

# Hugo Del Carril

*Glosas de tango* Julián Centeya  
1965

**Carlos Saura** Carlos Saura  
2003 Collected interviews with  
the Spanish filmmaker of  
Mama Turns a Hundred,  
Carmen, and Tango

**Mock Classicism** Nilo Couret  
2018-03-27 Cantinflismo and  
Relajo's peripheral vision -- The  
call of the screen: Niní  
Marshall and the radiophonic  
stardom of Argentine cinema --  
Timing is everything :  
Sandrini's stutter and the  
representability of time --  
Fictions of the real : the  
currency of the Brazilian  
Chanchada -- Comedy  
circulates circuitously : toward  
an odographic film history of  
Latin America

**The Complete Idiot's Guide  
to Latino History And  
Culture** D.H. Figueredo  
2002-07-01 You're no idiot, of  
course. You know there are  
more people from Latin  
America living in the United

States than ever before. And  
you're aware that Latinos come  
from several countries,  
including Cuba, Mexico, and  
the Dominican Republic. But  
you don't have to south of the  
border to explore the rich  
Latino heritage. The Complete  
Idiot's Guide® to Latino  
History and Culture offers an  
exhaustive exploration of all  
things Hispanic. In this  
Complete Idiot's Guide®, you  
get: • The scoop on the  
difference between  
Nuyoricans, Chicanos, Cuban  
Americans, and more. • An  
overview of Latin-American  
history, including the Spanish  
conquest, colonization, and  
subsequent struggles for  
independence. • Stories behind  
famous and infamous personas,  
such as Simón Bolívar, César  
Romero, Benito Juárez, Ernesto  
"Che" Guevara, Fidel Castro,  
and Evita Perón. • Everything  
you need to know about Latino  
life north of the border,  
including politics, education,

work, and entertainment.

**Encyclopedia of  
Contemporary Latin  
American and Caribbean**

**Cultures** Daniel Balderston  
2000-12-07 This vast three-volume Encyclopedia offers more than 4000 entries on all aspects of the dynamic and exciting contemporary cultures of Latin America and the Caribbean. Its coverage is unparalleled with more than 40 regions discussed and a time-span of 1920 to the present day. "Culture" is broadly defined to include food, sport, religion, television, transport, alongside architecture, dance, film, literature, music and sculpture. The international team of contributors include many who are based in Latin America and the Caribbean making this the most essential, authoritative and authentic Encyclopedia for anyone studying Latin American and Caribbean studies. Key features include: \* over 4000 entries ranging from extensive overview entries which provide context for general issues to shorter, factual or biographical

pieces \* articles followed by bibliographic references which offer a starting point for further research \* extensive cross-referencing and thematic and regional contents lists direct users to relevant articles and help map a route through the entries \* a comprehensive index provides further guidance.

*Che's Travels* Paulo Drinot  
2010-09-01 Ernesto "Che" Guevara twice traveled across Latin America in the early 1950s. Based on his accounts of those trips (published in English as *The Motorcycle Diaries* and *Back on the Road*), as well as other historical sources, *Che's Travels* follows Guevara, country by country, from his native Argentina through Chile, Peru, Colombia, and Venezuela, and then from Argentina through Bolivia, Peru, Guatemala, and Mexico. Each essay is focused on a single country and written by an expert in its history. Taken together, the essays shed new light on Che's formative years by analyzing the distinctive societies, histories, politics,

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and cultures he encountered on these two trips, the ways they affected him, and the ways he represented them in his travelogues. In addition to offering new insights into Guevara, the essays provide a fresh perspective on Latin America's experience of the Cold War and the interplay of nationalism and anti-imperialism in the crucial but relatively understudied 1950s. Assessing Che's legacies in the countries he visited during the two journeys, the contributors examine how he is remembered or memorialized; how he is invoked for political, cultural, and religious purposes; and how perceptions of him affect ideas about the revolutions and counterrevolutions fought in Latin America from the 1960s through the 1980s.

