

The Mexican Filmography

1916 through 2001



David E. Wilt

Mexican Filmography 1916 Through 2001

Ignacio M. Sanchez Prado



Mexican Filmography 1916 Through 2001:

The Mexican Filmography, 1916 through 2001 David E. Wilt, 2010-08-12 Mexican cinema has largely been overlooked by international film scholars because of a lack of English language information and the fact that Spanish language information was difficult to find and often out of date This comprehensive filmography helps fill the need Arranged by year of release and then by title the filmography contains entries that include basic information film and translated title production company genre director cast a plot summary and additional information about the film Inclusion criteria a film must be a Mexican production or co production feature length one hour or more silent films excepted fictional documentaries and compilation films are not included unless the topic relates to Mexican cinema some docudramas and films with recreated or staged scenes are included and theatrically released or intended for theatrical release [The Mexican Filmography, 1916 through 2001](#) David E. Wilt, 2024-10-17 Mexican cinema has largely been overlooked by international film scholars because of a lack of English language information and the fact that Spanish language information was difficult to find and often out of date This comprehensive filmography helps fill the need Arranged by year of release and then by title the filmography contains entries that include basic information film and translated title production company genre director cast a plot summary and additional information about the film Inclusion criteria a film must be a Mexican production or co production feature length one hour or more silent films excepted fictional documentaries and compilation films are not included unless the topic relates to Mexican cinema some docudramas and films with recreated or staged scenes are included and theatrically released or intended for theatrical release **The Mexican Masked Wrestler and Monster Filmography**

Robert Michael "Bobb" Cotter, 2015-06-14 Any on screen schmuck can take down a wolfman with a silver bullet It takes a certain kind of hero to hoist that wolfman overhead into an airplane spin follow with a body slam drop an atomic elbow across his mangy neck leg lock him until he howls and pin his furry back to the mat for a three count It takes a Mexican masked wrestler Add a few half naked vampire women Aztec mummies mad scientists evil midgits from space and a goateed Frankenstein monster and you have just some of the elements of Mexican masked wrestler and monster movies certainly among the most bizarre surreal and imaginative films ever produced This filmography features some of the oddest cinematic showdowns ever concocted Mexican masked wrestlers battling monsters evil geniuses and other ne'er do wells be it in caves cobwebbed castles or in the ring From the 1950s to the 1970s these movies were staples of Mexican cinema combining action horror sex science fiction and comedy into a bizarre amalgam aimed to please the whole family Chapters examine the roots of the phenomenon including the hugely popular masked wrestling scene and the classic Universal horror films from which Mexican filmmakers stole without compunction Subsequent chapters focus on El Santo Blue Demon and Mil Mascaras the three most prominent masked wrestlers wrestling women other less prominent masked wrestlers and the insane mish mash of monsters pitted against the heroes Each chapter includes background information and a full filmography and a wide

assortment of striking illustrations posters lobby cards and other graphic material some better than the movies they advertised accompany the text

Mexican National Cinema Andrea Noble, 2005 Mexican National Cinema provides a thorough and detailed account of the vital and complex relationship between cinema and national identity in Mexico From Amores Perros and Y Tu Mama Tambien this book delves into the development of Mexican cinema from the intense cultural nationalism of the Mexican Revolution through the Golden Age of the 1930s and 1940s and the nuevo cine of the 1960s to the renaissance in Mexican cinema in the 1990s Individual chapters discuss the relationship with Hollywood cinema the stars of the Golden Age the role of foreign authors in the founding of Mexican cinema tensions in the industry in the 1960s national and international reception of contemporary film and film makers Examining the portrayal of Mexican nationhood through critical analysis of film genres including revolutionary films machismo and mexicanidad the prostitute and the work of female authors Mexican National Cinema is an excellent addition to all media film and cultural studies students

Narco Cinema Ryan Rashotte, 2015-04-23 This book provides the first comprehensive study of narco cinema a cross border exploitation cinema that for over forty years has been instrumental in shaping narco culture in Mexico and the US borderlands Identifying classics in its mammoth catalogue and analyzing select films at length Rashotte outlines the genre's history and aesthetic criteria He approaches its history as an alternative to mainstream representation of the drug war and considers how its vernacular aesthetic speaks to the anxieties and desires of Latino audiences by celebrating regional cultures while exploring the dynamics of global transition Despite recent federal prohibitions narco cinema endures as a popular folk art because it reflects distinctively the experiences of those uprooted by the forces of globalization and critiques those forces in ways mainstream cinema has failed

Iconic Mexico Eric Zolov, 2015-08-26 Going far beyond basic historical information this two volume work examines the deep roots of Mexican culture and their meaning to modern Mexico In this book readers will find rich in depth treatments by renowned as well as up and coming scholars on the most iconic people places social movements and cultural manifestations including food dress film and music that have given shape and meaning to modern Mexico and its people Presenting authoritative information written by scholars in a format that is easily accessible to general audiences this book serves as a useful and thorough reference tool for all readers This work combines extensive historical treatment accompanied by illuminating and fresh analysis that will appeal to readers of all levels from those just exploring the concept of Mexico to those already familiar with Mexico and Latin America Each entry functions as a portal into Mexican history culture and politics while also showing how cultural phenomena have transformed over the years and continue to resonate into today

