pressure group for USA films abroad. It sought to maintain an "open-door" policy in the face of possible tariff, quota, or exchange restrictions.

## GOOD NEIGHBOR POLICY

In the 1930s, the Roosevelt administration formed the "Good Neighbor" policy with Latin America. Films were deemed very important in maintaining this policy. The policy's strategy was 1) to defuse revolutionary nationalism in Latin America; and 2) be more conscious of the images the United States projected of Latin America. For example, the film *Juarez* (1939) portrays the Mexican leader as an enthusiastic fan of Lincoln's democratic ideals.

## CIAA (Office of the Coordinator of Inter-American Affairs) (1940)

With the advent of war, cultural democracy was seen as too important to be left to the movie industry. Under Nelson Rockefeller's direction, the CIAA was to orchestrate economic and cultural programs in Latin America. Its purpose was five-fold:

1. To offset totalitarian propaganda in other American Republics.
2. To remove and correct sources of irritation and misunderstanding arising in the USA - as when our films depict Mexican, Central American, and South American characters in an unfavorable manner.
3. To emphasize and focus public opinion on the elements making for unity among the Americas.
4. To increase knowledge and understanding of one another's way of life.
5. To give greater expression to the forces of good will between the Americas in line with the Good Neighbor Policy.

Latin American journalist, publishers, and democratic politicians were invited to USA; in return, we sent films, newsprint, and financial assistance to Latin America.

Brazil was viewed as extremely important to US hemispheric defense strategists. Attempts of "good will" to maintain a relationship with Brazil include the following:

1. In exchange for cooperation in the Allied war effort, the country was awarded a steel mill.
2. Orson Welles, the noted American film director, was sent to Brazil to make a "good neighborly" film and give lectures (when his film became too controversial, Welles was pulled from the project and brought back to the USA). One positive result of Welles' trip to Brazil was that he took the trip to escape from his deteriorating marriage to Dolores del Rio. Rejected in her marriage, and her career in stagnation, Dolores del Rio returned to Mexico to star in films for director Emilio Fernandez and cinematographer Gabriel Figueroa, a collaboration that marked the turning point in Mexican cinema (early 40s).
3. Walt Disney was another director who served as an ambassador of good will. He produced two films: *Saludos Amigos* (1943) and *The Three Caballeros* (1945). In the latter animated film, Donald Duck teams up with Jose Carioca (a parrot; the symbol of Brazil), and Panchito (a pistol-clad charro rooster; symbol of Mexico), The gang-the three caballeros - all birds of a feather, jaunt through Mexico, Brazil, and the United States-all three BEST FRIENDS.

Interestingly absent from this crazy menage a trois is Martin, the gaucho (symbol of Argentina). To the dislike of the US State Department, Argentina chose "neutrality" in WWII (although US Secretary of State, Cordell Hull, believed that Argentina supported fascism). So, the USA mounted a campaign to overthrow the Argentine government and deny Argentina access to raw film stock. One way to hurt Argentina, was to build up the film industry of its rival - MEXICO. The result was that Argentina could not maintain its position as the leading Latin American film producer and Mexico, with funding from the USA, entered into its Golden Age of filmmaking.

AFTER WWII. The USA acted to recapture its foreign markets. The MPPDA changed its title to die MPAA (Motion Picture Association of America), giving special attention to one division of the MPAA, the MPEA (Motion Picture Export Association). The objective of the MPEA was to act as sole export agent for its members-to set prices, to dictate the terms of trade, to make

arrangements for distribution abroad, to expand markets, to keep all markets open, to expedite transfer of income to the USA, and to reduce restrictions on the import of American films. Heading the MPAA was the ubiquitous Jack Valenti.

### THE GOLDEN AGE OF MEXICAN CINEMA

- The ascendancy of Mexican cinema during this period is due to several factors: 1) Because of Mexico's support of the Allied forces during WWII, the Mexican industry gained commercial opportunities (decline in Hollywood exports and the cessation of producing Spanish-language films, decline in Argentine cinema, financial support from CIAA); 2) Emergence of important directors and cinematographers; and 3) the consolidation of the star system resting on proven formulas (along the lines of the United States' industry).
- The most popular genres were **ranch comedies** (Dolores del Rio, Jorge Negrete, Pedro Armendariz), **cabaret melodramas** (Ninon Seville), films with **long-suffering mothers** (Maria Felix), and the films of Mexico's **most popular comics** (Cantinflas, Tin Tan).
- Production climbed to over 100 films produced yearly. In 1941, Mexican films controlled only 6.2% of the market; 1945: 18.4% (80-90 films/year; Argentina and Spain were producing between 50-60); by 1949, Mexico controlled 24.2% of its film market.
- Mexican films completely took over the Latin American market for a number of reasons: 1) the Spanish Civil War interrupted film production in Spain; 2) The Argentinean industry was severely weakened (particularly after WWII, in which Argentina stayed questionably neutral); 3) Hollywood supported and helped develop the Mexican film industry during WWII; 4) State protection (the Banco Nacional Cinematografico, a credit-granting agency for producers, supported by private capital and guaranteed by the Banco de Mexico, was established in 1947); and 5) The creation of PELMEX, the largest film distributor in Latin America.
- The three most important directors were **Emilio "el Indio" Fernandez** (who perfected the *comedias rancheras* genre), Alejandro Galindo [developed the urban melodrama genre, the big-city counterpart to the *comedias rancheras* genre; *Champion Without a Crown*, (1945)], and Ismail Rodriguez [developed the neighborhood melodramas of poor, hard working people struggling against the forces of greed and moral perdition; *We Poor Folks*, (1947), starred Pedro Infante (the popular Mexican singer) was the greatest box office hit in Mexican film history.
- **Emilio "el Indio" Fernandez** was the most important director of the period. Considered Mexico's answer to the American director John Ford, he was a dancer in *Out on the Ranch* and a sadistic womanizer in Sam Peckinpah's *The Wild Bunch*. He and cinematographer, Gabriel Figueroa, collaborated on some of the most important films of the Golden Age (their films of the 40s/50s established a visual style recognized by international critics as "typically Mexican," or *mexicanidad*. Flor silvestre/ *Wild Flower* (1943), won the grand prize at the Locarno Film Festival; *Maria Candelaria* (1943), won the grand prize at Cannes Film Festival in 1946; *Rio Escondido/Hidden River* (1947).
- **Alejandro Galindo** was Mexico's most prolific director, helming more than 70 films. He was a leftist director whose scripts showed concern with social issues. *Champion without a Cause* (1945) was unique because for the first time it depicted an authentic portrait of poor, urban neighborhoods and the types of people living there. The film is also noted for its use of streetwise language.
- **Dolores del Rio** was typecast as the morally and physically perfect woman, the woman who suffered in silence.
- **Maria Felix'** persona, in contrast to del Rio, was as a strong woman, independent in a land where women were either nuns or whores. In *Dona Barbara*, the Fernando de Fuentes film that made Felix a star, she is a haughty, self-contained woman, "devourer of men." Also unlike del Rio, she never had a Hollywood career. She also starred in *Enamorada*, directed by Emilio Fernandez and co-starring Pedro Armendariz.
- Lupe Velez' persona was as a "Mexican spitfire." She stayed in Hollywood and didn't have a career in Mexico.

- **THE COMEDIANS:** **Cantinflas** (Mariano Moreno; his image was the "pedalito," greasy shirt, crumpled sagging pants, large, scuffed shoes; by "saying a lot of nothing" he ridiculed the pomposity of the middle class, appealing especially to the working class audiences; "cantinflismo" became a word meaning a mode of speaking: fast words going in search of meaning); **Tin Tan** (German Valdez; his persona was that of the "pachuco," the zoot-suited, upwardly mobile con man).
- El Indio/Gabriel Figueroa (cinematographer) /Dolores del Rio/Pedro Armendariz became the established image of Mexican film during this period.
- Closed-shop unions. While this worked for the industry during the Golden Age, it later strangled the industry because of its exclusion of new talent (directors, cinematographers, etc.)

