Manuel Esperón, 1911-2011

Manuel Esperón, one of the most prolific and honoured composers of popular music and film scores in Mexico, died at the age of 99 on 13 February 2011. Manuel Esperón González was born in Mexico City in August 1911. His father was a mining engineer, but his mother was a talented pianist and Manuel—after brief periods studying engineering and art—followed in her footsteps as a pianist and then became a composer.

Esperón's first film work was for La mujer del puerto (1933); he scored over 500 movies (concluding with Mi querido viejo in 1991) and wrote nearly 1,000 songs during his extensive career. Although he served as musical director and wrote the background music for numerous films, Esperón is especially remembered for the rancheras and other songs he wrote for artists like Pedro Infante—including "Amorcito corazón"—and Jorge Negrete—such as "Ay Jalisco no te rajes"—often with lyrics by Ernesto Cortázár. He also appeared in cameo roles in a number of films, including Juntos pero no revueltos (1938) and Zona roja (1975), and wrote the original story for Mariachi (1976), which tells the story of the origins of mariachi music from the viewpoint of the family of real-life musician-composer Silvestre Vargas.

Manuel Esperón received two Arieles, in 1945 for El Cantaconclaro and in 1953 for Cuando me vaya and was nominated on two other occasions. In 1984 he was awarded the Salvador Toscano medal for his film career, and was honoured with an Ariel de Oro in 1995.

Kippy Casado Dies

Actress Kippy Casado died of cancer on 6 March 2011; she was 71 years old. Casado became popular as a comic actress and television personality in the late 1950s, with appearances in films such as Variedades de medianoche, El super-macho, En cada feria un amor, and Dos locos y un tonto. Most of her career was dedicated to television work, including numerous series she hosted in the '70s, '80s, and beyond, but she did return to the big screen on occasion, particularly in the 1980s, and also appeared in theatrical presentations. She is survived by four children.

2011 Ariel Award Nominations

The nominations for the 53rd edition of the Ariel Awards have been announced by the Academia de Artes y Ciencias Cinematográficas. The awards ceremony will be held on 7 May 2011.

The Best Film nominees are Abel, Chicogrande, and El infierno. El infierno was nominated for 14 Arieles, with Abel, Chicogrande, and Biutiful earning 7 nominations each, and Hidalgo, la historia jámas contada in the running for 6 awards. Other films nominated in least one category are El atentado, La mitad del mundo, Año bisiesto, Las buenas hierbas, Alamar, Somos lo que hay, Vaho, De día y de noche, Seres génesis.

This year's Arieles de Oro for career achievement will be awarded to Ana Ofelia Murguía and Jorge Fons.

Details here: http://www.academiadecine.org.mx/
**Film Reviews I:**

**Vampires and Cannibals**

*Ángeles y querubines* [Angels and Cherubs]
(Cine Prods., 1971) 

*Prod*: Roberto Viskin; 
*Dir*: Rafael Corkidi; 
*Scr*: Carlos Illescas; 
*Photo*: Rafael Corkidi; 
*Music*: Nacho Méndez; 
*Asst Dir*: Fernando Durán; 
*Film Ed*: Federico Landeros; 
*Art Dir*: Heriberto Enters Abadía; 
*Costumes*: Tere Corkidi; 
*Aerial Photo*: Hans Baimler; 
*Makeup*: Graciela Muñoz

*Cast*: Ana Luisa Peluffo (Gabriela), Helena Rojo (Angela), Jorge Humberto Robles (Cristián), Roberto Cañedo (don Jacobo Marroquín), David Silva (Dr. Ismael), Pablo Corkidi (Adán), Lea Corkidi (Eva), Cecilia Pezet (Ofalit), Max Liszt (mayor), Arturo Fernández (preacher), Javier y sus marionetas, Vicente Lara "Cacama" (judge), Jaime Stolar (cantor), Juan Gómez (Gamaliel), Rubens Medel (don Rafael), Mirón Levine (dinner guest), Federico Vega (funeral singer?), Laila Heiblum (girl with sprig), Yolanda Casarin (Belerma), Coralito (singer)

*Notes*: *Ángeles y querubines* has been relatively difficult to see in the years since its initial release (when it proved quite popular, running for 10 straight weeks in its initial engagement at the Regis cinema in Mexico City). A few months ago, I saw it had been uploaded to a "torrent" site but (a) I don't do torrents, and (b) reports were that the quality was extremely poor. Still, I hoped the film would surface in a more readily accessible form, if not an official DVD or even a copy from a television broadcast, then at least in some manner. Lo and behold, a quick search of the Internet several weeks ago turned up a copy of the film on one of the world's most popular websites (albeit rather cryptically hidden)!

*Ángeles y querubines* is, make no mistake, an "art" film rooted in that period in Mexico which produced films by Alejandro Jodorowsky, Gustavo Alatriste, Alfredo Joskowicz, Juan López Moctezuma, Salomón Laiter, Paul Leduc, Raúl Kamffer, Rubén Broido, Archibaldo Burns, etc.--directors for whom commercial success was not the imperative. Some of their movies became popular (one suspects--in certain cases at least--as much for the notoriety and perceived "shocking" content as for the sincere appreciation of their artistic virtues), others received little or no commercial distribution.

*Ángeles y querubines*, if summarised bluntly, is a fantasy-horror film. The film opens with a prologue on a deserted beach: Adam and Eve, depicted as two naked children, live happily in Paradise until they discover the forbidden apple on the Tree of Life. The Tree burns and the children depart.

In an indeterminate time and place (one would guess the 19th century), don Jacobo lives on an enormous estate with his son Cristián, who is planning to attend university in the city. During the celebration of a feast day, various guests visit the hacienda, including Dr. Ismael, a neighbor. He brings some new arrivals to the region: his sister Gabriela and her daughter Ángela. Cristián is attracted to the shy and reserved Ángela and visits Dr. Ismael's home frequently to court her. However, don Jacobo says Ángela is being used as "bait" by the gold-digging Gabriela and refuses to countenance a formal relationship between the young people. Offended, Gabriela and the others depart. Cristián falls into a depression; one day, he receives a note stating Ángela is ill and needs him. He finds her, dead on a bed of flowers, in the ruins of an old building, but his kiss revives her. However, upon returning home, he learns his father has died suddenly, drained of blood. Cristián is consoled by Ángela. A short time later, a strangely subdued and pale Cristián (bearing two punctures on his neck) marries Ángela, who, conversely, has blossomed. Ángela takes him to Gabriela's bed, where her nude mother drinks Cristián's blood and howls as Ángela looks on with excitement.

