

MEXICAN AND CHICANO CINEMA

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INTRODUCTION

The following is a selection of material on the subject of Mexican and Chicano cinema. The bibliography consists of English language publications only. It has not been divided into sections as the subject of each individual reference is easily apparent. A number of pre-1980 publications have been included where deemed useful. Please note that theses have not been included. A selective list of periodical articles can be found in the second part of this bibliography, the references for which have been collected from our SIFT database. The majority of the articles included have been published within the last five years.

All the materials listed here are held in the Library of the British Film Institute. Please note that our collection is reference only. There are photocopying facilities available in the Reading Room.

If you wish to consult these materials you will need to become a member of our library.

BIBLIOGRAPHY

ARMES, Roy

Third World film making and the west.

Berkeley, Ca.; London: University of California Press, 1987.

Extensive bibliography pp. 327-361.

Covers "third world" countries in general. Places Mexico within the context of the history of film-making in Latin America. Latin America, furthermore, is discussed in comparison to other "third world" countries. The chapters successively move from context (social, cultural, and economical), to history (national film industries), and on to the achievements of specific film-makers. Names and titles are indexed but countries are not.

BERG, Charles Ramírez

Cinema of solitude: a critical study of Mexican film, 1967-1983.

Austin, Tx: University of Texas Press, 1992.

In thematically arranged chapters, the author discusses the major films and film-makers of the New Cinema period of Mexican film history. He investigates Mexicanidad, the images of women (traditional roles and the feminine revolt - from La Malinche to Frida), the images of men (el macho), and also of social structures (such as communities - familial and political).

BROWNLOW, Kevin

The war, the west and the wilderness.

London: Secker & Warburg, 1979.

A history of film-making and film-makers seen through momentous events, one of which is the Mexican Revolution (pp. 87-105). The role which motion pictures played in the Revolution is examined including that of the various personnel - cameramen, directors, and so on - who took part in this event.

BURTON, Julianne (ed.)

Cinema and social change in Latin America: conversations with filmmakers.

Austin, Tx: University of Texas Press, 1986.

Although all the other interviews are not directly related to Mexico and its film-makers this book contains a useful chapter, chapter 15, entitled "Inside the Mexican film industry: a woman's perspective". Julianne Burton interviews Marcela Fernández Violante who expresses her views on the role of women within the Mexican film industry. She also discusses her films and the history of their production, putting forward her opinions on the future of the industry.

COWIE, Peter (ed.)

International film guide.

London: Variety, published annually.

Each issue of this annual publication includes a world survey section which gives, country by country, details on the state of the film industry, recent and forthcoming films (including credits and short synopses), the top ten grossing films of the previous year, as well as a list of producers, distributors, and other useful addresses, in most volumes.

FREGOSO, Rosa Linda

The bronze screen: Chicana and Chicano film culture.

Minneapolis, Mn: University of Minnesota Press, 1993.

With chapters on intertextuality and cultural identity; humour as subversive de-construction; gendered subjectivity; border construction and de-construction, and through the analysis of a number of films such as *Después del Terremoto*, *Zoot Suit*, *La Bamba*, *American Me*, *I am Joaquin*, *Born in East L.A (1987)*, this “project”, in the authors’ words (preface), “concerns the emergence of a film culture by, about, and for Chicanas and Chicanos.”

HADLEY-GARCIA, George

Hispanic Hollywood: the Latinos in motion pictures.

New York, NY: Citadel Press Book, 1990.

Examines the career of a number of Hispanic actors and actresses in Hollywood starting from the silents and concluding with the eighties. The text is accompanied by a great number of stills. Some of the stars included in this history, which are considered to be of a Latin American background, are: the Sheen family, Edward James Olmos, Raquel Welsh, Ricardo Montalban, Anthony Quinn, Carmen Miranda, and many more.

KELLER, Gary D. (ed.)

Chicano cinema: research, reviews and resources.

Binghamton, NY: Bilingual Press, 1985.