Contributors Malcolm Deas  
Paulo Drinot Eduardo Elena  
Judith Ewell Cindy Forster  
Patience A. Schell Eric Zolov  
Ann Zulawski

**The Cambridge Companion  
to Tango** Kristin Wendland  
2024-03-28 Tango music

rapidly became a global phenomenon as early as the beginning of the twentieth century, with about 30% of gramophone records made between 1903 and 1910 devoted to it. Its popularity declined between the 1950s and the 1980s but has since risen to new heights. This Companion offers twenty chapters from varying perspectives around music, dance, poetry, and interdisciplinary studies, including numerous visual and audio illustrations in print and on the accompanying webpages. Its multidisciplinary approach demonstrates how different disciplines intersect through performative, historical, ethnographic, sociological, political, and anthropological perspectives. These thematic continuities illuminate diverse international perspectives and highlight how the art form flourished in Argentina, Uruguay and abroad, while tracing its international and cultural impact over the last century.

This book is an innovative

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resource for scholars and students of tango music, particularly those seeking a diverse international perspective on the subject.

*Le fleuve de sang* 1954

*Hugo del Carril* 2003

### **Historical Dictionary of South American Cinema**

Peter H. Rist 2014-05-08 The Historical Dictionary of South American Cinema covers the long history of cinema in Portuguese-speaking Brazil and the nine Spanish-speaking countries. These films include *Los tres berretines*, *Prisioneros de la tierra*, *La balandra Isabel llegó esta tarde*, *La hora de los hornos*, *El chacal de Nahueltoro*, *La teta asustada*, *Abrir puertas y ventanas*, *El secreto de sus ojos*, and *NO*. This is done through a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section has over 300 cross-referenced dictionary entries on directors, producers, performers, films, film studios and genres. This book is an excellent access point for students, researchers, and

anyone wanting to know more about the South American Cinema.

Hugo del Carril Hugo del Carril 1945\*

*Evita* Jill Hedges 2016-10-21

*Eva Peron* remains Argentina's best-known and most iconic personality, surpassing even sporting superstars such as Diego Maradona or Lionel Messi, and far outlasting her own husband, President Juan Domingo Peron himself a remarkable and charismatic political leader without whom she, as an uneducated woman in an elitist and male-dominated society, could not have existed as a political figure. In this book, Jill Hedges tells the story of a remarkable woman whose glamour, charisma, political influence and controversial nature continue to generate huge amounts interest 60 years after her death. From her poverty-stricken upbringing as an illegitimate child in rural Argentina, Peron made her way to the highest echelons of Argentinean society, via a brief acting career and her

relationship with Juan. After their political breakthrough, her charitable work and magnetic personality earned her wide public acclaim and there was national mourning following her death from cancer at the age of just 33. Based on new sources and first-hand interviews, the book will seek to explore the personality and experiences of 'Evita' and the contemporary events that influenced her and were in turn influenced by her. As the first substantive biography of Eva Peron in English, this book will be essential reading for anyone interested in modern Argentinean history and the cult of 'Evita'."

**Hugo del Carril** 2006  
**Identity Mediations in Latin American Cinema and Beyond** Cecilia Nuria Gil Mariño 2019-09-12 The appearance of sound film boosted entertainment circuits around the world, drawing cultural cartographies that forged images of spaces, nations and regions. By the late 1920s and early '30s, film

played a key role in the configuration of national and regional cultural identities in incipient mass markets. Over the course of the twentieth and early twenty-first centuries, this transmedia logic not only went unthreatened, but also intensified with the arrival of new media and the development of new technologies. In this respect, this book strikes a dialogue between analyses that reflect the flows and transits of music, films and artists, mainly in the Ibero-American space, although it also features essays on Soviet and Asian cinema, with a view to exploring the processes of configuration of cultural identities. As such, this work views national borders as flexible spaces that permit an exploration of the appearance of transversal relations that are part of broader networks of circulation, as well as economic, social and political models beyond the domestic sphere.