*Ángeles y querubines* concludes with a scene of the two original children strolling hand-in-hand through the desert as the "Hallelujah Chorus" (substituting the word *paraiso* for "hallelujah") is heard on the soundtrack.

Of course, that synopsis is misleading, albeit accurate. It's difficult to describe in words the visual sense of the
movie, its pacing, the interdependence of the images and music, but these are crucial and are what distinguish *Ángeles y querubines* from a more mainstream fantasy film. There are long sequences of Cristián and Ángela walking in a forest, riding through a desert, etc. One interesting scene, which lasts at least 5 minutes, depicts Cristián having dinner with Gabriela, Dr. Ismael, and Ángela: servants bring them food (which no one touches), then take it away, then bring the next course (which no one touches), take it away, bring another course (which no one touches), take it away. Each course is broken up by closeups of the four people around the table, but otherwise the scene is a single long, high-angle shot. Although nothing really happens, the sequence is fascinating if one concentrates on the pattern and ritual of the service, and the slight variations in the closeups of the characters. At the end of the meal, Gabriela at last speaks, telling Cristián his father has insulted them by refusing to come to dinner. There is a closeup of Ángela, who has been sitting, eyes downcast, throughout the scene: she's crying now, tears of blood.

It's difficult to "explain" *Ángeles y querubines*--which doesn't seem to have a particular "point" to make, unlike some more socio-politically oriented films of the era--but there are a number of significant motifs which hint at what was on the minds of Corkidi and Illescas. Clearly, religion is one of these themes, as the title suggests. In addition to the Biblically-inspired "Adam and Eve" scenes (which break with tradition, not only by depicting these characters as children, but by making the "Garden of Eden" a barren stretch of beach), the film proper is heavily larded with religious symbols, beginning with the names of the main characters (Cristián = "Christian" and Ángela = "angel") and the monk-like garb of all the servants and other people in the background. The festival which opens the Cristián-Angela section of the movie includes scenes of a puppet show in which a renegade nun is burned to death.

Later, Cristián and Ángela come upon a Jewish cantor singing in the middle of the wilderness, and then greet a large group of Orthodox Jews nearby. However, although the name "Jacobo Marroquín" could be understood as Jewish (specifically Sephardic--director Corkidi himself is descended from Sephardic Jews, and the leader of the Jewish community in *Ángeles y querubines* is named "don Rafael"), after don Jacobo dies, a cross is carried in his funeral procession (although to complicate matters further, a *flamenco* singer wearing some sort of religious garments performs at don Jacobo's wake).

There are two distinct types of voiceover narration in *Ángeles y querubines*: during the prologue, a laughing male voice tells us "The Lord invented Eve; Eve invented Adam, together they invented the game; of the games, the best was that of the fruit" (the "apple" here is a large white ball). "Time passed, they discovered Paradise didn't exist. Before the world was created, Paradise was burned." Later, a more serious narrator (or, given the film's *denouement*, perhaps an ironic one) refers to the legendary love between Cristián and Ángela (certainly there are clear allusions to "Romeo and Juliet" and the music of Wagner's "Tristan and Isolde" is heard on the soundtrack at one point).

The relationship between Cristián and Ángela is "traditionally" romantic and yet deceptive. Eva is demure for most of the film, withdrawn and shy, speaking rarely. In one sequence, she and Cristián are riding in the desert when Ángela suddenly becomes energised, leaps from the coach and runs wildly through a cemetery, then rides off, leaving Cristián stranded. However, for most of the film she is subdued, apparently under her mother's thumb (indeed, Gabriela does the talking for her family, since Dr. Ismael is unable to speak at all, only uttering slight growls from time to time). Ángela appears to Cristián after his father's funeral--in a gown covered in hundreds of pearls--and they have sex. The very next scene is their wedding, and Ángela's appearance and demeanour have changed greatly: her hair is loose, she's wearing a flowing cape, and is animated and lively (and not just from the sex, as the bite marks on Cristián's neck prove).

This confirms don Jacobo's fear that his son was being lured into a trap by these strangers. The "vampire" aspect of the plot is almost superfluous (or allegorical): the same result could have been achieved if Ángela had merely seduced Cristián "normally," and then compelled him to marry her (which, smitten, he probably would have done without coercion).

*Ángeles y querubines* doesn't necessarily seem anti-religion or anti-romance, though these are two of the main themes it explores (one might interpret the title in light of these two factors, *angels* representing religion and *cherubs* representing love), so the "point" or "moral" of the film is somewhat vague. Or maybe I'm missing it, I'm not adept enough to catch the nuances? Or does the film even
Ángeles y querubines are genuinely fascinating and avoids many of the faults inherent in other experimental, independent, "art" films of the period: it's not shrill or didactic, nor is it boring. It's strange, abstruse, esoteric, dream-like, and deliberately paced, yet remains engrossing and (believe it or not) entertaining.

Somos lo que hay [We Are What There Is]* (CCC-FOPROCINE, 2010) Exec Prod: Henner Hofmann, Lilian Pardo; Prod: Nicolás Celis; Dir-Scr: Jorge Michel Grau; Photo: Santiago Sánchez; Music: Enrico Chapelía; Prod Mgr: Karina Blanco; Asst Dir: Erik Baetz; Film Ed: Rodrigo Ríos Legaspi; Prod Des: Alejandro García; Sound Des: Federico Schmucler; Makeup Des: Francesca Dalla Benetta; Co-ord SpFX: Alejandro Vázquez; Union: STyM (STPC)

*this has been translated for the English-language version as We Are What We Are, but this seems to be a deliberate (if slight) mis-translation for the sake of a catchy title.

Cast: Francisco Barreiro (Alfredo), Alan Chávez (Julián), Paulina Gaitán (Sabina), Carmen Beato (Patricia), Jorge Zárate (Owen), Esteban Soberanes (Octavio), Juan Carlos Colombo (funeral director), Daniel Giménez Cacho (Tito), Miguel Ángel Hoppe (Gustavo), Miriam Balderas (Sheyla), Noé Hernández (taxi driver), Adriana Aguirre (Adriana), Octavio Michel (lieutenant), Humberto Yáñez (father)

Notes: the first feature by a former student at the Centro de Capacitación Cinematográfica (one of the oldest film schools in Mexico), Somos lo que hay has received a far amount of (positive) critical attention. This certainly isn't a "student film" (although student films in Mexico are often quite polished): it's slick and professional from start to finish, although the script is somewhat abstruse and derivative. [Some commenters on IMDB have compared it to The Hamiltons (2006), but I haven't yet seen that film so I cannot personally comment on the resemblance.]