### CABARETERA

This genre evolved from the urban melodramas. It continued the formula of films from the early thirties (brothel films), such as *Santa* and *La mujer del puerto*. The focus was on the prostitute with a heart of gold. The director who specialized in this genre was Albert Gout, whose films made a star of the Cuban sex goddess, Ninon Sevilla (*Sensualidad, Aventurera*)

- Popular movie stars of this period were Cantinflas, Tin Tan, Jorge Negrete, Pedro Infante, Dolores del Rio, Katy Jurado, and Maria Felix.

### THE 50S: YEARS OF TRANSITION

- Exemplary of Mexico's dominance of the Latin American film industry was the 1,052 films produced during the Golden Age, compared to only 352 in Argentina and 587 in Spain.
- However, the 50s represents a decline from the Golden Age. This was a period of transition in Mexico (the country was becoming more industrialized, there was a move toward urbanization, and class differentiation was evolving; also, there was a trend toward "americanization." In the cinema, the tendency on the part of producers to repeat the formulas of established genres, the introduction of television, and the power of unions (specifically, the Director's Guild) to limit the introduction of new directors and talent resulted in a period of STAGNATION.
- The most interesting film work during this transition period was on the fringe of the industry: two films produced by Manuel Barbachano Ponce, one of Mexico's most courageous and risk-taking producers, stand out: *Raices (Roots)*, directed by Benito Alazraki (a film about Mexico's Indian heritage) and *Torero*, Carlos Velo's film exploring the world of bullfighting; Roberto Gavaldon's *Macario* ((1959); Julio Bracho's *The Shadow of the Caudillo* (1960)
- The best film work of this period-or any period in Mexican film history-was created by Luis Bunuel, the Spanish surrealist director whose films were later heralded as among the greatest achievements of the international cinema of the period (*Los Olvidados*, 1950; *El*, 1952; *Nazarin*, 1958; *El Angel Exterminador*, 1962; *Simon del Desierto*, 1965)
- Another Spanish filmmaker/migr6 who contributed to film in the 1950s/60s was **Luis Alcoriza** (*The Young Ones* (1960), *Shark Fishermen* (1962), *Tarabumara* (1964), who had worked with Bunuel as a scriptwriter and actor. He was known for his willingness to treat timely themes of social significance during a time when routine, formula films were the status quo.

### THE 60S: MORE YEARS OF TRANSITION

- The disastrous trends of the 1950s extended into the 1960s and by the end of the decade there was a real domestic and international crisis for Mexican cinema. The Golden Age of Mexican cinema was over.
- Most popular films were *churros*, cheaply made films which swept the country in popularity.
- A few of the encouraging signs in the industry: 1) the state began the process of nationalizing the exhibition sector; 2) the establishment of critical film journals (*La*

*Revista de la Universidad* and *Nuevo Cine*); 3) the efforts of avant-garde and independent filmmakers became increasingly more visible; 4) the first ever experimental film festival and contest, sponsored by STPC, the director's guild, was held to counter unemployment and widespread stagnation in the film industry; 5) 1963: the establishment of the first film school in Mexico, *Centro Universitario de Estudios Cinematograficas* (CUEC)

- 1968: as was the case in many other countries (USA, France), this year was one of political chaos. The PRT-the majority political party-had to re-invent itself to stay in power; the state became more active in national cinema; a project to restructure the film industry was proposed by the Banco Nacional Cinematografico, allowing new directors to join the union [among these new directors - who were graduates of CUEC and who, during the Echeverria sexinio, turned to independent production in films of social criticism and revolutionary zeal that openly challenged the repressive regime of President Gustavo Diaz, and at the same time upgraded the quality of Mexican cinema - were Alexandro Jodorowsky (*El Topo*; *Santa Sangre*); Jorge Fons (*Caridad*), Felipe Cazals (*Canoa*), Jaime Humberto Hermosillo (*The Passion According to Berenice*), Ariel Zuniga (*Anacrusa*), Paul Leduc (*Reed: Insurgent Mexico*; *Frida*), and Arturo Ripstein (*The Castle of Purity*).

### **THE ECHEVERRIAN SEXINIO (1970-76)**

- The seventies witnessed an extraordinary flourishing of Mexican films, particularly those of an independent nature (films produced without recourse to studios and financing from the film industry)
- 1970-76: these new filmmakers benefited from the pro-left policies of President Luis Echeverria Alvarez. The result was the virtual nationalization of film industry.
- This "new cinema" was not so much an attempt to develop new forms - not a radical break from prior practices - but rather the sudden influx of new directorial talent into a stale, aesthetically decadent and closed union.
- New directors emerged, production values were upgraded, controversial subject matter was filmed for the first time (human sexuality, roles and conduct of women, political corruption, Chicano movement, homosexuality).
- This cinema became a "cinema of auteurs;" the best directors assimilated the lessons learned from Bunuel and introduced other frames of reference.
- Four of the most talented "new cinema" directors emerged during the Echeverrian period: **Paul Leduc, Arturo Ripstein, Felipe Cazals, and Jaime Humberto Hermosillo.**

### **LUIS BUNUEL (1900-83)**

- He was Spanish (born to liberal, wealthy parents; educated at University of Madrid where he met the dramatist Garcia Lorca and painter Salvador Dali; studied entomology), but worked mostly in exile.
- He had a fiercely independent vision of filmmaking, avoiding the commercial cinema (he made no films in/for Hollywood).
- He belonged to the Surrealist movement but quit, over a political spat, in 1932.
- His first three films were all censored: *Un Cbien Andalou*, *LAge d'Or*, *Las Hurdes*.
- After *Les Hurdes* (*Land Without Bread*; film about hunger and hopelessness in Spain's Appalachial - soundtrack was Brahm's Fourth Symphony), Bunuel didn't make another film for 15 years (after the Spanish Civil War, he only shot two films in Spain: *Viridiana* and *Tristana*).
- Worked as a film producer at Paramount Paris, overseeing the dubbing of Spanish versions of American films.
- Worked as Executive Producer at Filmfono studios (Madrid).
- 1938, he emigrated to USA to escape fascist Spain.
- Edited war documentaries for Museum of Modem Art (MOMA) for four years, 1939-42 (fired when Dali accused him of being a member of the French Communist Party); while at MOMA, he put together a *March of Time* documentary on the Vatican.