**Global Neorealism** Saverio Giovacchini 2011-10-11  
Intellectual, cultural, and film

historians have long considered neorealism the founding block of post-World War II Italian cinema. Neorealism, the traditional story goes, was an Italian film style born in the second postwar period and aimed at recovering the reality of Italy after the sugarcoated moving images of Fascism. Lasting from 1945 to the early 1950s, neorealism produced world-renowned masterpieces such as Roberto Rossellini's *Roma, città aperta* (Rome, Open City, 1945) and Vittorio De Sica's *Ladri di biciclette* (Bicycle Thieves, 1947). These films won some of the most prestigious film awards of the immediate postwar period and influenced world cinema. This collection brings together distinguished film scholars and cultural historians to complicate this nation-based approach to the history of neorealism. The traditional story notwithstanding, the meaning and the origins of the term are problematic. What does neorealism really mean, and how Italian is it? Italian filmmakers were wary of using

the term and Rossellini preferred "realism." Many filmmakers confessed to having greatly borrowed from other cinemas, including French, Soviet, and American. Divided into three sections, *Global Neorealism* examines the history of this film style from the 1930s to the 1970s using a global and international perspective. The first section examines the origins of neorealism in the international debate about realist esthetics in the 1930s. The second section discusses how this debate about realism was "Italianized" and coalesced into Italian "neorealism" and explores how critics and film distributors participated in coining the term. Finally, the third section looks at neorealism's success outside of Italy and examines how film cultures in Latin America, Africa, Asia, and the United States adjusted the style to their national and regional situations.

**The Routledge Companion to Latin American Cinema**

Marvin D'Lugo 2017-09-11 The

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Routledge Companion to Latin American Cinema is the most comprehensive survey of Latin American cinemas available in a single volume. While highlighting state-of-the-field research, essays also offer readers a cohesive overview of multiple facets of filmmaking in the region, from the production system and aesthetic tendencies, to the nature of circulation and reception. The volume recognizes the recent "new cinemas" in Argentina, Brazil, Chile, and Mexico, and, at the same time, provides a much deeper understanding of the contemporary moment by commenting on the aesthetic trends and industrial structures in earlier periods. The collection features essays by established scholars as well as up-and-coming investigators in ways that depart from existing scholarship and suggest new directions for the field.

**South American Cinema** Luis Trelles Plazaola 1989

South American Cinema Tim Barnard 1996 A filmography of South American motion

pictures

Billboard 1947-10-18 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

**Handbook of Latin American Studies, Vol. 76** Katherine D.

McCann 2023-04-11 Beginning with Number 41 (1979), the University of Texas Press became the publisher of the Handbook of Latin American Studies, the most comprehensive annual bibliography in the field. Compiled by the Hispanic Division of the Library of Congress and annotated by a corps of specialists in various disciplines, the Handbook alternates from year to year between social sciences and humanities. The Handbook annotates works on Mexico, Central America, the

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Caribbean and the Guianas, Spanish South America, and Brazil, as well as materials covering Latin America as a whole. Most of the subsections are preceded by introductory essays that serve as biannual evaluations of the literature and research underway in specialized areas.

### **Global Mexican Cinema**

Maricruz Ricalde 2019-07-25  
The golden age of Mexican cinema, which spanned the 1930s through to the 1950s, saw Mexico's film industry become one of the most productive in the world, exercising a decisive influence on national culture and identity. In the first major study of the global reception and impact of Mexican Golden Age cinema, this book captures the key aspects of its international success, from its role in forming a nostalgic cultural landscape for Mexican emigrants working in the United States, to its economic and cultural influence on Latin America, Spain and Yugoslavia. Challenging existing perceptions, the authors reveal

how its film industry helped establish Mexico as a long standing centre of cultural influence for the Spanish-speaking world and beyond.