Much of the research, scholarship and reviews were initially written for the Eastern Michigan University annual Chicano film exhibition and festival, being subsequently revised for publication. Additional papers were commissioned specifically for this volume or have been reprinted from previous publications. Articles range from “Visions of the other Mexico: Chicanos and undocumented workers in Mexican cinema, 1954-1982”, to “Chicano-produced celluloid mujeres”, to “Ethnomusicology, folklore, and history in the filmmaker’s art: *The Ballad of Gregorio Cortez*”, and “Expanding the meaning of Chicano cinema: *Yo soy chicano, Raíces de sangre, Segúin*”.

KELLER, Gary D.

Hispanics and United States film: an overview and handbook.

Tempe, Ariz.: Bilingual Press, 1994.

The author emphasises that this is a handbook and not a full history of this cinema. He alerts the reader to the forthcoming publication of a companion volume (not yet published when this bibliography was produced) to be entitled "A Pictorial Handbook of Hispanics and United States Film". Whereas the volume listed here focuses - in chronological order and by theme - on character types, film types, and the effects of important historical events or policies, the companion volume (mentioned above) will focus on individual Hispanic figures who worked in United States film and, to a lesser degree, non-Hispanic actors who assumed roles as Hispanics. No index is provided.

KING, John

Magical reels: a history of cinema in Latin America.

London: Verso, 1990.

(Critical studies in Latin American Culture)

Attempts to analyse the different currents in Latin American cinema in the 20th century. The first two chapters discuss the beginning of cinema to the 1950s concentrating on the industries of Argentina, Brazil, and Mexico. Thereafter, following a short introductory chapter on the historical and cultural developments within Latin America, intended as a framework for the chapters which follow, a country-by country analysis is provided.

KING, John et al. (eds.)

Mediating two worlds: cinematic encounters in the Americas.

London: British Film Institute, 1993.

A collection of essays taking a critical look at the history of Latin American cinema. Part one covers the representation of Latin American societies within European and Northern American cinema. It includes sections on: Westerns, and in particular The Magnificent Seven; the armed struggle of Central America and the portrayal of Central Americans; Eisenstein - *Qué Viva México*; Buñuel in Mexico; and, Latinos in Hollywood. In part two, amongst other essays, and in particular relation to Mexican and Chicano cinema, are those of Carlos Monsiváis discussing myths and demystifications; Ana López discussing women and melodrama in the 'Old' Mexican cinema; Nissa Torrents on the 'current' condition of the Mexican film industry and the state's role in its development; Julianne Burton-Carvajal analysing the representation of rape; and Rosa Linda Fregoso using the film *Zoot Suit* to discuss Chicano cinema.

MACIEL, David R.

El Norte: the U.S.-Mexican border in contemporary cinema.

San Diego, Ca.: Institute for Regional Studies of the Californias/San Diego State University, 1990.

(Border Studies, 3)

The theme of this book is evident from its title so there is no need for much elaboration. Suffice it to say that the chapters are devoted to: Mexican contemporary border cinema, the border according to Hollywood, and cinema from a border perspective. Although the discussion centres mainly around individual films the history behind the scenes - such as government involvement, the work of contemporary Mexican film producers, and so on - is also discussed.

MORA, Carl J.

Mexican cinema: reflections of a society. (Rev. ed.)

Berkeley, Ca.; London: University of California Press, 1989.

The main purpose of this book, according to the author in the preface of this revised edition, "remains unchanged from that of the original version: to inform a wider audience outside of Latin America about the Mexican film industry and the wide cultural impact it had, both domestically and internationally, in the 1940s and 1950s and again in the early 1970s." Whereas the first edition, however, covers as far as 1982 this revised edition continues onward to 1988; and, whereas the first edition includes an extensive appendix listing the majority of Mexican film production between 1896 and 1980 this revised edition carries a brief filmography of certain leading Mexican directors as well as an extensive bibliography.

MORA, Carl J.

Mexican cinema: reflections of a society, 1896-1980.

Berkeley, Ca.; London: University of California Press, 1982.

A history of Mexican cinema (see also above entry). The appendix, in which is listed Mexican film production from 1896 to 1980, includes such details as year of production, followed by film title, producer, and director.

NEWMAN, Kim

Wild West movies: or how the West was found, won, lost, lied about, filmed and forgotten.

London: Bloomsbury, 1990.