- Worked in Mexico from 46-55; 20 films were low budget and shot on short production schedules (3 - 4 weeks); his films at this time made their way back to the Parisian art cinemas where they were loved, along with the films of Ingmar Bergman and the French New Wave directors; the British had a more guarded view of Bunuel, considering him an "auteur," a poet of obsession.
- 1955, Bunuel left Mexico for Paris where he filmed three politically-themed films.
- 1958, Bunuel returned to Mexico: thus begins his GREAT PERIOD of filmmaking.
- **Bunuel's style** (anti-style): **simple** and **direct**; **little or no music**; **experimental** (self-expression); allowed for considerable **improvisation** -letting actors take over and fill out their characterizations; **mise-en-scene**: relatively long takes, reserving quick cutting for certain climaxes; used pan/ tracking/ angle shots only sparingly; his images are often cluttered because he leave in objects and backgrounds of everyday life (when most directors edit them out); **lack of special effects**; flat lighting, however in dream sequences (*Los Olvidados*, *Viridiana* he used low-key lighting); **rapid pacing** in his films; **anarchistic**; **satirical** (like Swift and Goya); **social criticism** (his films are disturbing and destructive criticisms of our culture - destructive but positive); true to his moral/social/political convictions and -to his conception of the world; ambiguous endings (*Viridiana*, *Belle de jour*, *Los Olvidados*) used sexual pathology as a metaphor for the distorting nature of bourgeois Christian culture; **hoped that by exposing inhumanity of human being he would make us more human**; **low budgets/short production schedules**; **his indifference to style** (objectivity) was a style in itself; **his direction is "invisible"** (he doesn't bring attention to himself; we trust him not to dupe us, which enables him to dupe us, but for our own good-forcing us to acknowledge what we really are instead of what we'd like to be; ironic vision of human experience when asked if he were a religious person, Bunuel replied "I have always been an atheist-thank God." (some say he said "Thank God, I'm still and atheist.") .
- **THEMES**: anti-Catholicism and anti-bourgeois. For Bunuel, "bourgeois morality is immorality." He had a hatred for all things religious and Establishment.
- **MOST IMPORTANT THEME IN BUNUEL'S MEXICAN FILMS**: the conflict between instinct (desire/hunger/love) and convention (social, religious, moral norms) leading to FRUSTRATION and IMPOTENCE (e.g., *Viridiana*, *The Exterminating Angel*, *Belle de Jour*, *Los Olvidados*)
- **DREAMS**: an important element in all of Bunuel's films (e.g., the sleepwalking scene in *Viridiana* and Pedro's nightmare in *Los Olvidados*). Bunuel includes dreams in his films to allow the characters to liberate their instincts and imagination in order to realize their desires.
- Bunuel's regular contributors: **Gabriel Figueroa** (cinematographer), **Luis Alcoriza** (scenarist), **Oscar Dancigers** (Mexican producer), **Gustavo Alatriste** (most recent producer, and husband of Sylvia Pinal, actress who starred in *Viridiana* and *The Exterminating Angel*).

### BUNUEL FILMS

1. *Un Chien Andalou* (28): his first Surrealist film (though it was a short, experimental film), shot with artist Salvador Dali; surrealist fascination with the unconscious; transferred to screen the reality of dreams and unconscious desires (this is found in all of his films); the surrealist ideal is an emphasis on the absurd/illogical/irrational, as demonstrated by the slapstick films of Chaplin, Lloyd, and Keaton.
2. *L'Age d'Or* (30): banned from public exhibition in France; began the film working with Dali, but mid-way through the film, they parted, and Bunuel completed the film himself, making this the first full-length surrealist film. Catholic church condemned the film as a sacrilege.
3. *Las Hurdes (Land Without Bread)* (32): banned by Spanish Republican government as "defamatory," but released (37) by the Popular Front government during the Spanish Civil War.

4. ***Gran Casino*** (47) and ***The Great Madcap*** (49): first film starred two famous Mexican singers: Jorge Negrete and Libertad Lamarque; both films he directed for Mexican producer Oscar Dancigers; both were successful commercially, which led to his being allowed to make *Los Olvidados*.
5. ***Los Olvidados*** (50)/*The Young and the Damned*: cinematographer was Gabriel Figueroa, who filmed most of Bunuel's masterpieces; this film is a continuation of the Italian neo-realist tradition; won the Director's Prize and International Critics Prize at Cannes Film Festival, 1951.
6. ***Susana*** (51)
7. ***El Bruto*** (52)
8. ***Mexican Bus Ride*** (52)
9. ***Robinson Crusoe*** (52): his first film in COLOR; film shot in English
10. ***Wuthering Heights*** (52): shot in Spanish; strange, though typically Bunuel, ending.
11. ***Illusion Travels by Streetcar*** (54)
12. ***El*** (52): most typically Bunuel film so far; booed at Cannes; it is a brutal attack on the Catholic Church and bourgeois culture; a very personal film.
13. ***Rehearsal for a Crime*** (55): another very personal film, and typically Bunuel.
14. ***Nazarin*** (58): considered a masterpiece - the film that made Bunuel an internationally important filmmaker; Bunuel commented about this film that "one can be relatively Christian, but the absolutely pure being, the innocent, is condemned to defeat.
15. ***Viridiana*** (61): (not seen in Spain until 1977, two years after Franco's demise) based on a medieval saint, this film is quintessential Bunuel - his ultimate insult to Christianity; it is anti-Catholic and anti-Fascist; he was invited back to Spain (by Bardem, head of Uninci) to shoot it, and the script was unknowingly approved by Franco's film censors; the story is about a saintly person whose attempts to lead a truly Christian life end in disaster for herself and everyone (like *Nazarin*); famous montage sequence cutting between Viridian attempting to save the wretches through prayer and Jorge's practical efforts to restore the estate; famous scene at the end modeled after the painting "The Last Supper" and set to Handel's "Messiah;" final sequence of film is a three-handed game of cards (symbolizing an imminent *menage a trois* when film was released, Spanish authorities realized its subversive nature and attempted to destroy all copies - only, a print had already reached Cannes (Bunuel hand - carried it), where the film was accepted as Spain's first entry - it won the top prize at Cannes, the Palme d'Or, the first ever won by a Spanish film. Consequences of film's winning Cannes: embarrassment to Spain, film banned, mention of film in press prohibited, Director General of Department of film replaced, Uninci dissolved. A new dark age of Spanish film industry. Bunuel became *persona non grata* (his name was deleted from books /dictionaries on Spain) in Spain from 62-69, when he was allowed back in to shoot *Tristana* in Toledo and Madrid. The Exterminating Angel (62): if *Viridiana* is Bunuel's ultimate insult to Christianity, this is his ultimate insult to the middle class (bourgeois morality); many critics consider this his greatest film; film is a surrealist parable in which Bunuel suggests that bourgeois concepts of self are as systematically delimiting and destructive of human freedom as Nazi death camps, and that liberation can be achieved only by thinking ourselves back to the beginning of things.
16. ***Diary of a Chambermaid*** (64): shot in France; this is Bunuel's most political film; it is his first film shot in WIDESCREEN process.
17. ***Simon of the Desert*** (65): shot in Mexico (in 25 days); written by Bunuel; won a special jury prize at the Venice Film Festival.
18. ***Belle de Jour*** (67): shot in France, this is a classic film of erotic obsession (typical Bunuel) starring Catherine Deneuve; won the Golden Lion award at Venice.
19. ***The Milky Way*** (69)
20. ***Tristana*** (70): French/Italian production; set in Toledo (Spain) in the 1920s, the film also stars Deneuve.
21. ***The Discreet Charm of the Bourgeoisie*** (73): this film is the legitimate successor to *The Exterminating Angel*; like most Bunuel films, it has no musical score which adds to the surrealism; won Oscar for Best Foreign Film.

- 22. *The Phantom of Liberty* (74)
- 23. *That Obscure Object of Desire* (77)

### Los Olvidados (1950)

Director Luis Bunuel  
 Scenarists Luis Bunuel, Luis Alcoriza  
 Cinematographer Gabriel Figueroa  
 Characters J Jaibo, Pedro  
 Awards Best Director (Cannes, 1951)

- This is the film that reinvigorated Bunuel's career.
- The film was not a big box office success in Mexico, but it was his first international box office success.
- The film is neo-realist portrayal of juvenile delinquency in Mexico City; it contrasts poverty with bourgeois capitalism; it is a catalogue of man's darkest, most destructive impulses (Hell on earth). Still, Bunuel's camera is objective - he leaves the judgment to the viewer.
- **HORRORS:** limbless man tipped off the cart, blind man robbed, boy bludgeoned by a rock, old degenerate fondles legs of a young girl, the young protagonist is slashed to death and his body is dumped on a garbage heap.
- The film embodies characteristics of two styles prevalent in Bunuel's films: neo-realism and surrealism.

