

MIMI DERBA



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Mimi Derba

Leslie Bethell

Mimi Derba:

Mimi Derba Alejandra Moya, 2000 Life of actress Mimi Derba **Mexican Cinema** Carl J. Mora, 1989 The author's main reason for writing this book however is simply to provide an introduction to the Mexican commercial cinema for American and other English speaking readers Although the United States has been and continues to be a major foreign market for Mexican movies the overwhelming majority of Americans are unaware of them Mexican films are restricted to the Hispanic theater circuits and shown without English subtitles therefore anyone wishing to see a Mexican movie would have to be fairly fluent in Spanish Such a requisite effectively eliminates almost the entire general audience in the United States from exposure to Mexican cinema **Mexico's Cinema** Joanne Herschfield, David R. Maciel, 1999-11-01 In recent years Mexican films have received high acclaim and impressive box office returns Moreover Mexico has the most advanced movie industry in the Spanish speaking world and its impact on Mexican culture and society cannot be overstated Mexico's Cinema A Century of Film and Filmmakers is a collection of fourteen essays that encompass the first 100 years of the cinema of Mexico Included are original contributions written specifically for this title plus a few classic pieces in the field of Mexican cinema studies never before available in English These essays explore a variety of themes including race and ethnicity gender issues personalities and the historical development of a national cinematic style Each of the book's three sections The Silent Cinema The Golden Age and The Contemporary Era is preceded by a short introduction to the period and a presentation of the major themes addressed in the section This insightful anthology is the first published study that includes pieces by Mexican and North American scholars including a piece by the internationally acclaimed essayist Carlos Monsivais Contributors include other acclaimed scholars and critics as well as young scholars who are currently making their mark in the area of film studies of Mexico These authors represent various fields community studies film studies cultural history ethnic studies and gender studies making this volume an interdisciplinary resource important for courses in Latin America and Third World cinema Mexican history and culture and Chicana o and ethnic studies **Women, Ethnicity, and Nationalisms in Latin America** Natividad Gutiérrez, 2007 With case studies covering Argentina Ecuador Bolivia and Mexico this is the first book to explore the links between gender and nationalism in the context of Latin America It includes contributions from Latin American scholars to offer a unique and revealing view of the most important political and cultural issues **MOVING CAMERAS AND LIVING MOVIES** STEVE ESOMBA, Dr., 2013-03-12 I can say with absolute certainty that everybody enjoys watching movies cinema films and television But few if any know how a film is made a film has inbuilt special effects or tricks to make it appealing to audiences MOVING CAMERAS AND LIVING MOVIES reveals to you ALL about films it is a hard and tasking enterprise involving tens of thousands of workers and millions of investment dollars After reading MOVING CAMERAS your love for movies will triple Movie technicians and camera gurus have a license to mould alter and manipulate the screen to produce or induce rain sunlight snow fire or fly any object in space in defiance of gravity or even cause accidents or raise the

dead to life Learn the fascinating exciting world of film actresses actors fashion and fictional entities The Sound of Silence Michael G. Ankerich, 2011-12-14 Marion Shilling began her career as a silent film ingenue for MGM and went on to play heroines in Westerns of the 1930s Stage actress Esther Muir made the transition from Broadway to Hollywood just as talkies became popular Hugh Allan was a leading man in the last years of the silents only to leave the film business in 1930 because of the uncertainty surrounding his transition to sound films and his disgust with studio politics These three performers and thirteen others Barbara Barondess Thomas Beck Mary Brian Pauline Curley Billie Dove Edith Fellows Rose Hobart William Janney Marcia Mae Jones Barbara Kent Anita Page Lupita Tovar and Barbara Weeks reminisce here about Hollywood and the movie business as it made the transition Medieval Art and the Look of Silent Film Lora Ann Sigler, 2019-07-11 The heyday of silent film soon became quaint with the arrival of talkies As early as 1929 critics and historians were writing of the period as though it were the distant past Much of the literature on the silent era focuses on its filmic art ambiance and psychological depth the splendor of the sets and costumes yet overlooks the inspiration behind these This book explores the Middle Ages as the prevailing influence on costume and set design in silent film and a force in fashion and architecture of the era In the wake of World War I designers overthrew the artifice of prewar style and manners and drew upon what seemed a nobler purer age to create an ambiance that reflected higher ideals **Lupita Tovar "the Sweetheart of México"** Pancho Kohner, 2011-06 Lupita Tovar is Hollywood royalty a woman of beauty and charm wit and intelligence warmth and enthusiasm In *Lupita Tovar The Sweetheart of Mexico* author Pancho Kohner shares the fascinating accounts of her life deftly capturing his mother's voice and personality Reading her memoir is like having a chat with Lupita a natural storyteller in her living room She is the eternal enchantress **World Cinema W.** John Hill, Pamela Church Gibson, Richard Dyer, E. Ann Kaplan, Paul Willemen, 2000 The contributors supply skilful overviews of the major critical approaches Sight and Sound May 1998 international coverage ranges from pre 1930s Europe to contemporary Bollywood musicals first class range of contributors from North America Europe Australia and Asia many chapters specially commissioned emphasis throughout on critical concepts methods and debates learning aids include chapter summaries critiques of individual films and further reading This text is an ideal course companion for undergraduate students studying film media studies cultural studies and literary theory It is especially relevant to 2nd and 3rd year students taking options in World cinema European cinema and the impact of changing technologies Visible Nations Chon A. Noriega, 2000