A man collapses and dies in a mall (his body is rapidly carted off by several attendants, and the blood he vomited is mopped up by a cleaner; with seconds, no trace of him remains, and shoppers stroll by, nonchalantly). He was the husband of Patricia, and the father of three grown children: Alfredo, Julián, and Sabina. The two sons, unaware of...
as part of The Rite (*rito*). Patricia doesn't trust Alfredo, the oldest son, and belittles him, although he is the logical choice to be the new head of the household.

Alfredo and Julián--after a failed attempt to seize a homeless boy, whose friends rally to his defense and drive them away--abduct a prostitute and bring her home. Their mother refuses to accept her for the Rite, killing the young woman and dumping her mutilated corpse on the street in front of the other local whores before driving away. Alfredo lures Gustavo, a young gay man, back to their home; this time, Julián argues "I'm not going to eat a *maricón.*" However, Patricia has obtained another victim, a taxi driver, who is dispatched with a shovel. Gustavo escapes in the confusion, pursued by Alfredo and Julián. Patricia and Sabina prepare the dead cabbie's corpse for the Rite (cutting him open, etc.).

Meanwhile, inept detectives Owen and Octavio are (reluctantly) on the case. They had initially been alerted to the existence of urban cannibals by a funeral director, who presented them with a female finger found in the stomach of a recent "customer" (in fact, the family's late father).

To which, Owen and his partner replied, "We don't solve old cases. We don't solve new ones, either..." The dead prostitute left on the street and Gustavo's hysterical statement to some cops at a food stand ("They were going to eat me!") alert the local patrolmen and the two lazy detectives. Owen believes capturing the cannibals will earn them a raise and a promotion, perhaps even a meeting with the president as part of his "war on crime" campaign.

But things don't go well. Octavio is holding Alfredo and Julián at gunpoint when he's mistakenly shot to death by some other policemen (the brothers escape). Owen locates the family's apartment, discovering the semi-mutilated corpse of the cabbie, but is murdered by a shovel-and-axe wielding Patricia and Sabina. The rest of the police arrive, Alfredo and Julián die in a shoot-out; Patricia flees but is cornered by the vengeful prostitutes and killed. Sabina survives. As the film ends, she escapes from a hospital, presumably to carry on the family "tradition."

Director-writer Jorge Michel Grau doesn't answer these questions, even obliquely, instead allowing the viewer to speculate. *Somos lo que hay* isn't "about" cannibalism (specifically--though one might consider it an allegory, and in fact the funeral home attendant says it's more prevalent in Mexico City than one might expect, but "it's blamed on the rats"), it's about a dysfunctional family's response to a crisis. The death of the father has left them without financial support and without the person who provided their food (in a "normal" family this would also be the case, except the food would be purchased with money earned by the head of the household).

Patricia, the mother, is strident and (as noted earlier) dubious about her eldest son Alfredo's capacity to lead (he tracks a young gay man seemingly for hours as "prey," and if he is himself gay, this may explain his mother's antipathy). Alfredo is hesitant, even giving up the hunt at one point, then gradually accepts his role; Julián is impulsive, touchy, jealous of Alfredo, while Sabina is the calmest, most rational, nurturing member of the group (although she has no doubts about participating in The Rite and in one chilling scene almost literally drools over the bloody thigh of a victim). Sabina and Alfredo seem close (she patches him up when he's hurt, he perches on the side of the tub as she's taking a bath), and when the end is near, he passes along a tiny scrap of paper bearing the written message "*estás vivo*" (You Are Alive), which perhaps inspires her to carry on when the rest of her family is dead.

The only other characters of note are detective Owen and Octavio, who are mocked by their fellow policemen for laziness and incompetence. The images of Mexico's authorities are (as usual) rather tarnished in *Somos lo que hay* doesn't provide a lot of information about the gustatory preferences of the family. What is *"The Rite?"* Do they subsist on human flesh, or merely eat it in a lesser, symbolic manner? How often? When did this begin? What does it do for them (or, conversely, what would abstaining from this practice do to them? They seem to fear going even a short time without eating people)? Do they eat anything else? The father was "poisoned," what caused that? Was it something (rather, someone) he ate?

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hay, although in comparison to Owen and Octavio, there are some policemen who perform their duties professionally (but one is also seen stealing a clock from the family's apartment after the final bloodbath) and the paramedics seem to know what they're doing. However, the overall impression is of a society teetering on the edge of collapse, with the "ordinary people" doing their best to survive regardless.

There are a few modest references to social class--the mall, businessmen in the Metro--but Somos lo que hay doesn't make the predictable, allegorical connection that the rich exploiting the poor = cannibalism. The cannibals we see are poor, underemployed, and their prey also comes from this underclass: homeless children, prostitutes, a taxi driver. A step up are the police detectives, but this is skewed by the negative stereotype Mexicans have about police (corrupt, lazy), so Owen and Octavio aren't portrayed negatively solely because they have white-collar jobs of a sort. One might interpret Somos lo que hay as an indictment of Mexican society and the degrading, desperate lives of the poor, but the didacticism one might reasonably expect is absent.

As noted above, the production values are fine, with excellent photography in particular. The location shooting takes the viewer on a tour of various parts of Mexico City, from an upscale mall to a gay nightclub to the Metro to a lower-class neighborhood. The performances are all professional, although there aren't too many "names" in the cast, with the exception of Juan Carlos Colombo and Daniel Giménez Cacho, who have cameo roles as a funeral director and an employee of the establishment (these are the same characters they played in La invención de Cronos, 1992). Somos lo que hay is dedicated to Alan Chávez, who was killed in September 2009.

Though at times rather frustrating--look, if you're not going to tell us what "The Rite" is, do you have to mention it 5,000 times?--Somos lo que hay is an interesting and well-made film, "first work" or not.