### Neo-realism

A post-World War II movement in filmmaking associated primarily with the films of Roberto Rossellini (*Open City*), Luchino Visconti, and Vittorio De Sica (*Shoeshine*, *The Bicycle Thief*), in Italy. It was characterized by leftist political sympathies, location shooting, and the use of nonprofessional actors

### Surrealism

A movement in painting, film, and literature that aims to depict the workings of the subconscious by combining incongruous imagery or presenting a situation in dreamlike, irrational terms - ,more generally, surrealism may suggest any fantastic style of representation.

### Viridiana (1961)

Director Luis Bunuel  
 Scenarists Luis Bunuel, Julio Alejandro  
 Cinematographer Jose Agayo  
 Actors Sylvia Pinal, Fernando Rey Pon Jaime)  
 Awards Palme D'Or (Cannes, 1961)

### Cause Celebre

Shot in Spain. After the script was read and the film shot, Spanish authorities became aware of the subversive implications of the film. In turn, they tried to confiscate and destroy all copies of the film. Luckily, Bunuel had already left for France (where he was going to exhibit the film at the Cannes Film Festival) with one or two copies. The film won the top prize.

### Themes

- Christianity (*Viridiana* is an aggressive statement against both the sociopolitical and Catholic structures in Spain)
- Sex [rape, menage-a trois, fetishes (wife's corset and shoes)]

### Outrageous Scene

The scene where the beggars /thieves /degenerates break into the house and prepare a feast is a parody of Leonardo da Vinci's "The Last Supper." The music they play is Handel's "Messiah." The blind man symbolizes Christ; the beggars / thieves / degenerates symbolize the disciples.

## Brazilian Cinema

<b>IMPORTANT DATES</b>	
<b>1908</b>	Brazil attempted to form a Hollywood-style studio system (vertically integrated monopoly of national entrepreneurs).
<b>1924</b>	86% of the films exhibited in the Brazilian market were Hollywood films (just like in the other Latin American countries).
<b>1932</b>	President Vargas established screen quotas for local film productions.
<b>1932-54</b>	<ul style="list-style-type: none"> <li>• Brazilian film industry was state-directed, capitalist developed; the national industry was one of capitalist development; still, the Brazilian film industry was no threat to Hollywood.</li> <li>• The most important film genre was the <i>chanchada</i>.</li> <li>• In 1954, President Vargas died.</li> </ul>
<b>1954-64</b>	Decade of indecision in Brazil. The continuing economic crises and the succession of weak governments promised radical social change in the country. President Kubitschek, Quadros, Goulart.
<b>1960-72</b>	In the context of the social and governmental uproar during the decade after Vargas' suicide, <i>cinema novo</i> was born.
<b>1966</b>	National Film Institute was created.
<b>1968</b>	Imposition of a repressive military dictatorship by the Fifth Institutional Act
<b>1969</b>	Embrafilm (the Brazilian state film trust) was set up.
<b>Early 1970's</b>	While ideological content continued to be censored, strict sexual censorship was rescinded.
<b>1985</b>	Democracy was restored to Brazil. The first presidential elections to occur since 1964. Jose Sarney was elected President of Brazil.
<b>1990</b>	Sarney government withdrew all funds from Embrafilm; Hector Babenco, noted Brazilian filmmaker declared "Brazilian film is DEAD!"
<b>1992</b>	Due to the spiral of deflation, the film industry ground to a virtual standstill; only six features were produced.
<b>1993</b>	Sarney was impeached for financial malfeasance and replaced by President Itamar Franco.

<b>VOCABULARY</b>	
<b>Vertical Integration</b>	Attempt to monopolize the three sectors of the film industry – production, distribution, exhibition – in order to minimize the risk of losing capital.
<b>Chanchada</b>	Literally means "cultural trash;" these films were a hybrid of musical review and comedy, featuring comic performers from Brazilian radio and cabaret

**VOCABULARY (continued)**

<b>Cinema Novo</b>	New Latin Cinema
<b>Italian Neo-realism</b>	<p>A term coined in 1943 by Umberto Barbero, an influential film critic. He attacked the Italian cinema for its mindless triviality, its refusal to deal with pressing social concerns, especially poverty and injustice. He turned to the French cinema of the 1930s for models, lauding the poetic realism in the movies of Came and Duvivier and the warm socialist humanism in the works of jean Renoir He also lamented the phony glamour of Italian movies, insisting that the glossy production values and stylistic flourishes were merely camouflaging a moral sterility. Above all he called for a cinema of simplicity and humanity.</p> <p><u>Ideological characteristics of neo-realism:</u> a new democratic spirit, with emphasis on the value of ordinary people like laborers, peasants, and factory workers; a compassionate point of view and a refusal to make facile moral judgements; a preoccupation with Italy's Fascist past and its aftermath of wartime devastation, poverty, unemployment, prostitution, and the black market; a blending of Christian and Marxist humanism; an emphasis on emotions rather than abstract ideas.</p> <p><u>Stylistic features of neo-realism:</u> an avoidance of neatly plotted stories in favor of loose, episodic structures that evolve organically from the situations of the characters; a documentary visual style; the use of actual locations usually exteriors--rather than studio sets; the use of non-professional actors, even for principal roles; an avoidance of literary dialogue in favor of conversational speech, including dialects; an avoidance of artifice in the editing, camerawork, and lighting in favor of a simple "styleless" style.</p> <p>Roberto Rossellini's <i>Open City</i>; Vittorio De Sica's <i>The Bicycle Thief</i>, <i>Shoeshine</i>, <i>Umberto D</i>; Luchino Visconti's <i>La Terra Trema</i> ("The Earth Trembles")</p>
<b>French New Wave</b>	See handout please.
<b>Marxism</b>	Following the ideas of Karl Marx and Frederich Engels; a system of thought in which the concept of class struggle plays a primary role in analyzing western society in general and in understanding its allegedly inevitable development from bourgeois oppression under capitalism to a socialist society and thence to communism.
<b>Socialism</b>	<ul style="list-style-type: none"> <li>• A social system in which the means of producing and distributing goods are owned collectively and political power is exercised by the whole community</li> <li>• In Marxist-Leninist theory, the building of the material base for communism under the dictatorship of the proletariat.</li> </ul>
<b>Communism</b>	<ul style="list-style-type: none"> <li>• A theoretical economic system characterized by the collective ownership of property and by the organization of labor for the common advantage of all members.</li> <li>• A system of government in which the state plan-, and controls the economy and a single, often authoritarian party holds power, claiming to make progress toward a higher social order in which all goods are equally shared by the people.</li> </ul>

<b>VOCABULARY (continued)</b>	
<b>Pornochanchadas</b>	After strict sexual censorship was rescinded in the early 1970s, the <i>pornochanchada</i> became the most popular type of film—a genre of soft-core erotic comedies popular mainly with local audiences.

### **FACTS ABOUT BRAZILIAN CINEMA**

- Brazil's development of a national film industry was more successful than Mexico's.
- Brazil's population is 160 million/capital: Brasilia.
- During the 60s, 1/2 of Brazil's population was unemployed and illiterate.
- Despite the repressiveness of the military regimes during the 60s and 70s, the Brazilian government did support expansion of national film production (National Film Institute, Embrafil, relaxation of sexual content censorship).
- The result of the Embrafil mandate was state-led vertical integration of the Brazilian film industry. Filmmakers like Carlos Diegues and Nelson Pereira dos Santos, at the invitation of the government, returned to mainstream production.
- From 1970 to 1985, the Brazilian film industry produced dozens of international hit films—most based on indigenous folklore, history, or literature.