Western Movies Michael R. Pitts, 2013-01-04 This revised and greatly expanded edition of a well established reference book presents 5105 feature length four reels or more Western films from the early silent era to the present More than 900 new entries are in this edition Each entry has film title release company and year running time color indication cast listing plot synopsis and a brief critical review and other details Not only are Hollywood productions included

but the volume also looks at Westerns made abroad as well as frontier epics north woods adventures and nature related productions Many of the films combine genres such as horror and science fiction Westerns The volume includes a list of cowboys and their horses and a screen names cross reference There are more than 100 photographs **Screening**

Neoliberalism Ignacio Sanchez Prado, 2014-06-30 Cavernous often cold always dark with the lingering smell of popcorn in the air the experience of movie going is universal The cinematic experience in Mexico is no less profound and has evolved in complex ways in recent years Films like *Y Tu Mama Tambien* *El Mariachi* *Amores Perros* and the work of icons like Guillermo del Toro and Salma Hayek represent much more than resurgent interest in the cinema of Mexico In *Screening Neoliberalism* Ignacio Sanchez Prado explores precisely what happened to Mexico's film industry in recent decades Far from just a history of the period *Screening Neoliberalism* explores four deep transformations in the Mexican film industry the decline of nationalism the new focus on middle class audiences the redefinition of political cinema and the impact of globalization This analysis considers the directors and films that have found international notoriety as well as those that have been instrumental in building a domestic market *Screening Neoliberalism* exposes the consequences of a film industry forced to find new audiences in Mexico's middle class in order to achieve economic and cultural viability **College & Research**

Libraries News, 2004 **Down from the Attic** John T. Soister, Henry Nicolella, 2016-06-23 Much has been written and rewritten about classic horror and science fiction films like *Nosferatu* and *Metropolis* as well as not so classic pictures like *Bride of the Monster* and *The Hideous Sun Demon* Yet some genre films have fallen through the cracks The 24 films some elusive some easily found on YouTube examined in this book all suffered critical neglect and were prematurely stacked in the attic The authors bring them back into the light beginning with *Der Tunnel* 1915 about the building of a transatlantic tunnel and ending with *The Emperor's Baker The Baker's Emperor* 1951 a bizarre Marxist take on the Golem legend A variety of thrillers are covered *Fog* 1933 *Return of the Terror* 1934 *Forgotten Faces* 1928 along with such sci fi leaps into the future as *The Sky Ranger* 1921 *High Treason* 1929 and *Just Imagine* 1930 Early adaptations include *The Man Who Laughs* 1921 *The Monkey's Paw* 1923 *Hound of the Baskervilles* 1937 and *Sweeney Todd* 1928 Rare stills and background material are included in a discussion of Hispanic vintage horror The career of exploitation auteur Bud Pollard *The Horror* 1933 is examined

Mexploitation Cinema Doyle Greene, 2015-01-28 Thanks in large part to an exploitation film producer and distributor named K Gordon Murray a unique collection of horror films from Mexico began to appear on American late night television and drive in screens in the 1960s Ranging from monster movies clearly owing to the heyday of Universal Studios to the *lucha libre* horror films featuring El Santo and the Wrestling Women these low budget *Mexploitation* films offer plenty of campy fun and still inspire cult devotion yet they also reward close study in surprising ways This work places *Mexploitation* films in their historical and cultural context and provides close textual readings of a representative sample showing how they can be seen as important documents in the cultural debate over Mexico's past present and future Stills accompany the text

and a selected filmography and bibliography complete the volume

La proyección del neoliberalismo Ignacio M. Sanchez Prado, 2019-12-15 Cavernosa usualmente fr a siempre oscura con un ligero olor a palomitas de ma z en el aire la experiencia de ir al cine es universal No es menos intensa en M os recientes Pel culas como Y tu mam tambi n El Mariachi Amores perros y las obras de los paradigm ticos Guillermo del Toro y Salma Hayek reflejan mucho m s un renovado inter s por el cine en M xico En La proyecci n del neoliberalismo Ignacio S nchez Prado explora precisamente los eventos que tuvieron lugar en la industria del cine mexicano durante las ltimas d cadas Lejos de ser una simple historia del periodo La proyecci n del neoliberalismo examina cuatro aspectos esenciales de las transformaciones ocurridas en la industria del cine mexicano la ca da del nacionalismo un nuevo enfoque en audiencias de clase media la redefinici n del concepto de cine pol tico y el impacto de la globalizaci n Este an lisis incluye a directores y pel culas que han alcanzado notoriedad internacional o relevancia en la construcci n de un mercado nacional La proyecci n del neoliberalismo expone las consecuencias de una industria del cine forzada a encontrar nuevas audiencias entre la clase media mexicana para poder alcanzar el ansiado xito econ mico y la aprobaci n cultural