Hispanic and Lusophone women filmmakers Parvati Nair, Julian Gutierrez-Albilla, 2019-01-04 This volume examines the films of Hispanic and Lusophone women filmmakers from the 1930s to the present day It establishes productive connections between film practices across these geographical areas by identifying common areas of concern on the part of these female filmmakers Focusing on aesthetic theoretical and socio historical analyses it questions the manifest or latent gender and sexual politics that inform and structure the emerging cinematic productions by women filmmakers in Portugal Spain Latin

America and the US With a combination of scholars from the UK the US Spain and Latin America the volume documents and interprets a fascinating corpus of films made by Hispanic and Lusophone women and proposes research strategies and methodologies that can expand our understanding of socio cultural and psychic constructions of gender and sexual politics An essential resource to rethink notions of gender identity and subjectivity it is a unique contribution to Spanish and Latin American Film Studies and Film Studies

Cinesonidos Jacqueline Avila, 2019-09-16 During Mexico's silent 1896-1930 and early sound 1931-52 periods cinema saw the development of five significant genres the prostitute melodrama including the cabaretera subgenre the indigenista film on indigenous themes or topics the cine de a oranza porfiriana films of Porfirian nostalgia the Revolution film and the comedia ranchera ranch comedy In this book author Jacqueline Avila looks at examples from all genres exploring the ways that the popular regional and orchestral music in these films contributed to the creation of tropes and archetypes now central to Mexican cultural nationalism Integrating primary source material including newspaper articles advertisements films with film music studies sound studies and Mexican film and cultural history Avila examines how these tropes and archetypes mirrored changing perceptions of mexicanidad manufactured by the State and popular and transnational culture As she shows several social and political agencies were heavily invested in creating a unified national identity in an attempt to merge the previously fragmented populace as a result of the Revolution The commercial medium of film became an important tool to acquaint a diverse urban audience with the nuances of Mexican national identity and music played an essential and persuasive role in the process In this heterogeneous environment cinema and its music continuously reshaped the contested fluctuating space of Mexican identity functioning both as a sign and symptom of social and political change

The Tide Was Always High Josh Kun, 2017-09-26 In 1980 the celebrated new wave band Blondie headed to Los Angeles to record a new album and along with it the cover song The Tide Is High originally written by Jamaican legend John Holt Featuring percussion by Peruvian drummer and veteran LA session musician Alex Acuña and with horns and violins that were pure LA mariachi by way of Mexico The Tide Is High demonstrates just one of the ways in which Los Angeles and the music of Latin America have been intertwined since the birth of the city in the eighteenth century The Tide Was Always High gathers together essays interviews and analysis from leading academics artists journalists and iconic Latin American musicians to explore the vibrant connections between Los Angeles and Latin America Published in conjunction with the Getty's Pacific Standard Time LA LA the book shows how Latin American musicians and music have helped shape the city's culture from Hollywood film sets to recording studios from vaudeville theaters to Sunset Strip nightclubs and from Carmen Miranda to P rez Prado and Juan Garc a Esquivel

Women Filmmakers in Mexico Elissa J. Rashkin, 2009-01-27 Women filmmakers in Mexico were rare until the 1980s and 1990s when women began to direct feature films in unprecedented numbers Their films have won acclaim at home and abroad and the filmmakers have become key figures in contemporary Mexican cinema In this book Elissa Rashkin documents how and why women filmmakers have

achieved these successes as she explores how the women's movement film studies programs governmental film policy and the transformation of the intellectual sector since the 1960s have all affected women's filmmaking in Mexico After a historical overview of Mexican women's filmmaking from the 1930s onward Rashkin focuses on the work of five contemporary directors Marisa Sistach Busi Cort's Guita Schyfter Mar a Novaro and Dana Rotberg Portraying the filmmakers as intellectuals participating in the public life of the nation Rashkin examines how these directors have addressed questions of national identity through their films replacing the patriarchal images and stereotypes of the classic Mexican cinema with feminist visions of a democratic and tolerant society