<b>Carlos Diegues</b>	<i>Xica da Silva</i> (76)
<b>Carlos Diegues</b>	<i>Bye, Bye Bra:Zil</i> (80)
<b>Bruno Barreto</b>	<i>Dona Flor and Her Two Husbands</i> (76)
<b>Leon Hirzman</b>	<i>The Don't Wear Black Tie</i> (81)
<b>Nelson Pereira dos Santos</b>	<i>Memories of Prison</i> (84)
<b>Hector Babenco</b>	<i>Pixote</i> (81)
<b>Hector Babenco</b>	<i>Kiss of the Spider Woman</i> (85)
<b>Ruy Guerra</b>	<i>Erendira</i> (83)
<b>Ruy Guerra</b>	<i>Malandro</i> (86)

- By 1985, Embrafil had captured 50% of the Brazilian film market; 100 films were being produced yearly (only twelve in 1963); Brazil had become the 6th largest producer of films in the world.
- Brazil's success as a film producer was a triumph of capitalist initiative combined with state protectionism and politically committed talent.
- The bad news is that with the new democracy came an inherited inflation rate of 800% and huge foreign debt. The weight of high inflation and foreign debt resulted in the following:
- Embrafil production fell 30-40% in the late 1980s.
- Rigorous new protectionist legislation was enacted.
- A wave of domestically produced pornographic films - both- soft- and hard-core - dominated the film industry (however, some internationally celebrated films continued to be produced).

### **CINEMA NOVO (Portuguese for "new cinema")**

- Filmmakers sought new approaches to realities of underdevelopment, poverty and exploitation that had gone unacknowledged in Brazilian films to date.
- Events that launched the *cinema novo* film movement: In the late 1950s, movie lovers (cinephiles) gathered in coffee houses and theaters. They were intrigued by Hollywood classic films and European art cinema. Some wrote articles /manifestoes calling for a change in filmmaking styles.
- Drawing on links with the working class and a new focus on native folklore and tradition, Brazilian filmmakers modeled their practice on the improvisational techniques of Italian Neo-realism (the use of non-actors, location shooting) and the production strategies of the French New Wave (creative financing, low-budget production). Cinema Novo was far more politically militant than Italian Neo-realism.

- Goal of Cinema Novo filmmakers: to record on film their nation's dilemmas /aspirations.
- Brazilian filmmakers decried the colonization of Brazilian cinema by Hollywood by subverting classical narrative code in their own work.
- **GLAUBER ROCHA:** his films and theoretical writings laid the foundation for the new Latin American Cinema (Cinema Novo); his films acknowledged the political and social realities of Brazil where employment was as high as 50% and over 50% of the population was illiterate. His films correspond to each of the three recognized stages of *cinema novo*.

<b>Three Stages of the Brazilian Cinema Novo movement</b>	
<b>Phase One 1960-64</b>	<ul style="list-style-type: none"> <li>• This stage drew on the history of proletarian revolt and radical optimism Three important films all focused on the peasant life in the <i>sertao</i> (Brazil's drought- ridden, impoverished northeastern plain):</li> <li>• <i>Black God, White Devil</i> (64), <b>Glauber Rocha</b> <i>The Guns</i> (64), <b>Ruy Guerra</b> <i>Barren Lives</i> (63), <b>Nelson Pereira dos Santos</b></li> <li>• Another important film was an historical account of a successful slave revolt on a 17,h century sugar cane plantation:  <i>Ganga Zumba</i> (63), <b>Carlos Diegues</b></li> <li>• All of these films-and more- were very successful on the international film circuit, five of which won major awards</li> </ul>
<b>Phase Two 1964-72</b>	<ul style="list-style-type: none"> <li>• This was a period of reassessment and ultimately, disillusionment because the civilian government was overthrown by a military coup (1964); democracy disappeared from Brazil.</li> <li>• Two important films featured protagonists who were urban intellectuals consumed with self doubt:  <i>Land in Anguish</i> (67), <b>Glauber Rocha</b> <i>The Challenge</i> (66), <b>Paulo Cesar Saraceni</b></li> </ul>
<b>Phase Three 1968-72</b>	<ul style="list-style-type: none"> <li>• This was the final and richest phase of the cinema novo With the imposition of rigid military dictatorship by the Fifth Institutional Act, Cinema Novo filmmakers turned heavily to symbolism to circumvent military censorship</li> <li>• This phase was dubbed the "cannibal-tropicalist" phase because many of the films were cast as <u>mythological allegories</u>:  <i>Antonio dos Mortes</i> (68), <b>Glauber Rocha</b> <i>The Gods and the Dead</i> (69), <b>Ruy Guerra</b></li> <li>• Or <u>anthropological documents</u>: <i>How Tasty was my little Frenchman</i> (70), <b>Nelson Pereira dos Santos</b></li> <li>• Or <u>gaudy, grotesque celebrations of Brazil as a tropical paradise</u>: <i>Macunaima</i> (69), <b>Joaquim Pedro de Andrade</b> <i>The Heirs</i> (69), <b>Carlos Diegues</b></li> </ul>

### Argentine Cinema

<b>IMPORTANT DATES</b>	
<b>1955</b>	The downfall/outlawing of the Peron government (nevertheless, Peron's party retained its mass popular support)
<b>1955</b>	Establishment of the National Film Institute
<b>1957</b>	Cinema Law of 1957 allowed for the creation of the National Cinematographic Institute INC).
<b>1958</b>	A civilian government was led by Frondizi. This government represented progressive democratic ideals that could steer the country away from the excesses of populism and militarism.
<b>1956-65</b>	<p>Under Peron's leadership, Argentina's culture was cloistered-meaning the state was cut-off from the scientific and artistic developments happening in the rest of the world. Period of great optimism in Argentina. The country embraced consumerism, advertising, psychoanalysis (everyone had a shrink), films of great filmmakers such as Ingmar Bergman, Latin American fiction (the novels of Gabriel Garcia Marquez), fashion, etc.</p> <p>It was in this period of <u>optimism</u> and <u>modernization</u> that the NUEVO ONDA (or Nueva Ola) film movement was formed.</p> <p>On the downside, there was political instability with constant military plotting and coups, persecution of unions and supporters of Peron, and the economy was in decline.</p>
<b>1966</b>	<p><b>MILITARY COUP</b></p> <ul style="list-style-type: none"> <li>• Closed many universities, seized magazines, shut down theaters on morality charges, required Post Office to burn imported political texts (such as those of Marx and Engels)</li> <li>• Many artists went into exile</li> <li>• Some artists stayed and became increasingly politically charged, fighting the government in all areas of cultural activity.</li> <li>• Young middle class intellectuals became nationalistic, anti-imperialist (those people who blindly followed foreign ideas and dictates were deemed <i>extranjerozantes</i>).</li> </ul>
Early 1970's	Argentina was coming apart. Government oppression was met by insurrections and terrorism. Solanas and Getino filmed two documentary interviews with the exiled Peron. They founded a magazine <i>Cine y liberacion</i> .
1973	<p>The return of Juan Peron to Argentina (from exile in Spain); he was elected President once again; he died within the year and was replaced by his wife, Isabelle Peron.</p> <ul style="list-style-type: none"> <li>• Time of spread of nationalism, populism, and anti-imperialism</li> <li>• Cine Liberacion leaders began working for Peron's regime; Getino headed the state censorship board (he liberalized censorship, readmitted all banned films, offered financing to exhibitors and film unions); Solanos headed the independent filmmaking association.</li> <li>• New film law drafted which would increase government support to the industry.</li> </ul>