Film Reviews II: The Revolution and Such

El prisionero 13 [Prisoner 13] (Cía. Nacional Productora de Películas, 1933) Prod: Gustavo Sáñez de Sicilia, Luis Sánchez Tello; Dir-Adapt: Fernando de Fuentes; Story: Miguel Ruiz; Photo: Ross Fisher; Music: Guillermo A. Posadas; Film Ed: Aniceto Ortega; Art Dir: Fernando A. Rivero, Sound: José B. Carles

Cast: Alfredo del Diestro (Col. Julián Carrasco), Luis G. Barreiro (Zertuche), Adela Sequeyro (Marta), Arturo Campomar (Juan), Adela Jaloma (Glòria), Emma Roldán (Margarita Ramos, vda. de Martínez), Alicia Bolaños (Lola), Antonio R. Frausto (Enrique Madariaga), Luis Sánchez Tello (Capt. Salgado), Joaquín Coss (Ordóñez), Ricardo Carti (José, friend of Carrasco), Octavio Martínez (prisoner), Fernando R. Rivero (prisoner who commits suicide), Ana Guerrero, Roberto Gavaldón (prisoner), Eduardo Landeta, Raúl de Anda (Lt. Robles)

Notes: known as the first film in the "Revolution Trilogy" by Fernando de Fuentes (the other two were El compadre Mendoza and Vámonos con Pancho Villa), El prisionero 13 is certainly the "slightest" of the three films, both in terms of scope of production and ideas. The Mexican Revolution plays only a small role in this picture, with none of the ideological discussion or physical action one would later associate with the "Revolution film" genre. Instead, it's a rather pointed criticism of the paranoia, abuse, and corruption in authoritarian, military-dominated governmental systems, and as such was subjected to censorship for "offending the military" (the ending had to be re-shot, though this robs the film of much of its impact and, if one examines the result closely, makes the movie extremely illogical).
El prisionero 13 is also a fairly typical early Mexican sound film, rather crude technically, with its sound and images resembling a Poverty Row Hollywood movie (or worse). Dozens of extras appear, the locations and other physical aspects are not cheap or inadequate, but Mexican studios, equipment, laboratories, etc., were not at this point capable of turning out glossy work on a par with major film-producing countries. This situation would be resolved in the early 1940s, when Mexican movies became as polished as any film of the era.

These criticisms do not mean El prisionero 13 is a poor film and not worth watching. There is value from the dramatic, technical, and historical points of view. The performances vary: the principals are all fine, while the bit players are stiffly amateurish. Some of the actors play against type (or the "type" they'd later develop): Emma Roldán is a stylish society matron, Luis G. Barreiro is slick and confident (and not comedic), and Antonio R. Frausto doesn't display any ranchero attributes (although he does have an annoying shtick, endlessly playing with a watch fob--possibly an imitation of George Raft's coin-flipping in the previous year's Scarface). All of these people would be reunited with Alfredo del Diestro in El compadre Mendoza (1934), cast in more familiar characterisations.

El prisionero 13 begins during the Porfiriato: military officer Carrasco's drinking, domestic abuse, and womanising finally compel his long-suffering wife Marta to flee, taking their young son Juan with her. Carrasco searches but is never able to locate them. 20 years (more or less) later, Carrasco now serves the Huerta regime (these scenes take place approximately in 1914). He orders a roundup of various men plotting against the government; several ring-leaders escape, but 13 men are arrested and sentenced to be executed. However, through the (paid) mediation of Carrasco's friend Zertuche, Sra. Ramos de Martínez and her attractive daughter Gloria secure the release of Gloria's brother Felipe. Carrasco orders another man--any man, "the first one you find"--arrested to take Felipe's place in front of the firing squad.

What Carrasco doesn't know is that the young man randomly picked up on the street by his troops is his grown son Juan, who had been visiting his sweetheart Lola. Lola and Juan's mother Marta go to headquarters to inquire, but are told Carrasco has retired for the night. They settle down to wait for the dawn. At sunrise, the prisoners are led out to be shot. Carrasco awakes, learns what has occurred, and rushes to save his long-lost son...but...too late? And then he wakes up! And not in 1914, either, but 20 years before, on the night his wife "left" him. It was all a dream! "I'll never drink again," he vows.

As Emilio García Riera pointed out, the "all a dream" ending means: Carrasco dreamed about the fall of Porfirio Diaz before it happened; he dreamed of the Mexican Revolution before it happened; he dreamed of Huerta's ascension to power before it happened. Add to this: he dreamed of 1914 automobiles and women's clothing styles (to be frank, most of the women appear to be wearing 1930s fashions, which makes Carrasco even more psychic) and what Mexico City would look like, 20 years in advance. Furthermore, he apparently had a rather low opinion of his career prospects, since in his "dream" he's still a colonel in the Mexican Army after 20 years.

However, these are only illogical in retrospect, since the falsity of what's gone on before isn't revealed until the last few seconds (and you have to think about it later to realise, "Hey, wait a minute...".). Otherwise, aside from the typical melodramatic coincidence at the heart of the story-- Carrasco's men just happen to randomly arrest his son, whom he hasn't seen for 20 years--El prisionero 13 is surprisingly rational and contains a number of clever touches. For example, the Widow Martínez and her attractive daughter pay a visit to Zertuche, known as one of Carrasco's intimates. He isn't home, but the servant admits them so they can await his arrival. Zertuche drives up with two attractive young women (signifying his womanising ways) and has them wait in the car while he attends to his visitors. The negotiations are all very polite, nothing is overtly stated, but it's clear Sra. Martínez is bribing Zertuche to get access to Carrasco, and her attractive daughter is not averse to flirting with Zertuche to seal the
Zertuche is portrayed too villainously—they intend to fulfill their bargain, rather than (for instance) taking the money under false pretenses. Furthermore, while one might expect Sra. Martínez to be portrayed unfavourably, she is instead depicted as a concerned mother; in a later scene we see the greedy Ordóñez capitalising on her immediate need for money by forcing her to sell the family's ranch to him for a fraction of its cost.

These sequences, those featuring Juan and his girlfriend Lola, and Juan's mother Marta, and the scenes of the political prisoners awaiting their fate, are surprisingly balanced and detailed. *El prisionero 13* does not focus on any one character, but depicts a variety of people whose lives intersect at a particular time and place. Furthermore, while Carrasco is something of a stock villain in the opening sequences—drinking, insulting his wife, raising his hand to strike her—he quickly becomes human, if not sympathetic.