### **The Conquest of the Desert**

Carolyn Ryan Larson 2020  
Winner of the 2021 Thomas McGann Book Prize from the Rocky Mountain Council for Latin American Studies For more than one hundred years, the Conquest of the Desert (1878-1885) has marked Argentina's historical passage between eras, standing at the gateway to the nation's "Golden Age" of progress, modernity, and--most contentiously--national whiteness and the "invisibilization" of Indigenous peoples. This traditional narrative has deeply influenced the ways in which many Argentines understand their nation's history, its laws and policies, and its cultural heritage. As such, the Conquest has shaped debates about the role of Indigenous peoples within Argentina in the past and present. The Conquest of the Desert brings

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together scholars from across disciplines to offer an interdisciplinary examination of the Conquest and its legacies. This collection explores issues of settler colonialism, Indigenous-state relations, genocide, borderlands, and Indigenous cultures and land rights through essays that reexamine one of Argentina's most important historical periods.

**Motion Picture Herald** 1960  
**Picturing Argentina: Myths, Movies, and the Peronist Vision** Currie K. Thompson  
2014-05-28 Although Juan Domingo Perón's central role in Argentine history and the need for an unbiased assessment of his impact on his nation's cinema are beyond dispute, the existing scholarship on the subject is limited. In recent decades Argentina has witnessed a revival of serious film study, some of which has focused on the nation's classical movies and, in one case, on Peronism. None of this work has been translated into English, however. This is the first English-language book

that offers an extensive assessment of Argentine cinema during first Peronism. It is also the first study in any language that concentrates systematically on the evolution of social attitudes reflected in Argentine movies throughout those years and that assesses the period's impact on subsequent filmmaking activity. By analyzing popular Argentine movies from this time through the prism of myth-second-order communication systems that present historically developed customs and attitudes as natural-the book traces the filmic construction of gender, criminality, race, the family, sports, and the military. It identifies in movies the development and evolution of mindsets and attitudes that may be construed as "Peronist." By framing its consideration of films from the Perón years in the context of earlier and later ones, it demonstrates that this period accelerates-and sometimes registers backward-looking responses to-earlier

progressive mythic shifts, and it traces the development in the 1950s of a critical mindset that comes to fruition in the "new cinema" of the 1960s. *Picturing Argentina: Myths, Movies, and the Peronist Vision* is an important book for Latin American studies, film studies, and history collections.

*Catalog of Copyright Entries*  
Library of Congress. Copyright Office 1978

South American Cinema

Timothy Barnard 2013-08-21  
First Published in 1996. This text looks at the cinema from the countries of Argentina, Brazil, Canada, Chile, Colombia, Cuba, United States, Uruguay and Venezuela. Presented by country and date order it includes the silent black and white Gaucho films of 1915 to the colour films coming out of Venezuela in 1991. Each entry provides a summary of the film content, its context, production and significance in the genre. It includes an index and glossary of Brazilian (Portuguese or African) Terms and film terms. *Culture of Class* Matthew B.

Karush 2012-05-15 Following the mass arrival of European immigrants to Argentina in the early years of the twentieth century new forms of entertainment emerged including tango, films, radio and theater. While these forms of culture promoted ethnic integration they also produced a new kind of polarization that helped Juan Peron to build the mass movement that propelled him to power.

**Latin American Films,**

**1932-1994** Ronald Schwartz  
2005-07-01 In 1931 Antonio Moreno completed Santa, Mexico's first true sound film. In it he established one of the foremost genres of Latin American cinema—the popular melodrama—which continues to this day. Latin American filmmakers came to the fore in the fifties and sixties and, as 1992's *Como agua para chocolate* (Like Water for Chocolate) showed, Latin American films continue to be a major part of the international film scene. In this work over 300 of the most significant films from Argentina, Brazil,

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Cuba, Mexico, Bolivia, Colombia, Ecuador, Peru and other Latin American countries are covered. Each entry includes the English title, director, year of release, running time, language, country and a detailed plot synopsis. Notes about the production and the filmmakers are also provided for many entries.