	<ul style="list-style-type: none"> <li>• 1973-74 showed a great increase in film production (954 films); attendance rose 40%.</li> <li>• With the death of Peron in 1974, the new freedom and pluralism was stifled, factionalism within the Peron party arose, civil war started, and the terror of right-wing death squads culminating in the military coup of 1976.</li> </ul>
1976	<p><b>REIGN OF TERROR MILITARY COUP.</b> A military coup seized power, replacing Isabelle Peron and launching a brutal assault on the opposition; the country was plunged into economic, political, and cultural crises; inflation was at 100%; the film industry became paralyzed/production halted.</p> <ul style="list-style-type: none"> <li>• This was a time of terror and repression of personal freedoms.</li> <li>• Directors (Solanas, Getino) and actors (Aleandro, Alterio) went into exile.</li> <li>• Disappearance of people considered subversive to the military government.</li> <li>• Domestic cinema production declined while the distribution and exhibition of foreign films increased. 0 Films were subject to extreme censorship.</li> </ul>
1982	<p>Film production hit an all-time low--only 18 Argentinean films were produced.</p> <ul style="list-style-type: none"> <li>• The military government empowered the National Film Institute to make loan guarantees. Filmmaker Manuel Antin was named Director.</li> </ul>
1983	<ul style="list-style-type: none"> <li>• War with Britain (the Malvinas /Falkland Islands War)</li> <li>• Collapse of the dictatorship</li> <li>• <u>Restoration of democracy</u> / Raul Alfonsin elected President</li> <li>• Censorship was eliminated</li> <li>• Many exiled filmmakers and artists returned to Argentina</li> <li>• Production of films examining the recent past--especially the disappearance of 15-30,000 <i>desaparecidos</i>.</li> </ul>
1989	<p>To address the severe economic problems in Argentina, President Carlos Menem instigated tough economic reforms designed to reduce public spending and to privatize poorly-run national industries.</p>
1991	<p>Due to a lack of state subsidy/ support, the Argentine national film industry virtually came to a halt. A tax was levied on video rentals to help provide funds for local production of films. The only way to guarantee financial viability was to enter into co-production arrangements with other countries.</p>

<b>VOCABULARY</b>	
<b>Desaparecidos</b>	The people who disappeared during the <i>guerra sucia</i> ("dirty war") of the period from 1976-82; this was a period of terror, torture, and murder carried out by the military generals against suspected subversives.

TWO PIONEER ARGENTINE DIRECTOR

**Leopoldo Torre-Nilsson (1924-78)**

- His filmmaking brought international prestige to Argentina's "art" cinema.
- Torre-Nilsson embraced the modernization movement of the late 50s/early 60s (post Peron).

- Often compared to Luis Bunuel (his movies deal with the hypocrisy and repressiveness of the bourgeoisie, as well as the contradiction and decline of Argentina's upper class).
- Most of his films are adapted from novels by Beatriz Guido, Torre-Nilsson's wife.
  - *The House of the Angel* (57)/film was praised at Cannes and the London Film Festival
  - *The Fall* (59); *The Hand in the Trap* (61)
  - *The Mafia* (72); *Painted Lips* (74)/a scathing criticism of the middle classes

#### **Fernando Birri (1925-)**

- A documentary filmmaker, he is considered a pioneer in the New Latin American Cinema movement.
- He created a "cinema of discovery." He realized that Argentina's artistic community needed a national identity. His goal was to produce films that were critical and realistic.
- Birri's principles for filmmaking are three-fold: place an emphasis on national popular cinema, attempt to adopt neo-realist traditions in Latin America, make an effort to break with the distribution/exhibition circuits of the commercial cinema in order to incorporate the new working class and peasant audiences
- Founder of the Documentary School of Santa Fe at the national University of the Litoral (1956)
- He studied at Italy's Centro Spirimentale which explains his use of neo-realist theories (which he employed to change the nature of Argentinean cinema)
- Called the "Pope of the New Latin American Cinema," Birri has been in exile since 1964 (living in Brazil, Italy, and finally returning to Cuba in the late 1970s); he has helped develop the cinemas of Cuba, Mexico, and Venezuela
- Named director of Havana's School of Film and Television in 1968.
- His most noted films are as follows:
- *Throw a Dime* (58)/one of Latin America's first social documentaries (80 students observed and recorded on film the local children of a shanty town begging for coins daily by a railroad track.)
- *Flood Victims Flooded Out* (62)/a neo-realist film that won a prize at the Venice Film Festival

#### **Argentina's New Wave (early 1960s): NUEVA OLA or NUEVO CINE**

- This is the term for the European-style new cinema in Argentina during the early 1960s-a rejection of the structures of commercial and populist filmmaking. These films reflected two concepts: the mood of change and the development of an artistic cinema.
- Formation of INC (National Cinematographic Institute) in 1957 greatly influenced the proliferation of films.
- This new wave of filmmaking also was influenced by the increased interest in films, as shown by the formation of cine clubs, filmmaking societies, and filmmaking departments at Argentina's universities.
- This was an intellectual cinema (art cinema) designed for a small, elite Buenos Aires audience; it brought to the screen the world view and showed the individualistic experiences of the Buenos Aires middle class. Filmmakers depicted the world they knew: the streets of Buenos Aires, middle class problems of angst/alienation, sexual confusion of the young, sexual boredom of the old
- Unfortunately, overseas sales did not pan out, leaving only the small domestic market (Argentina) to cover the costs of production-which it was unable to cover.
- Important filmmakers include:
 

<u>Fernando Ayala:</u>	<i>The Boss</i> (58); <i>The Candidate</i> (59)
<u>Lautaro Murua:</u>	<i>Shunko</i> (60); <i>Little Gardel</i> (61)
<u>Manuel Antin:</u>	<i>The Odd Number</i> (61)
<u>Leonardo Favio:</u>	<i>Chronicle of a Boy Alone</i> (65); <i>Romance of Aniceto and Francisco</i> (66)

#### **Argentina's New Wave (late 1960s): CINE LIBERACION**

- This is the term for the new militant cinema in Argentina during the late 1960s.

- Filmmakers of Cine Liberacion were greatly influenced by the Brazilian *cinema novo*.
- This new style of filmmaking arose in response to the doldrums of Argentinean commercial cinema and to the social upheavals of the era (the military coup of 1966). The military coup shut down the Argentine legislature, disbanded political parties, and suppressed the labor movement. An attempt to impose a distribution quota on USA films was quelled by the MPEAA. Most commercial filmmakers released sanctioned films, based on folklore or official versions of Argentine history.
- While the military was dismantling the results of modernization, the political left, middle class, student groups, and Peronists worked to unseat the military government. One film, *Operation Massacre*, revealed the military government's attempt to murder key Peronists.
- The Cine Liberacion, founded by left-wing Peronists Fernando Solanas and Octavio Getino, played a central role in defining the political cinema in Latin America.
- Fernando Solanas and Octavio Getino: *La Hora de los hornos / The Hour of the Furnaces* (68)/this film is the most noteworthy film from this group of filmmakers (and was actually banned for a short while, shown only through clandestine organizations and private houses). Lasting four hours, this film is the classic example of Third Cinema in that its primary value is not entertainment or art, but ideology. This revolutionary film combines newsreels with documentary footage, dramatic reenactments, and painted slogans—all in a rapid fire montage (Read more about the film below)
- After the success of *The Hour of the Furnaces*, the two men wrote an essay, "Towards a Third Cinema," that had a huge impact on Latin American cinema and the Third World. The essay covered four themes: cultural neo-colonization in Argentina, the dependent nature of the Argentine film industry, Third Cinema, and militant cinema as a crucial aspect of Third Cinema. The two men argued that not only should film production be changed in Latin America, but also the distribution and exhibition sectors needed changing.