Obviously the greater part of this publication deals with Westerns in general. The section entitled "South of the border" (pp. 153-159) however, in Chapter 8 - "The un-American western", is devoted to Mexico exploring how, regardless of the country's rich culture and history, in the Western film "Mexico boils down to two things, fiestas and la revolución".

NORIEGA, Chon A. (ed.)

Chicanos and film: representation and resistance.

Minneapolis, Minn.; London: University of Minnesota Press, 1992.

This volume assembles the work of scholars who have been instrumental in the development of Chicano film studies. Chicano representation in both Hollywood and Mexican cinema is explored as is the resistance encountered within studio production, the press and counter cinema. Also communicated is the ability of film to illuminate social history, and the manner in which it draws its shape from social and political realities.

NORIEGA, Chon A. and RICCI, Steven (eds.)

The Mexican cinema project.

Los Angeles, Ca.: UCLA Film and Television Archive, 1994.

The Mexican cinema project, a collaboration between UCLA's Film and Television Archive and the Mexican Institute of Cinematography (IMCINE), was intended as a comprehensive exhibition of Mexican cinema. This publication is both a catalogue of the films within the exhibition and a collection of essays on the subject of Mexican cinema through the years. The first section includes essays entitled "A cinema for the continent", "El imperio de la fortuna: Mexico's contemporary cinema, 1985-1992", "Criss-crossing texts: reading images in Like Water for Chocolate", and so on. They are followed by a four page suggested reading list. The subsequent retrospective section concentrates on the years 1919-1992 and is a filmography arranged under the following headings: The films of Arturo Ripstein and Jaime Humberto Hermosillo; Mexican film and the literary tradition; contemporary Mexican cinema; and, classic Mexican cinema.

PARANAGUÁ, Paulo Antonio (ed.); LÓPEZ, ANA M. (tr.)

Mexican cinema.

London; Mexico DF: British Film Institute; Imcine, 1995.

Revised and enlarged version of "La Cinema mexicain".

A critical account of Mexican cinema throughout its history containing articles written by some of the most distinguished critics on the subject. Part 1 is a chronicle of Mexico and its cinema; part 2 a history from silent cinema to about 1991; part 3 investigates currents and structures, including an article on cinema audiences in Mexico. Part 4 is devoted to genres. Part 5 looks in focus at Emilio Fernández, Roberto Gavaldón, Luis Buñuel, and four other film-makers (Cazals, Hermosillo, Leduc, and Ripstein). Finally, part 6 is a dictionary of films and film-makers. The bibliography is extensive (pp. 305-11), listing mainly Spanish language publications.

PETTIT, Arthur G.

Images of the Mexican American in fiction and film.

College Station, Tx.: Texas A&M University Press, 1980.

Discusses stereotypes of the Mexican which have endured in different guises since "the encounter" and can be found in both literary fiction and film. The chapters are divided into Conquest, Exploitation, and Repentance, and 'films' include shorts and animated films, cowboy films, and films on Mexican history. The afterword, written by Dennis E. Showalter includes a critique of John Nichols' "The Milagro Beanfield War". pp. 246-269 Bibliography.

REYES NEVARES, Beatriz

The Mexican cinema: interviews with thirteen directors.

Albuquerque, N.M.: University of New Mexico Press, 1976.

The directors interviewed are: Emilio Fernández, Alejandro Galindo, Ismael Rodríguez, Luis Buñuel, Luis Alcoriza, Felipe Cazals, Salomón Laiter, Juan López Moctezuma, Jorge Fons, José Estrada, Sergio Olhovich, Arturo Ripstein, and Alberto Isaac. In the introduction the author lays out the problems which seem to emerge from the interviews concerning the state of the Mexican film industry. Her hopes for this book, she says, are "that it should contribute to a better understanding of the problems of our cinema, and that the readers should learn more about a few of its more important creators." No female directors have been included.

RICHARD, Alfred Charles Jr.

Censorship and Hollywood's Hispanic image: an interpretive filmography, 1936-1955.

Westport, Conn.; London: Greenwood Press, 1993.