*Hugo del Carril* Gustavo Cabrera 1989

*Argentine cinema* Daniela Ingruber 2012

### **The Age of Youth in**

**Argentina** Valeria Manzano 2014-04-28 This social and cultural history of Argentina's "long sixties" argues that the nation's younger generation was at the epicenter of a public struggle over democracy, authoritarianism, and revolution from the mid-twentieth century through the ruthless military dictatorship that seized power in 1976. Valeria Manzano demonstrates how, during this period, large numbers of youths built on their history of earlier activism and pushed forward closely

linked agendas of sociocultural modernization and political radicalization. Focusing also on the views of adults who assessed, and sometimes profited from, youth culture, Manzano analyzes countercultural formations--including rock music, sexuality, student life, and communal living experiences--and situates them in an international context. She details how, while Argentines of all ages yearned for newness and change, it was young people who championed the transformation of deep-seated traditions of social, cultural, and political life. The significance of youth was not lost on the leaders of the rising junta: people aged sixteen to thirty accounted for 70 percent of the estimated 20,000 Argentines who were "disappeared" during the regime.

### **Argentine Cinema and National Identity**

**(1966-1976)** Carolina Rocha 2018-01-05 Argentine Cinema and National Identity covers the development of Argentine cinema since the late 1950s to

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the mid-1970s, concentrating on the historical film genre and the gauchesque. This cultural history investigates the way Argentine cinema positioned itself when facing the competition of American films.

**Tango de colección: Hugo del Carril** 2005

**Tango** Mike Gonzalez

2013-07-15 Born on the unlit streets of Buenos Aires, tango was inspired by the music of European immigrants who crossed the ocean to Argentina, lured by the promise of a better life. It found its home in the city's marginal districts, where it was embraced and shaped by young men who told stories of prostitutes, petty thieves, and disappointed lovers through its music and movements. Chronicling the stories told through tango's lyrics, Mike Gonzalez and Marianella Yanes reveal in *Tango* how the dance went from slumming it in the brothels and cabarets of lower-class Buenos Aires to the ballrooms of Paris, London, Berlin, and beyond. Tracing the evolution of tango, Gonzalez

and Yanes set its music, key figures, and the dance itself in their place and time. They describe how it was not until Paris went crazy for tango just before World War I that it became acceptable for middle-class Argentineans to perform the seductive dance, and they explore the renewed enthusiasm with which each new generation has come to it. Telling the sexy, enthralling story of this stylish and dramatic dance, *Tango* is a book for casual fans and ballroom aficionados alike.

**Yerba Mate** Julia J.S. Sarreal  
2023-01-24 Like coffee or tea, yerba mate is one of the world's most beloved caffeinated beverages. Once dubbed a "devil's drink" by Spanish missionaries in South America only to be later hailed by capitalists and politicians as "green gold," it has a long and storied history. And no country consumes and celebrates yerba mate quite like Argentina. *Yerba Mate* is the first book to explore the extraordinary history of this iconic beverage in Argentina from the

precolonial period to the present. From yerba mate's Indigenous origins to its ubiquity during the colonial era, from its association with rural people and the poor in the late nineteenth century to its resurgence in the last years of the twentieth century, Julia Sarreal meticulously documents yerba mate's consumption, production, and cultural importance over time. *Yerba Mate* is the definitive history of this popular beverage and social practice, and it tells a fascinating story about race, culture, and how a drink helped forge the national identity of one of the world's most dynamic countries.

**Violated Frames** Victoria Ruetalo 2022-03-22 When Armando Bó and Isabel Sarli began making sexploitation films together in 1956, they provoked audiences by featuring explicit nudity that would increasingly become more audacious, constantly challenging contemporary norms. Their Argentine films developed a large and international fan base.

Analyzing the couple's films and their subsequent censorship, *Violated Frames* develops a new, roughly constructed, and "bad" archive of relocated materials to debate questions of performance, authorship, stardom, sexuality, and circulation. Victoria Ruétalo situates Bó and Sarli's films amidst the popular culture and sexual norms in post-1955 Argentina, and explores these films through the lens of bodies engaged in labor and leisure in a context of growing censorship. Under Perón, manual labor produced an affect that fixed a specific type of body to the populist movement of Peronism: a type of body that was young, lower-classed, and highly gendered. The excesses of leisure in exhibition, enjoyment, and ecstasy in Bó and Sarli's films interrupted the already fragmented film narratives of the day and created alternative sexual possibilities.