The political aspects of the film are minimised. A portrait of Victoriano Huerta on the wall is the only specific political reference: "the Revolution" is mentioned a few times (notably by Enrique, who shouts "Viva la Revolución!" as he is shot by the firing squad) but (other than the summary executions, which are ordered by the unseen "governor" rather than Carrasco himself), neither side is depicted in an especially bad (or good) light. The prisoners are all conspirators whose names appeared on a specific list of rebels; the only innocent man in the bunch is Juan, arrested as a result of Carrasco's personal corruption, not because the Huertistas are in the habit of executing innocent people. In fact, the soldiers commanded by Carrasco are kind to Marta and Lola, firmly refusing to awaken the officer but allowing the women to wait out the night inside headquarters, and promising to notify the Colonel of their presence first thing in the morning. There were plenty of opportunities to demonise one side or the other, but *El prisionero 13* doesn't go down that path.
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A brief resume of the actual case: in 1915, a gang of criminals disguised as soldiers began a series of robberies in Mexico City, presenting search warrants to gain entry to their victims' homes. The criminals were eventually captured but many escaped from prison during the retreat of the zapatista forces from the capital in the face of attacks by the carrancistas (the film says the zapatistas deliberately opened the jails and set the prisoners free); a new series of robberies occurred after the subsequent occupation of Mexico City by Carranza's army. Finally, under the direction of carrancista General Pablo González, the police arrested most of the gang; some of the criminals were executed in December 1915, an event captured on film by Enrique Rosas.

Four years later, Enrique Rosas began filming *El automóvil gris*, combining his documentary footage with new scenes. The movie was produced by Azteca Film, apparently with Pablo González as a silent partner. Juan Manuel Cabrera, one of the police officials responsible for apprehending the gang, plays himself and presumably served as a sort of technical advisor. Juan Canals de Homs took the role of gang leader Higinio Granda and assisted Rosas with the direction of the picture (along with Joaquin Coss).

*El automóvil gris* was produced in an unusual format: though not, as some sources suggest, a true multi-chapter serial (normally shown in weekly installments), the film was comprised of 12 "episodes" intended to be shown in three successive jornadas (i.e., a spectator would have to attend three different showings--and of course, buy three different tickets--to see the entire feature).

It is interesting to note that General González allegedly helped finance the film. He had political aspirations, and--by showing his role in the gang's downfall--*El automóvil gris* counters rumours he had actually been complicit in some of the gang's activities. When *El automóvil gris* was re-cut in the 1930s, his character was almost entirely eliminated (one scene remains in which an unnamed "general" orders the police to capture the gang within a week).

As mentioned in the previous paragraph, *El automóvil gris* was re-released a number of times, edited into a single feature-length film, with dialogue, sound effects, and music added. The first such version was made in the 1930s (re-cut by one of the original editors, Miguel Viguera, Enrique Rosas having died in 1920); in the mid-1950s (according to a printed prologue on the copy I saw), a new soundtrack was created (and the running time was reduced a bit more). The "sound" version of *El automóvil gris* is surprisingly watchable: most of the inter-titles have been eliminated, and dialogue has been dubbed over the silent footage, quite expertly and effectively. One has to wonder how much of the original plot was altered, since adding dialogue to silent film isn't the same as dubbing a sound movie from Spanish to English, for instance, but for the most part the results are remarkable. The music score sounds curiously familiar--it strongly reminds me of Antonio Díaz Conde's work on *El horripilante bestia humana*--and largely consists of one or two themes repeating far too frequently, but overall the music and sound effects (gunshots, pounding on doors, footsteps, etc.) are very satisfactory. The print quality of the extant version is also quite good, considering.

One of the most amazing and interesting aspects of *El automóvil gris* is the opportunity to see 1919 Mexico City (for the most part, but some footage was shot elsewhere). The film's publicity pointed out that the "actual locations" of the events were used; when the gang arrives to rob various homes, there are superimposed titles identifying the "Casa de Martel," for instance. Presumably a number of the interiors were shot in studio, but the street scenes are especially fascinating to watch. If *El automóvil gris* is a docu-drama about the Grey Car Gang, it's also a photographic record of Mexico City as it was 90 years ago.

The other rather surprising thing about *El automóvil gris* is how "accessible" it is as a film, technically and dramatically. Enrique Rosas doesn't try a lot of directorial tricks, but he throws in a few surprises, such as high-angle exterior shots, traveling shots (keeping pace with the gang in their eponymous grey car speeding down the road), a shot from inside a moving train, and so on. There are fewer closeups than today's
viewers might expect, but there are some (most of the film does consist of medium shots, medium-long shots, and plan américain). The re-editing makes it difficult to judge the original film's style: there are no wipes, fades, irises, or other traditional transitions, only a few inter-titles to bridge major narrative gaps (however, a few very noticeable holes remain). This actually makes El automóvil gris seem more modern, since straight cuts have largely replaced earlier, attention-getting transitional methods. There is also a fair amount of "action," including gun-fights, fist-fights, climbing down ropes, speeding cars, running, and so forth.

Dramatically, the film is a mixed bag, largely depending on the individual performers. Some are flamboyantly melodramatic (Dora Vila, for instance, does a lot of arm-waving and posing) while others act in a more naturalistic style. The overall tone of the film is straight-forward police procedural (again, it's possible much of the character development was edited out), with only a few brief moments of unbridled emotion that seem more awkward and forced because they are so rare: Ernestina's abduction and seduction, the pained reaction of Bernardo's father when his son is arrested, the last-minute marriage of Risco. For a variety of reasons, few performers from Mexican silent cinema had significant careers in sound films. However, El automóvil gris does feature Joaquín Coss (shown at left), Miguel Ángel Ferriz, and Ernesto Finance prominently, and all three of these actors made the transition to sound (María Tereza Montoya was also a "name" performer although her greatest success was on the stage).

El automóvil gris begins with the gang in the midst of its first crime wave. Dressed as soldiers, the members choose the home of a wealthy family, arrive with a search warrant, and proceed to loot the house, beating or torturing the inhabitants to force them to reveal the hiding places of valuables. During one robbery, a young boy passes by and sees what is occurring—he tries to flee, but is pursued and callously shot down in the street by one of the criminals. Don Vicente González is another victim: he's hung up by his thumbs and still refuses to talk, but yields when the gang threatens his daughter. After the robbery, don Vicente goes to the police and is given permission to investigate on his own. Through the actions of this elderly but energetic man, a number of the robbers are arrested or killed. The capture of the leader of the Grey Car Gang, Higinio Grandá (he rather cleverly but ultimately foolishly infiltrates police HQ and is spotted there by don Vicente), puts a temporary end to the first series of robberies.