(Bibliographies and Indexes in the Performing Arts, No. 14)

Volume two in the filmographic series examining the Hispanic image on the Hollywood screen. Arranged alphabetically within year of production most film entries are followed by critical reviews, from such sources as Variety or the New York Times, and a brief scenario which details the film's Hispanic connection. This second volume deals with the period within 1936 and 1955 and is to some extent concerned with Hollywood's first effort to consciously reshape an ethnic or racial screen persona.

RICHARD, Alfred Charles Jr.
Contemporary Hollywood's negative Hispanic image: an interpretive filmography, 1956-1993.

Westport, Connecticut; London: Greenwood Press, 1994.

(Bibliographies and Indexes in the Performing Arts, No. 16)

Chronologically this is the third in the series examining the Hispanic image on the Hollywood screen, dealing with the span of years between 1956 and 1993 and looking at "the effects of motion pictures on the viewing public in establishing and perpetuating accepted stereotypes" (p. xi), touching on such areas as "censorship, the influence of the Spaghetti Western, the Latin American market, urban gang violence at home, Hollywood's version of Hispanic history", and so on. Once again the entries are arranged alphabetically within year of production.

RICHARD, Alfred Charles Jr.
The Hispanic image on the silver screen: an interpretive filmography from silents into sound, 1898-1935.

New York, NY; London: Greenwood Press, 1992.

(Bibliographies and Indexes in the Performing Arts, No. 12)

This is the first of three volumes of a series examining the representation of Hispanic groups on the Hollywood screen. It concentrates on early representation, covering 1898 to 1935. The film entries are arranged alphabetically within the year of production, with four indexes to facilitate access to the 1814 titles included here. The majority of the entries include scenarios which, according to the author, show a time when "generations could see the world in such simplistic and two dimensional terms, that everything North American was good and everywhere else, especially south of the border, if not bad, was at least very different and suspect." (p. x)

SCHNITMAN, Jorge A.
Film industries in Latin America: dependency and development.

Norwood, NJ: Ablex, 1984.

This is an analytical study of the industries of Latin America discussing their economical, political and cultural aspects from the 1930s to 1980. Countries covered are Argentina, Brazil, Chile, Mexico, and Bolivia - with Mexico appearing to be linked to Argentina in the division of chapters. It offers a valuable brief and concise history of the film industry in Mexico.

TOLEDO, Teresa (ed.)
Realizadoras latinoamericanas = Latin American Women filmmakers: chronology (1917-1987).

New York, NY: Circulo de Cultura Cubana, 1987.

This chronological filmography of the work of Latin American women film-makers is a simple listing of film titles (followed by the name of the director). It is divided into three sections: fiction, documentary, and animation films. Each entry appears in the relevant section, then under country of production, followed by year of production. Details included, where available, are format (super 8, video, or television film), and location of production.

USABEL, Gaizka S. de

The high noon of American films in Latin America.

Ann Arbor, Mich.: UMI Research Press, 1982.

(Studies in cinema, 17)

Revision of thesis, University of Wisconsin, Madison, 1975.

This book offers the reader a different perspective on the film industry in Mexico, and other Latin American countries, as it views events through the history of the United Artists Corporation in these countries. We gain an insight into the relationship between the United States and Latin American countries through the discussion of the company's policies, its film distribution operation, the language problems it encountered, the reaction of Latin American filmgoers to the company and its products, and the constrictions and specific problems of conducting business in those markets.

WOLL, Allen L.

The Latin image in American film.

Los Angeles, Ca.: UCLA Latin American Center Publications, 1980.

This study is a history of the portrayal of Latinos, and especially Mexico, in American films from a Latin American perspective. It documents the negative stereotyping which has continued to take place from the silent period, to the era of Hollywood's good neighbour policy, to post-war realism, and further. The author looks at both specific films, such as *Viva Zapata!*, *The Big Steal*, *Mexican Spitfire*, *Bananas*, and *The Americano*; and specific actors, such as Douglas Fairbanks, Dolores Del Rio, and Carmen Miranda, in relation to such films. The history of the Latin American film industry, ranging from the reaction of the critics to American films to production in Latin America, and the history of Latin America as part of greater world events provides a background for the study.

JOURNAL REFERENCES

CINEACTION!