*Transition Cinema* Jessica Stites Mor 2012 In May of 1976, documentary filmmaker

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and proclaimed socialist Raymundo Gleyzer mysteriously disappeared in Buenos Aires. Like many political activists, Gleyzer was the target of a brutalizing military junta that had recently assumed power. Amazingly, within a few decades, leftist filmmakers would be celebrated as intellectual vanguards in this same city. In *Transition Cinema*, Jessica Stites Mor documents the critical role filmmakers, the film industry, and state regulators played in Argentina's volatile transition to democracy. She shows how, during different regimes, the state moved to either inhibit or facilitate film production and its content, distribution, and exhibition. She also reveals the strategies the film industry employed to comply with, or circumvent these regulations. Stites Mor divides the transition period into three distinct generations, each defined by a major political event and the reactions to these events in film. The first generation began with the

failed civil uprising in Córdoba in 1969, and ended with the 1976 military takeover. During military rule, repressive censorship spurred underground exhibitions, and allied filmmakers with the Peronist left and radical activists. The second generation arose after the return of civilian rule in 1983. Buenos Aires became the center for state-level cultural programs that included filmmakers in debates over human rights and collective memory campaigns. In 1989, a third generation of filmmaking emerged, with new genres such as *cine piquetero* (picketeer cinema) that portrayed a variety of social movements and brought them into the public eye. By the new millennium, Argentine filmmakers had gained the attention and financial support of international humanitarian and film industry organizations. In this captivating study, Stites Mor examines how populist movements, political actors, filmmakers, government, and

industry institutions all became deeply enmeshed in the project of Argentina's transition cinema. She demonstrates how film emerged as the chronicler of political struggles in a dialogue with the past, present, and future, whose message transcended both cultural and national borders.

### **Las aguas bajan turbias**

Eduardo Borrás 2006

### **Soviet Internationalism**

**after Stalin** Tobias Rupprecht 2015-08-06 The Soviet Union is often presented as a largely isolated and idiosyncratic state. Soviet Internationalism after Stalin challenges this view by telling the story of Soviet and Latin American intellectuals, students, political figures and artists, and their encounters with the 'other' from the 1950s through the 1980s. In this first multi-archival study of Soviet relations with Latin America, Tobias Rupprecht reveals that, for people in the Second and Third Worlds, the Cold War meant not only confrontation with an ideological enemy but also increased interconnectedness with

distant world regions. He shows that the Soviet Union looked quite different from a southern rather than a Western point of view and also charts the impact of the new internationalism on the Soviet Union itself in terms of popular perceptions of the USSR's place in the world and its political, scientific, intellectual and cultural reintegration into the global community.

Affectual Erasure Cynthia Margarita Tompkins

2018-08-23 Comprehensive examination of how Indigenous peoples have been represented in Argentine film. Affectual Erasure examines how Argentine cinema has represented Indigenous peoples throughout a period spanning roughly a century. Cynthia Margarita Tompkins interrelates her discussion of films with the ethnographic context of the Indigenous peoples represented and an analysis of the affective dimensions at play. These emotions underscore the inherent violence of generic conventions, as well as the

continued political violence preventing Indigenous peoples from access to their ancestral lands and cultural mores. Tompkins explores a broad range of movies beginning in the silent period and includes both feature films and documentaries, underscored by archival and contemporary film stills. She traces the initial erotic projection, moving through melodrama to the conventions of the Western, into the 1960s focus on decolonization, superseded by allegorical renditions and the promise of self-expression in late twentieth-century documentaries. Each section includes an introduction to the sociohistorical events of the period and their impact on film production. Analyzed chronologically, the films evidence different stages in the projection of the hegemonic Argentine imaginary, which fails to envision the daily life of Indigenous peoples prior to conquest or in colonial times—and remains in denial of their existence in the present. Cynthia Margarita Tompkins is

Professor of Spanish at Arizona State University and the author of *Experimental Latin American Cinema: History and Aesthetics*.

## Hugo Del Carril

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