However, Grandá escapes from prison during the turmoil of the Revolution, and the gang is reconstituted (this time, however, they dispense with military disguises). The police—led by Inspector Cabrera and aided significantly by information provided by former gang member León—gradually track down and arrest most of the criminals. These men are sentenced to death (their female accomplices and girlfriends are given 10 years in prison) and are executed by a firing squad in December 1915.

Enrique Rosas' original footage of the execution is brief but actually does show the condemned men (chatting with a military officer as they're lined up against a wall), the firing squad, the gang members dropping to the ground after the volley of shots, and—rather gruesomely—soldiers giving each man the coup de grâce.

El automóvil gris is an important film in a number of ways. First, it shows Mexican filmmakers of the silent period had the ability to produce ambitious, quality, local cinema when the financing and interest was present, and that such films could be well-received by the domestic audience. Unfortunately, this confluence of circumstances was all too rare in this era. Additionally, El automóvil gris is, as mentioned above, an interesting early example of the docu-drama form, and a photographic record of Mexico City in 1919. The film is also an amazing example of a silent film successfully converted to sound (sadly, at the cost of losing the original version): purists may groan, but El automóvil gris as stands today is quite watchable as entertainment, something which cannot be said for every extant silent film.

The case of the "Grey Car Gang" was also chronicled in Los abandonadas (1944), Margarita (Dolores del Río) falls in love with military officer Gómez (Pedro Armendáriz), who is later revealed to be an impostor and the leader of a gang of criminals, a clear reference to the Grey Car Gang (and possibly an allusion to the alleged romantic relationship between actress Mimi Derba and General Pablo González). Curiously, despite the original movie's success and the Grey Car Gang's fame, no other fictional versions of the story have been filmed to date. However, the original film was the subject of an unusual 2003 live production which
La rebelión de los colgados [The Revolt of the Hanged] (José Kohn, 1954) Exec Prod: Felipe Subervielle; Prod: José Kohn; Dir: Alfredo B. Crevenna [and Emilio Fernández, uncredited]; Scr Adapt: Hal Croves [B. Traven], John Bright [uncr.]; Orig Novel: B. Traven; Photo: Gabriel Figueroa; Music: Antonio Díaz Conde; Prod Chief: José Alcalde; Asst Dir: Jamie L. Contreras; Film Ed: Gloria Schoemann; Art Dir: Manuel Fontanals; Decor: Dario Cabañas; Asst Photo: Daniel López, Ignacio Romero, Pablo Rios; Makeup: Armando Meyer; Sound Supv: James L. Fields; Dialog Rec: José B. Carles; Music/Re-rec: Galdino Samperio

Cast: Pedro Armendáriz (Cándido Castro), Ariadne Welter (Modesta), Víctor Junco (Celso), Carlos López Moctezuma (Félix Montellano), Amanda del Llano (Aurea), Jaime Fernández (Urbano), Luis Aceves Castañeda (Acacio Montellano), Miguel Ángel Ferriz (Severo Montellano), Alvaro Matute (El Picaro), Tito Junco (don Gabriel), Agustín Fernández (Gusano), Carlos Riquelme (don Raúl), Ramiro Orci (guard), Rogelio Fernández (Martín Trinidad), José Vásquez, Guillermo Alvarez Bianchi (cook), Eduardo Alcaraz (doctor), Princesa Nite-Ha (?Marcelina), Francisco Reiguera (coffin seller), Roberto Contreras, Margarito Luna (Felipe), Ismael Pérez "Poncianito" (Cándido's oldest son), Víctor Blum, Emilio Garibay (guard), Bruno Márquez (Juan Méndez), Salvador Terroba, ?Jorge Arriaga (La Mecha)

Notes: B. Traven's proletarian novels and stories have been filmed numerous times, including Treasure of the Sierra Madre, Canasta de cuentos mexicanos, The Bridge in the Jungle, Macario, Rosa Blanca, and Días de otoño. La rebelión de los colgados was the first Mexican version of a Traven work—one of a series of six novels known collectively as the "Jungle Novels" or the "Caoba Cycle"—and the mysterious author himself worked on the script, under the pseudonym "Hal Croves." Croves—who in person always denied he was Traven—had previously served as a technical advisor on Treasure of the Sierra Madre, directed in Mexico by John Huston.

La rebelión de los colgados was begun by Emilio Fernández (with "El Indio") at the helm and his three brothers in the cast—Jaime, Agustín, and Rogelio—this film was practically a full-employment project for the Fernández family. However, Fernández was fired by producer José Kohn for working too slowly and Alfredo B. Crevenna took his place. Ironically then, a German-born director replaced a Mexican director on a film about Mexico based on a novel by a German-born writer. Fernández, who later estimated only about 20% of the final film was his work, bore Crevenna no ill-will for accepting the assignment.

The film begins with a printed title and narration assuring the audience "today Mexico is one of the great modern democracies," but in the early 20th century things were different. In 1910 in Chiapas, for instance...

Campesino Cándido takes his ailing wife to town; the local doctor says she has appendicitis, but won't operate for less than 200 pesos. Cándido signs an agreement with labor contractor don Gabriel in exchange for this sum, but his wife dies before the operation is performed.

Gabriel, however, refuses to release Cándido from his contract, so the campesino and his two sons join a group of workers bound for the Montellano's caoba (mahogany) lumber operation in the jungle. Cándido's sister Modesta also goes along.

The Montellanos—Félix, Severo, and Acacio—run their business like a prison. Workers who don't fulfill their quota or break a rule are whipped and hung by their wrists as punishment. Anyone who tries to escape is hunted down by the Montellano's foremen and guards. Severo urges his brothers to increase production to fill various contracts he has arranged. Later, he brings news of the outbreak of the Mexico Revolution, with Francisco Madero challenging the dictatorial rule of Porfirio Díaz.