Some filmmakers/films from the Cine Liberacion movement include:

- Hugo Santiago: *Invasion* (68)
- Gerardo Vallejo: *The Road Towards Death of the Old Reales* (69)
- Hector Olivera: *Rebellion in Patagonia* (74)
- Raul de la Torre: *Juan Lamaglia and His Wife* (69); *Story of a Lady* (71); *Heroine* (72); *Alone* (76); *Hidden Color* (88)/known for his thoughtful character studies of women

### *La Hora de los hornos (The Hour of the Furnaces) 1968*

This four hour film blended Direct Cinema, staged scenes, and a dense sound track to create a film of extreme complexity. The film was divided into three parts, each designed to provoke argument and action.

- I. "Neocolonialism and Violence"--dedicated to Che Guevara, this section show Argentina exploited by Europe and the USA.
- II. "An Act for Liberation" - dissects the failures of Peronism
- III. "Violence and Liberation" - centers on interviews with activists discussing prospects for change.

The film bombards the spectator with a collage of images and sounds designed to agitate/arouse the spectator. The film reaches directly to its audience. It was circulated among workers' groups and shown in secret meetings. Although the filmmakers took a Peronist line, they wanted the film to be interrupted by discussions among the audience. At one point, the film halts: "Now it is up to you to draw conclusions, to continue the film. You have the floor."

Out of the experience of making this film came several Cine Liberacion manifestos defining "Third Cinema." One of these manifestoes was "Towards a Third Cinema." **First Cinema** was equated with the Hollywood film, which overwhelms its viewer with spectacle and makes each viewer a consumer of bourgeois ideology. **Second Cinema** was auteur-centered cinema. It fostered individual expression, and was considered a step forward. However, Cine Liberacion filmmakers believed its time was past now. **Third Cinema** used film as a weapon for liberation, making every participant a "film-guerilla." The

director was part of a collective, not only a mass movement but a production cadre working on behalf of the oppressed.

While calling for Third Cinema to break with individual protagonists and orthodox narrative, Solanas and Getino felt the way one distributes and views a film should be changed as well. They urged filmmakers to create secret distribution circuits among insurgent groups. When the screening is clandestine, the viewer takes a risk simply in coming, and this renders the viewer a "participant-comrade", ready to think and debate.

#### **Adolfo Aristarain**

- The only director of note to emerge in the late 70s.
- His most noted films are as follows (all of which fit the film noir genre):
  - *The Lion's Share* (78); *Time for Revenge* (86); *The Last Days of the Victim* (82)

#### **THEMES IN ARGENTINE FILMS** (after the restoration of democracy in 1982)

- The plight of *the desaparecidos* (*The Official Story*, Luis Puenza; *Funny Dirty Little War*, Hector Olivera)
- The problems of exile (*Tangos-the Exile of Gardel*, Fernando Salanos)
- Repression and terror in Argentina's history (*Camila*, Maria Luisa Bemberg)
- Manipulation of Argentina's economy by foreigners (e.g., the USA)

#### **FACTS ABOUT ARGENTINAN CINEMA**

- From the coming of sound to 1984 (establishment of democracy), Argentine cinema existed under forms of state protectionism together with a rigorous system of pre- and post-production censorship.
- In 1955, with the fall of the Peronist government, controls were relaxed and the studio system collapsed; however in 1957 new restrictions on imports were imposed, and domestic production resumed on a film-by-film basis.

## Cuban Cinema

<b>IMPORTANT DATES</b>	
<b>1955</b>	<ul style="list-style-type: none"> <li>• <i>El megano (The Cbarcoal Vorker)</i>, directed by Tomas Guitierrez Alea and Julio Garcia Espinosa. The film is an indictment of peasant exploitation under the corrupt regime of Batista.</li> </ul>
<b>1959</b>	<ul style="list-style-type: none"> <li>• <b>Cuban Revolution</b> (Fidel Castro overthrows regime of President Fulgencio Batista).</li> <li>• Formation of <b>ICAIC</b>, the national film institute.</li> </ul>
<b>1959</b>	<ul style="list-style-type: none"> <li>• <b>Bay of Pigs crisis:</b> U. S. Blockade of Cuba (Cuban's were cut off from the Hollywood films they liked do much; the only films available were from the Soviet Union and Czechoslovakia-none of which were very popular.</li> </ul>
<b>1962</b>	<ul style="list-style-type: none"> <li>• <b>Cuban Missile crisis</b> JFK and Soviet Premier Nikita Kruschev take their countries to the brink of nuclear war)</li> </ul>
<b>1979</b>	<ul style="list-style-type: none"> <li>• Inception of The Festival of New Latin American Cinema. Held annually in Havana. In the 1980s, this festival was widely considered to be the most important Spanish-language festival in the world, surpassing Barcelona and Madrid in attendance and market share.</li> </ul>
<b>1986</b>	<ul style="list-style-type: none"> <li>• Fidel Castro announced the creation of the <b>New Latin American Cinema Foundation</b>, under the direction of Gabriel Garcia Marquez (Nobel-prize-winning novelist). Goals: an information bank on Latin American cinema, lobbying of local governments for economic support of the film movement.</li> <li>• Establishment of the International Film and Television School ("the School of the Three Worlds") outside of Havana. Director: Argentine documentarist Fernando Birri.</li> </ul>
<b>1992</b>	<ul style="list-style-type: none"> <li>• ICAIC merged with film department of the armed forces.</li> </ul>

<b>TERMS AND NAMES OF IMPORTANCE</b>	
<b>Cine Rebelde</b>	<ul style="list-style-type: none"> <li>• The rebel army's film unit (set up immediately after the Revolution, to make documentary records of the first weeks of the Revolution), which produced two documentary shorts (<i>This is Our Land</i>, Alea; <i>Housing</i>, Espinosa) for the National Board of Culture in 1959 before the unit became part of the revolutionary government's national film institute JCAIC).</li> </ul>
<b>ICAIC</b>	<ul style="list-style-type: none"> <li>• Instituto Cubano del arte e Industria Cinematograficos. Alfredo Guevera was named the founding director. The national film institute was created on March 24, 1959 (three months after the revolution) by an act of law declaring cinema to be a national art and mandating the "re-education" of the Cuban people through its "fount of revolutionary inspiration, of culture, and of information."</li> <li>• ICAIC operates as a collective, in which there is no government oversight and directors are free to choose their own subjects/write their own scripts.</li> </ul>
<b>Fidel Castro</b>	Leader of the Cuban revolution.

<b>Santiago Alvarez</b>	<ul style="list-style-type: none"> <li>Documentary filmmaker whose films experimented in early Soviet fashion with every known variety of montage.</li> </ul>
<b>Cine mobiles</b>	<ul style="list-style-type: none"> <li>Similar to the Soviet agit-trains of the 1920s (after the Russian Revolution), ICAIC educated its domestic audiences by taking <i>cine mobiles</i> (trucks, wagons, and even boats equipped with projection gear and revolutionary films, as well as films such as those of Charlie Chaplin) to the provinces.</li> </ul>
<b>Cine cubano</b>	<ul style="list-style-type: none"> <li>The official periodical of ICAIC, which features interviews, essays, and production information on Cuban other Latin American cinema.</li> </ul>