Agustin Lara Andrew Grant Wood, 2014 Andrew Wood masterfully interweaves the many legends about the musician poet Agustin Lara with solid historical facts painstakingly documenting his rise from a hopeless romantic bordello pianist to the world's most renowned bolero composer Cover page 4

Women, Ethnicity and Nationalisms in Latin America Natividad Gutiérrez Chong, 2016-12-05 The relationship between gender and nationalism is a compelling issue that is receiving increasing coverage in the scholarly literature With case studies covering Argentina Ecuador Bolivia and Mexico this is the first book to explore these links in the context of Latin America It includes contributions from Latin American scholars to offer a unique and revealing view of the most important political and cultural issues The work opens by outlining four dimensions in the relationship between gender and nationalism These are the contribution of women to nation building and their exclusion from it by the state and its institutions the role of women in contemporary ethnic and nationalist movements the place of the female body in the myths and traditions surrounding the nation and the role of women in forging the intellectual and artistic culture of the nation It then provides both theoretical and empirical explorations of these themes with chapters covering the debate on multiculturalism and gender in the construction of the nation the struggles of ethnic women to participate politically in their communities and studies of the first Mexican filmmaker Mimi Derrba and the indigenous heroine Dolores Cacuango from Ecuador

The Little Old Lady Killer Susana Vargas Cervantes, 2017-04-25 The surprising true story of Mexico's hunt arrest and conviction of its first female serial killer For three years amid widespread public outrage police in Mexico City struggled to uncover the identity of the killer responsible for the ghastly deaths of forty elderly women many of whom had been strangled in their homes with a stethoscope by someone posing as a government nurse When Juana Barraza Samperio a female professional wrestler known as la Dama del Silencio the Lady of Silence was arrested and eventually sentenced to 759 years in prison for her crimes as the Mataviejitas the little old lady killer her case disrupted traditional narratives about gender criminality and victimhood in the popular and criminological imagination Marshaling ten years of research and one of the only interviews that Juana Barraza Samperio has given while in prison Susana Vargas Cervantes deconstructs this uniquely provocative story She focuses in particular on the complex gendered aspects of the case asking Who is a killer Barraza with her manly features and strength her career as a masked wrestler in lucha libre and her violent crimes is presented here as a study in gender

deviance a disruption of what scholars call mexicanidad or the masculine notion of what it means to be Mexican Cervantes also challenges our conception of victimhood specifically who counts as a victim The Little Old Lady Killer presents a fascinating analysis of what serial killing often considered killing for the pleasure of killing represents to us **A Cultural History of Latin America** Leslie Bethell,1998-08-13 The Cambridge History of Latin America is a large scale collaborative multi volume history of Latin America during the five centuries from the first contacts between Europeans and the native peoples of the Americas in the late fifteenth and early sixteenth centuries to the present A Cultural History of Latin America brings together chapters from Volumes III IV and X of The Cambridge History on literature music and the visual arts in Latin America during the nineteenth and twentieth centuries The essays explore literature music and art from c 1820 to 1870 and from 1870 to c 1920 Latin American fiction from the regionalist novel between the Wars to the post War New Novel from the Boom to the Post Boom twentieth century Latin American poetry indigenous literatures and culture in the twentieth century twentieth century Latin American music architecture and art in twentieth century Latin America and the history of cinema in Latin America Each chapter is accompanied by a bibliographical essay **Redirecting the Gaze** Diana Maury Robin,Ira Jaffe,1999-01-01 Examines the work and aspirations of women filmmakers in Latin America Africa and Asia as well as in marginalized communities within the United States with particular attention to issues of gender race nation and aesthetics

A Companion to Latin American Film Stephen M. Hart,2004 A history of Latin American cinema with detailed analysis of the twenty five best films Latin American cinema has seen major developments in the past half century and some of the most exciting work in contemporary film now originates there This Companion traces its development from the mid 1890s with particular attention to the early period when it was dominated by foreign film makers or foreign models such as Hollywood through the 1960s when as a genre it found its feet the New Latin American Cinema movement and beyond Detailed analysis of the best twenty five films of Latin America follows cast and crew awards plots themes and techniques The Guide to Further Reading includes important books articles and Internet sites FILMS Que viva M xico Los olvidados Dos tipos de cuidado Orfeu Negro Memorias del subdesarrollo Luc a El chacal de Nahueltoro Yawar Mallku La batalla de Chile La ltima cena Pixote a lei do mais fraco El Norte CamilaLa historia oficial Cartas del parque La tarea Yo la peor de todas La frontera El viaje Fresa y chocolate Como agua para chocolate Central do Brasil Amores perros Y tu mam tambi n Cidade de Deus STEPHEN M HART is Professor of Hispanic Studies University College London and Profesor Honorario Universidad de San Marcos Lima

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