Urbano and another worker flee the lumber camp; guards Gusano and La Mecha track them through the jungle. In a struggle, La Mecha is killed and the other worker shot by Gusano. When Urbano is returned to the camp, Acacio Montellano decides to torture him to death, but Urbano turns the tables and gouges out Acacio's eyes with thorns before committing suicide. Acacio shoots himself a short time later.
Cándido's youngest son drowns when a canoe piloted by a drunken worker overturns. While Cándido is being punished, Félix cuts off an ear from his other son, and attempts to rape Modesta. She flees into the jungle and is rescued by worker Celso and by Cándido, who has been freed by the other workers. Inspired by news of Madero's revolt against Diaz, the lumber workers attack the camp, killing Severo Montellano and the cruel foremen and guards. Félix is captured; he's hung on the same tree upon which the workers were punished. The camp is burned and the workers happily depart for their homes, free at last.

La rebelión de los colgados is well-made and contains a bit more graphic violence and sex than one might expect for a 1954 movie (it's mostly implied, but rather clearly). Otherwise, however, the plot is rather familiar, rich-people-exploiting-and-abusing-the-campesinos fare. Although based on a different novel, El valle de los miserables (1972) is practically a remake of La rebelión de los colgados, albeit with even more graphic gore and sex, and a slightly more overt political message (many of the people sent to the tobacco plantations are political prisoners, although some are contract workers as in La rebelión de los colgados).

La rebelión de los colgados does contain some pointed racial remarks by the Montellano about knowing how to treat indios—"and the mestizos, who are just as bad," as well as the aforementioned comments about Madero's revolt (when news comes of his arrest, Severo and Félix celebrate). But the political message is relatively muted. There isn't a lot of specchifying on the other side, for example, until the very end when the workers revolt. Modesta gets in a long rant at Félix: she says she doesn't blame him for abusing the workers, because the rich always do that; and she doesn't blame him for trying to rape her, because men always try to take advantage of women; but there was no excuse for mutilating Cándido's son, who was no threat to him. That makes her angry.

Other than Cándido, who knowingly signed a contract with don Gabriel and then--in all innocence--expected to be freed from it because he no longer needed the money he'd been promised, the workers in the caoba camp apparently signed up in good faith, only to learn their daily quotas had been raised and they were subject to corporal punishment for the slightest infractions of the rules. Being poor and uneducated (Cándido can't read, and Urbano's companion in the escape attempt dies because he doesn't know how to shoot a pistol), the workers are ripe for exploitation. It's still something of mystery how the Montellanos get away with it--don't any of the workers ever leave the camp alive? If not, doesn't anyone ever wonder why they never return to their homes?

The production values of La rebelión de los colgados are quite good. A fair amount of the film was shot on location in the state of Chiapas, and the forests and encampment appear quite authentic. The actors are costumed and made up to appear appropriately sweaty, dirty, and unshaven (although El Picaro's beard comes and goes in alternate scenes), and there aren't any obvious back-projection shots or other telltale signs of a studio work (presumably some of the interiors and the opening sequence in town were done at the Estudios Churubusco).

The performances are overall solid, as is to be expected in a Mexican film of this period. La rebelión de los colgados was Ariadne Welter's first film (she was billed simply as "Ariadne") and she's very young and attractive, although painted quite dark to appear an india. Pedro Armendáriz (wearing an ill-fitting wig) repeats the same sort of role he'd been playing since María Candelaria (and before), and while he's fine, he doesn't stand out because this is actually more of an ensemble film, with a lot of footage dedicated to the Montellano brothers and other characters. The villains are appropriately villainous but are given some depth of characterisation that prevents them from becoming caricatures. Interestingly enough, only Félix--as the main bad guy--gets a traditional villain's comeuppance: Acacio commits suicide after being blinded, while Severo, Acacio's woman Aurea, and various foreman and guards die in battle with the workers, fighting bravely for their lives rather than cowering or surrendering or trying to bluff their way out of the situation.

A well-crafted film but one that leans more towards exploitation and action than socio-political commentary.

**Bonus Review!**

**Bendito infierno* [Blessed Hell] (Flamenco Films-Tornasol Films-Cartel-D.M.V.B.-Eyescreen-Telemadrid-Enfueño Films ©2001)** Exec Prod: Edmundo Gil Casas; Prod: Eduardo Campoy, Gerardo Herrero, Edmundo Gil Casas; Co-Prod: Thierry Forte, Andrea Occhipinti; Dir-Scr: Agustín Díaz Yanes; Photo: Paco
Femenia;  

*aka Sin noticias de Dios [No News of God] (Spanish title), Don't Tempt Me (USA title)  

**"with the participation of": Via Digital-Antena 3 TV-France 2 Cinema-TPS Cinema-TF1 International-Tele-Altavista Films  

Cast: Victoria Abril (Lola Nevado), Penélope Cruz (Carmen Ramos), Demián Bichir (Manny Chávez), Fanny Ardant (Marina D'Angelo), Juan Echánoive (supermarket manager), Gael García Bernal (Jack Davenport), Emilio Gutiérrez Caba (corrupt police chief), Cristina Marcos (police agent), Gemma Jones (Nancy), Bruno Bichir (Eduardo), Elena Anaya (Pili), Peter McDonald (Henry), Alicia Sánchez (checkout girl), Luis Tosar (police agent), Elsa Pataky (waitress in Hell), Juan Ignacio Durán, Ángel Alcázar (supermarket employee), Paz Gómez (young cashier), Javier Bardem (Tony Graco), Pilar Bardem (Manny's mother)  

Notes: this is a good example of the multi-national films which became quite prevalent in the 2000s. Officially a Spanish-French-Italian-Mexican co-production, Bendito infierno has significant dialogue in French, Spanish, and English, and features Spanish, Mexican, French, and British performers. There is an internal logic to the languages used--in Heaven, French is spoken; English is the language of Hell; and on Earth, people speak Spanish (the film is set in Spain)--but whether this was partially because of the specific performers involved or for purely filmic reasons (and the actors were then cast accordingly) is not known.

Although this apparently did fairly well in Spain (and was nominated for a number of Goyas) and earned $2.5 million in Mexico (finishing 57th out of 194 films released there in 2002), Bendito infierno (as Don't Tempt Me) did poorly in the USA, bringing in only $77,000 dollars in around 3 months in a handful of cinemas.