### FACTS ABOUT CUBAN CINEMA

- Pre-Revolutionary cinema the colonial film industry had the highest film attendance rates of any Latin American country. Many of the domestic films were Mexican-Cuban co-productions, such as Emilio Fernandez' *La rosa blanca (The White Rose)*, in 1953.
- Castro understood the potential of motion pictures as a medium for mass education and persuasion - especially among a poor and illiterate populace.
- Two major priorities of the new government after the revolution: development of an indigenous film industry and national literacy campaign (1960-61)
- When the national film institute was formed, the Cuban film industry consisted of a few offices, some old 35 mm equipment, a black-and-white laboratory, and a small group of people with virtually no filmmaking experience beyond the limited experience of Alea and Espinosa. The screenwriter Manuel Pereira is quoted as saying the "Cuban cinema was born without original sin."
- Between 1959-87, the Cuban film industry has produced 164 feature films (112 fiction, 49 documentary, 3 animated), 1026 short films, and 1370 newsreels.
- The country has 535 cinemas with 35mm projectors; 905 cinemas with 16mm projectors.
- Major influences on Cuban cinema: Italian Neorealism (the artistic foundation of Cuban cinema, but once its limitations were discovered-Neorealism reflected the reality of post-war Italy, not Cuba - Cuban filmmakers started looking for something else), the early Soviet cinema, the French New Wave, Hollywood films, other Latin American films, the Brazilian *cinema novo*.
- Characteristics of the Cuban cinema: inexpensive to produce (there was not money for super productions), improvisational (the shortage of film stock and lack of new equipment forced filmmakers to be creative), state-owned film production system (vertical integration by the government), Unlike other Latin American cinemas, Cuban films recovered their costs in the domestic market.
- After the Revolution, documentaries were the genre of choice and necessity. Soon after, in films such as *Death of a Bureaucrat*, Memories of Underdevelopment, *Lucia*, and the First Charge of the Machete, Cuban filmmakers mixed documentary and narrative technique.
- Some of Cuba's most renown films and filmmakers are as follows:

**Tomas Gutierrez Alea**

*Death of a Bureaucrat* (66)

**Santiago Alvarez**

*Hanoi, Tuesday the 13th* (67)

**Tomas Gutierrez Alea**

*Memories of Underdevelopment* (68)

**Humberto Solas**

*Lucia* (68)

**Santiago Alvarez**

*LBJ* (68)

**Manuel Octavio Gomez**

*The First Charge of the Machete* (69)

**Sergio Giral**

*The Other Francisco* (75)

**Tomas Gutierrez Alea**

*The Last Supper* (76)

**Sara Gomez**

*One Way or Another* (74; released 77)

**Manuel Octavio Gomez**

*A Woman, A Man, A City* (78)

Humberto Solas  
**Santiago Alvarez**  
**Tomas Guitierrez Alea**  
 Fernando Birri  
 Daniel Diaz Torrez  
 Tomas Guitierrez Alea

*Cecilia* (81)  
*The Fugitives of Dead Man's Cave* (83)  
*Letters From the Park* (88)  
*A Very Old Man with Enormous Wings* (88)  
*Alice in Wonderland* (91)  
*Strawberry and Chocolate* (91)

### **Tomas Guitierrez Alea**

- Considered the greatest director in Cuba; since the Revolution, he has directed numerous documentaries and nine features.
- Studied at Rome's Centro Sperimentale in the early 1950s; initially heavily influenced by Italian Neorealism.
- Collaborating with Julio Garcia Espinosa, he directed the neorealistic documentary short film, *El megano (The Charcoal Worker)*, in 1955. Film was considered subversive by the Batista government and confiscated by the police.
- *Memories of Underdevelopment* (adapted from the novel by Edmundo Desnoes) is Alea's most acclaimed film (a collage evoking the pre-Revolutionary consciousness of the intellectual bourgeoisie set against the backdrop of the missile crisis of 1962).
- *The Last Supper* is Alea's first color film.
- Much of Alea's work centers on the Revolution and its effects on diverse members of society.
- *Strawberry and Chocolate* was the first Cuban film to receive a Best Foreign Film nomination at the American Academy Awards

### **Humberto Solas**

- Cuban filmmaker with a passion for recording his country's history and preserving its unique national identity.
- Along with Alea and Espinosa, he became a member of the Cuban Film Institute ICAIC) during the year it was founded, 1959.
- *Lucia* (68)-a combination of documentary and narrative- tells the stories of three women by that name in three crucial periods in Cuban history, each in a filmic style that evokes its era; it provides a critique of Cuban society both before and after the revolution through an analysis of the changing role of women)

<b>Cuban cinema: from before the Revolution to the present</b>	
<b>Before the Revolution Pre-1959</b>	<ul style="list-style-type: none"> <li>• In its sixty year history, the Cuban cinema produced approximately 150 films (genres: melodramas, musical comedies).</li> <li>• While few Cuban films were produced, Cuba had the highest film attendance rates of any Latin American country (out of a 7 million population, 1.5 million tickets were sold weekly).</li> <li>• Imported films were more popular (600+/year); all films were in original language with subtitles (dubbing was not an option), Cuba was a free market (no state controls), films included American features, B-films, films from Mexico, Spain, Argentina, France, and Italy; censorship was kept a minimum; Havana was a "paradise" for film buffs.</li> </ul>
The Sixties	<ul style="list-style-type: none"> <li>• Similar to the Soviet agit-trains of the 1920s (after the Russian Revolution), ICAIC educated its domestic audiences by taking cine mobiles (trucks, wagons, and even boats equipped with projection gear and revolutionary films, as well as films such as those of Charlie Chaplin) to the provinces.</li> <li>• After the <i>cine mobile</i> period, ICAIC established a full-scale film-education program for Cuba's eleven million people. This program involved disseminating</li> </ul>

	<p><i>Cine cubano</i>, mass screenings at Cinemateca de Cuba for about 100,000 spectators each week, and two national television programs devoted to film education. The result: the Cuban audience became ever more sophisticated.</p>
<b>The Seventies</b>	<ul style="list-style-type: none"> <li>• Epic-scale documentary features began to appear, astonishing international audiences with their sophistication and stylistic versatility (<i>Third World, Third World War</i>, Espinosa, 70; <i>Long-Live the Republic</i>, Pastor Vega, 72; <i>April in Vietnam in the Year of the Cat</i>, Santiago Alvarez, 75)</li> <li>• The deployment of <i>cine-mobiles</i> to the provinces in an effort by ICAIC to educate the domestic audience.</li> <li>• Establishment of full-scale film-education program for Cuba's 11 million people.</li> </ul>
<b>The Eighties</b>	<ul style="list-style-type: none"> <li>• The return to prominence of Humberto Solas (<i>Cecilia, Amada, A Successful Man</i>)</li> </ul>
<b>The Nineties</b>	<ul style="list-style-type: none"> <li>• The Cuban film industry continues to chart its own course, but the U. S. trade embargo and the country's endemic poverty make creative improvisation a way of live (chronic shortage of film stock; U. S. embargo has a negative impact on international sales since many distributors won't buy Cuban films for fear of boycotts by American producers; since U. S. freezes all profits from Cuban bookings within its borders, only a handful of Cuban films are known to American audiences)</li> <li>• With the collapse of communism in Eastern Europe and the Soviet Union, Cuba was forced into an era of extreme cultural and economic isolation, leaving it with only China and North Korea as allies. This began a period of decline; production fell off to two or three films per year (from eight to ten features and forty to forty-five shorts annually)</li> <li>• Budget crises hit the International Film School and The Festival of New Latin American Cinema</li> <li>• In 1992, ICAIC was merged with the film department of the armed forces to ensure its survival.</li> <li>• As the financial situation worsened, political repression grew; Daniel Diaz Torres' <i>Alice in Wonderland</i> (critical satire of contemporary Cuban life) was banned as "counter-revolutionary" and Tomas Guitierrez Alea's <i>Strawberry and Chocolate</i> (openly sympathetic to Cuba's gays) received only limited distribution</li> <li>• While Castro has declared that Cuba is the "last bastion of Marxist-Leninist purity" on earth, the Cuban revolutionary cinema, if not its revolution, has come full circle to its beginnings in no cinema at all.</li> </ul>