No.18 Autumn 1989, pp. 3-17

Immigrants, aliens, and extraterrestrials: science fiction's alien "other" as (among *other* things) new Hispanic imagery, by Charles Ramírez Berg

In an issue devoted to Imperialism and film, this article discusses the image of the science fiction genre and films such as *Alien*.

FRAMEWORK

No.37 1989, pp. 129-38

Pioneers: women film-makers in Latin America, by Paulo Antonio Paranaguá

Discusses Latin American women film-makers ranging from Emilia Saleny who made films in 1917 to María Luisa Bemberg who was making films in the 1980's.

INDEPENDENT

Vol.12 No.4 May 1989, pp. 21-7

Unofficial stories: documentaries by Latinas and Latin American women, by Liz Kotz

The documentaries of Latinas and Latin American women.

IRIS

No.13 Summer 1991, pp. 29-51

Celluloid tears: melodrama in the "Old" Mexican cinema, by Ana M. López

In a special issue on Latin American cinema - a look at melodrama in Mexican cinema of the 1930s, 1940s, and 1950s which is tied up with the society, religion and culture in which the family, particularly the mother, is very important.

JOURNAL OF POPULAR FILM & TELEVISION

Vol.22 No.2 Summer 1994, pp. 60-68

Orale, Joaquin: arresting the dissemination of violence in *American Me*, by Rob Canfield

Considers issues of violence and the representation of Chicanos in cinema with particular reference to *American Me*.

JUMP CUT

No.38 June 1993, pp. 45-50

El hilo Latino: representation, identity and national culture, by Chon A. Noriega

Article on Hispanic cinema and issues of "Latino" representation and self-representation within the media.

JUMP CUT

No.38 June 1993, pp. 96-104

¡Ya basta con the Hollywood paradigm!: strategies for Latino screenwriters, by Charles Ramírez Berg

On the problems for Chicano screenwriters of subverting dominant Hollywood ideology.

SCREEN

Vol.28 No.4 Autumn 1987, pp. 96-105

Matilde Landeta: an introduction to the work of a pioneer Mexican film-maker, by Carmen Huaco-Nuzum

Introduction to the work of pioneer Mexican filmmaker Matilde Landeta, and, more briefly, to other Latina pioneer cineastes.

SCREEN INTERNATIONAL

No.874 11th September 1992, pp.9-10, 12-4

Latin lessons, by Angus Mitchell

Survey of the Latin American market, including tables showing the top ten box office films of 1992 in Argentina, Mexico, Colombia, and Brazil.

SCREEN INTERNATIONAL

No.1003 14th April 1995, pp. 14-6

Mexico, by Richard Huff

Special on the Mexican film industry.

SIGHT AND SOUND

Vol.3 No.6 June 1993, pp. 30-2

New Mexican tales, by Leonardo Garcia Tsao

A discussion of the new generation of Mexican film-makers, their recent commercial success and the background to this resurgence of Mexican cinema.

SIGHT AND SOUND

Vol.3 No.6 June 1993, pp. 32-3

Stepping over the border, by John Kraniauskas

Article on how the Hollywood movie has imagined Mexico, with particular reference to the films of Sam Peckinpah.

SPECTATOR

Vol.13 No.2 Autumn 1992 - issue entitled "Border crossings: Mexican and Chicano cinema", pp. 52-69

Re-birth of a nation: on Mexican movies, museums, and María Félix, by Susan Dever

Discussion of María Félix, her films (especially *Río Escondido*) and 1940s Mexican productions in general within the context of nation, gender, and patriotism.

SPECTATOR

Vol.13 No.2 Autumn 1992 - issue entitled "Border crossings: Mexican and Chicano cinema", pp. 70-85

The cinematic Renaissance of contemporary Mexico, 1985-1992, by David Maciel

Discussion of Mexican cinema from 1985-1992, includes themes present in the films of that period.

STUDIES IN LATIN AMERICAN POPULAR CULTURE

Vol.12 1993, pp. 57-73

Disjointed frames: melodrama, nationalism, and representation in 1940s Mexico, by Laura Podalsky

Looks at 1940s Mexican films, specifically the relation of melodrama to national identity. Focuses on two films *Flor Silvestre* and *María Candelaria*.