College and Research Libraries News, 2004

Film and Comic Books Ian Gordon, Mark Jancovich, Matthew P. McAllister, 2010-01-06 In Film and Comic Books contributors analyze the problems of adapting one medium to another the translation of comics aesthetics into film audience expectations reception and reaction to comic book based films and the adaptation of films into comics A wide range of comic film adaptations are explored including superheroes Spider Man comic strips Dick Tracy realist and autobiographical comics American Splendor Ghost World and photo montage comics Mexico s El Santo Essayists discuss films beginning with the 1978 Superman That success led filmmakers to adapt a multitude of comic books for the screen including Marvel s Uncanny X Men the Amazing Spider Man Blade and the Incredible Hulk as well as alternative graphic novels such as From Hell V for Vendetta and Road to Perdition Essayists also discuss recent works from Mexico France Germany and Malaysia Essays from Timothy P Barnard Michael Cohen Rayna Denison Martin Flanagan Sophie Geoffroy Menoux Mel Gibson Kerry Gough Jonathan Gray Craig Hight Derek Johnson Pascal Lef vre Paul M Malone Neil Rae Aldo J Regalado Jan van der Putten and David Wilt Ian Gordon is associate professor of history and convenor of American studies at the National University of Singapore Mark Jancovich is professor of film and television studies at the University of East Anglia Matthew P McAllister is associate professor of film video and media studies at Pennsylvania State University

Western Film Series of the Sound Era Michael R. Pitts, 2009 This volume covers 30 western film series produced from the mid 1930s to the early 1950s Included are such long running series as Hopalong Cassidy The Durango Kid and The Three Mesquiteers as well as those that had moderate or brief runs The book contains a plot synopsis and an analysis of each series place in cinema history Provided by publisher

Indigeneity in Latin American Cinema Milton Fernando Gonzalez Rodriguez, 2022-07-28 Indigeneity in Latin American Cinema explores how contemporary films 2000 2020 participate in the evolution and circulation of images and sounds that in many ways define

how indigenous communities are imagined at a local regional and global scale The volume reviews the diversity of portrayals from a chronological geopolitical linguistic epistemic ontological transnational and intersectional paradigm changing and self representational perspective allocating one chapter to each theme The corpus of this study consists of 68 fictional features directed by non indigenous filmmakers 31 cinematic works produced by indigenous directors communities and 22 Cine Regional Regional Cinema films The book also draws upon a significant number of engravings drawings paintings photographs and films produced between 1493 and 2000 as primary sources for the historical review of the visual representations of indigeneity Through content and close textual analysis interviews with audiences surveys and social media posts analysis the author looks at the contexts in which Latin American films circulate in international festivals and the paradigm shifts introduced by self representational cinema and Roma Mexico 2018 Conclusively the author provides the foundations of histrionic indigeneity a theory that explains how overtly histrionic proclivities play a significant role in depictions of an imagined indigenous Other in recent films

Alton's Paradox Nicolas Poppe, 2021-09-01 Alton's Paradox builds upon extensive archival and primary research but uses a single text as its point of departure a 1934 article by the Hungarian American cinematographer John Alton in the Hollywood published International Photographer Writing from Argentina Alton paradoxically argues of cine nacional The possibilities are enormous but not until foreign technicians will take the matter in their hands and with foreign organization will there be local industry Nicolas Poppe argues that Alton succinctly articulates a line of thought commonly held across Latin America during the early sound period but little explored by scholars that foreign labor was pivotal to the rise of national film industries In tracking this paradox from Hollywood to Mexico to Argentina and beyond Poppe reconsiders a series of notions inextricably tied to traditional film historiography including authorship discontinuation intermediality labor National Cinema and transnationalism Wide angled views of national film industries complement close up analyses of the work of Jos Mojica Alex Phillips Juan Orol ngel Mentasti and Tito Davison

Guillermo Calles Rogelio Agrasánchez, Jr., 2014-01-10 In 1912 Guillermo Calles 1893 1958 became the first Mexican actor to appear in films made in California Despite limited resources he began directing and producing his own movies and in 1929 pioneered production of Spanish language sound films His major works among them the long unavailable *El indio yaqui* and *Raza de bronce* both 1927 represented Calles tireless crusade to restore the image of Mexicans and Indians in an era dominated by Hollywood stereotypes This biography traces Calles career from his earliest Hollywood days through the 1950s Included are the only surviving images of the filmmaker's silent productions a closing commentary on his intimate circle of relatives and an appendix featuring two fascinating letters written by Calles during a filming trip

The Mexican Cinema of Darkness Doyle Greene, 2012-09-21 Following the national and international upheaval and tragedy in 1968 Mexican trash cinema began to shift away from the masked wrestler genre and towards darker more explicit films and disturbing visions of the modern world films which can be called avant exploitation This work covers six of those films El

Topo Mansion of Madness Alucarda Guyana Crime of the Century Birds of Prey and Santa Sangre
Publishing Record ,2003

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