Bendito infierno is one those "Heaven/Hell as bureaucracy" movies (a recent Hollywood example is The Adjustment Bureau). After a pre-credits sequence in which Lola and Carmen have a philosophical discussion on their way to commit an armed robbery, the film takes us to Heaven (a black-and-white, retro Paris) and Hell (a crowded prison). In Heaven, Lola is a popular nightclub singer, but she's sent back to Earth by Marina, God's right-hand angel: things are desperate in paradise, and a line has been drawn. Heaven needs the soul of boxer Manny Chávez, so Lola is dispatched to assume the role of his wife and seal the deal. Meanwhile, Hell-manager Jack Davenport makes a counter-move, removing Carmen from her thankless job as a sexy waitress serving scores of sleazy male customers, so she can play Manny's long-lost cousin and insure his damnation. Lola and Carmen know Manny has only a short time to live: he's a washed-up boxer with a dangerous brain condition that prevents him from ever fighting professionally again. Furthermore, he's not even a nice person, estranged from his mother (after stealing money intended for his brother's education), in debt to a corrupt police chief, crude, abusive, and not very bright. Lola is a cashier in a supermarket (Carmen is her supervisor); she gets Manny a job as a security guard (he quits), encourages him to write a letter of apology to his mother (he doesn't mail it), and agrees to pay off his debt (but she's fired and can't obtain a loan as a result). Carmen, meanwhile, works to undermine these
plans—until she's contacted by Davenport who, for political reasons, tells her to cooperate with Lola. To save Manny, the two women decide to rob the supermarket. However, things don't quite go as they'd hoped...

Bendito infierno is primarily a vehicle for its two leading actresses (the film was reportedly written specifically with them in mind), so the muddled plot isn't a major liability. The rivalry—and later partnership—between angelic Lola and diabolical Carmen is enjoyable, and while neither character is blatantly good/evil (in fact, one of the interesting aspects of the movie is the way in which the employees of Heaven and Hell are shown as friendly “business” rivals rather than deadly enemies), Lola is consistently a "nice" person (she uploads the guns she and Carmen carry in the robbery, "so no one would get hurt"), while Carmen is devious. There's an odd sexual tension between Lola and Carmen (Carmen reads men's magazines, ogles various women, etc.) and [SPOILER] this is cleverly explained at the end when Carmen reveals she was a male gangster before she died. Part of her punishment for living an evil life is being trapped in a woman's body, at least until he/she earns her/his way up to the 10th Circle of Hell.

Although the film has some illogical aspects—among other things, why are Lola and Carmen forced to serve time in prison on Earth for the robbery?—at other times it plays fair with the philosophical rules: Lola comes up with a production-number style (whereas Cruz merely gets to public relations. The rivalry—and later partnership—specifically with them in mind), so the muddled plot isn't a major liability. The rivalry—and later partnership—between angelic Lola and diabolical Carmen is enjoyable, and while neither character is blatantly good/evil (in fact, one of the interesting aspects of the movie is the way in which the employees of Heaven and Hell are shown as friendly “business” rivals rather than deadly enemies), Lola is consistently a "nice" person (she uploads the guns she and Carmen carry in the robbery, "so no one would get hurt"), while Carmen is devious. There's an odd sexual tension between Lola and Carmen (Carmen reads men's magazines, ogles various women, etc.) and [SPOILER] this is cleverly explained at the end when Carmen reveals she was a male gangster before she died. Part of her punishment for living an evil life is being trapped in a woman's body, at least until he/she earns her/his way up to the 10th Circle of Hell.

Although the film has some illogical aspects—among other things, why are Lola and Carmen forced to serve time in prison on Earth for the robbery?—at other times it plays fair with the philosophical rules: Lola comes up with the robbery plan to save Manny, but her boss Marina warns her "you'll lose your immunity." This isn't explained until Lola is shot during the crime and begins to bleed, signifying she's no longer an angel but has become human (and mortal). Why? Because she committed a crime, and an angel cannot do an evil act—even in a good cause. There are some other clever bits, such as Jack Davenport turning down a request from an aide for air-conditioning in Hell, saying it's a matter of principle and would be bad public relations.

Victoria Abril, who'd starred in the first film directed by Agustín Díaz Yanes (Nadie hablará de nosotros cuando hayamos muerto, 1995—before that, he'd written 4 of her movies), has a slightly larger role than Penélope Cruz here, singing two songs in glossy, production-number style (whereas Cruz merely gets to "dance" to a recording of "Kung Fu Fighting"). Both Abril and Cruz turn in assured, amusing performances: Lola is kind, nurturing, at times even innocent and wide-eyed, while Carmen is sardonic, physical, and cool-but-with-an-edge. The supporting cast is satisfactory; no one is especially noteworthy, though Arndt (a bit reminiscent of Candace Bergen), García Bernal (fey and clever), and Demián Bichir (made up to resemble an aging pugilist, broken nose and all) have the flashiest roles. There are two surprise cameos of a sort: actress Pilar Bardem appears in a photograph (as Manny's mother), and her son (and the future husband of Penélope Cruz) Javier Bardem can be seen at the end of the movie as Carmen's "real" identity, gangster Tony Graco (though again, only in a still photo).

The production values are excellent, and Díaz Yanes—a scriptwriter-turned-director—shows his ability to put together a film in a slick, entertaining, well-paced fashion.♥♥♥

YouTube

MFB on YouTube? Not exactly, but the editor-publisher-writer of The Mexican Film Bulletin has had a YouTube channel for over two years now: DWilt55. The videos on this channel do not all deal with Mexican cinema (or even cinema, period) but some of them do (and more are forthcoming). I mention this not entirely as a shameless plug for my channel, but also to alert readers of MFB that there are many interesting YouTube videos relating to the cine nacional and other topics.

Unfortunately, there are several "issues" to keep in mind. First, videos on YouTube are notoriously difficult to find, since "keywords," "subject headings," and other cataloging-indexing functions are rudimentary and for the most part left to the uploader's discretion. Furthermore, language issues prevent comprehensive searching (there are numerous Japanese-language film clips with no English keywords, for example). Finally, some films are deliberately "hidden" by the uploader to avoid detection and removal by YouTube for copyright violation and other reasons. Hiding a film on YouTube is as simple as giving it a cryptic title or using symbols to replace some letters in a title.

Secondly, YouTube videos can vanish without warning, removed because of complaints, copyright claims, because the associated account has been disabled, etc. I have various "playlists" consisting of clips uploaded by others that I use in the film courses I teach, and each term I invariably discover a valuable video I used last year has since disappeared. For absolutely indispensable material found on YouTube, I use a downloading program to save the video to my hard drive; but this is time- and resource-consuming.

Still, though I'm sure everyone is familiar with YouTube and regularly watches funny cat videos there, it's worth taking a closer look, following threads, and searching diligently, because you might just find some fascinating material!♥♥♥

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