

Film A Critical Introduction Maria Pramaggiore Tom Wallis

This work provides students of children's literature with a comprehensible and easy-to-use analytical tool kit, showing through concrete demonstration how each tool might best be used to examine aesthetic rather than educational approaches to children's literature.

Contemporary literary theories discussed include semiotics, hermeneutics, structuralism, narratology, psychoanalysis, reader-response, feminist, and postcolonial theory, each adjusted to suit the specifics of children's literature.

Tracing her moral struggles to the day she accidentally took a sip of water before her Communion—a mortal sin—Mary McCarthy gives us eight funny and heartrending essays about the illusive and redemptive nature of memory “During the course of writing this, I’ve often wished that I were writing fiction.” Originally published in large part as standalone essays in the *New Yorker* and *Harper’s Bazaar*, Mary McCarthy’s acclaimed memoir begins with her recollections of a happy childhood cut tragically short by the death of her parents during the influenza epidemic of 1918. Tempering memory with invention, McCarthy describes how, orphaned at six, she spent much of her childhood shuttled between two sets of grandparents and three religions—Catholic, Protestant, and Jewish. One of four children, she suffered abuse at the hands of her great-aunt and uncle until she moved to Seattle to be raised by her maternal grandparents. Early on, McCarthy lets the reader in on her secret: The chapter you just read may not be wholly reliable—facts have been distilled through the hazy lens of time and distance. In *Memories of a Catholic Girlhood*, McCarthy pays homage to the past and creates hope for the future. Reminiscent of Nabokov’s *Invitation of a Small Guest*, this is a funny, honest, and unsparing account blessed with the holy sacraments of forgiveness, love, and redemption. This ebook features an illustrated biography of Mary McCarthy including rare images from the author’s estate.

More and more people are writing scripts as they try to break into the “Hollywood scene.” What makes a script stand out? Readers will find out in this comprehensive volume. This invaluable tool to the film and television scriptwriter offers two especially unique features: It contains valuable information on writing for TV (most books just cover film or tv, not both), and secondly, it contains a full chapter on Comedy (other books briefly touch this genre). Chock full of sample scripts and scenes, this book provides readers with the techniques that will enable them to move from concept to draft to final script with ease. Topics include: the writing process; choosing a story; character development; story structure; television narrative; comedy; dialogue/sound/music; marketing the script; and much more. Ideal for both novice and experienced screenwriters.

Updated and expanded, this new edition is the perfect starter text for students of film studies. The book illustrates basic film concepts in context and in depth. It addresses techniques and terminology used in film production and criticism, emphasizing thinking and writing critically and effectively. With reference to 460 new and existing images, the authors discuss contemporary films and film studies scholarship, as well as recent developments in film production and exhibition, such as digital technologies and new modes of screen media.

World-renowned folklorist Maria Tatar reveals an astonishing but long buried history of heroines, taking us from Cassandra and Scheherazade to Nancy Drew and Wonder Woman. *The Heroine with 1,001 Faces* dismantles the cult of warrior heroes, revealing a secret history of heroism at the very heart of our collective cultural imagination. Maria Tatar, a leading authority on fairy tales and folklore, explores how heroines, rarely wielding a sword and often deprived of a pen, have flown beneath the radar even as they have been bent on redemptive missions. Deploying the domestic crafts and using words as weapons, they have found ways to survive assaults and rescue others from harm, all while repairing the fraying edges in the fabric of their social worlds. Like the tongueless Philomela, who spins the tale of her rape into a tapestry, or Arachne, who portrays the misdeeds of the gods, they have discovered instruments for securing fairness in the storytelling circles where so-called women’s work—spinning, mending, and weaving—is carried out. Tatar challenges the canonical models of heroism in Joseph Campbell’s *The Hero with a Thousand Faces*, with their male-centric emphases on achieving glory and immortality. Finding the women missing from his account and defining their own heroic trajectories is no easy task, for Campbell created the playbook for Hollywood directors. Audiences around the world have willingly surrendered to the lure of quest narratives and charismatic heroes. Whether in the form of Frodo, Luke Skywalker, or Harry Potter, Campbell’s archetypal hero has dominated more than the box office. In a broad-ranging volume that moves with ease from the local to the global, Tatar demonstrates how our new heroines wear their curiosity as a badge of honor rather than a mark of shame, and how their “mischief making” evidences compassion and concern. From Bluebeard’s wife to Nancy Drew, and from Jane Eyre to Janie Crawford, women have long crafted stories to broadcast offenses in the pursuit of social justice. Girls, too, have now precociously stepped up to the plate, with Hermione Granger, Katniss Everdeen, and Starr Carter as trickster figures enacting their own forms of extrajudicial justice. Their quests may not take the traditional form of a “hero’s journey,” but they reveal the value of courage, defiance, and, above all, care. “By turns dazzling and chilling” (Ruth Franklin), *The Heroine with 1,001 Faces* creates a luminous arc that takes us from ancient times to the present day. It casts an unusually wide net, expanding the canon and thinking capaciously in global terms, breaking down the boundaries of genre, and displaying a sovereign command of cultural context. This, then, is a historic volume that informs our present and its newfound investment in empathy and social justice like no other work of recent cultural history.

Refocus: The Films of Amy Heckerling is the first book-length study of the work of Amy Heckerling, the phenomenally popular director and screenwriter of *Clueless* and *Fast Times at Ridgemont High*. As such, the book constitutes a significant intervention in Film Studies, prompting a reconsideration of the importance of Heckerling both in the development of Teen cinema, and as a figure in Hollywood comedy. As part of the *Refocus* series, the volume brings together outstanding original essays examining Heckerling’s work from a variety of perspectives, including film, television and cultural studies and is destined to be used widely in undergraduate teaching.

This is the first English-language book to provide a critical panorama of the last twenty years of Peruvian cinema. Through analysis of the nation’s diverse modes of filmmaking, it offers an insight into how global debates around cinema are played out on and off screen in a distinctive national context. The insertion of post-conflict Peru within neoliberalism resulted in widespread commodification of all areas of life, significantly impacting cinema culture. Consequently, the principal structural concept of this collection is the interplay between film production and market forces, an interaction which makes dynamism and instability the defining features of 21st-century Peruvian cinema.

The Routledge Companion to Media and Tourism provides a comprehensive overview of the research into the convergence of media and tourism and specifically investigates the concept of mediatized tourism. This Companion offers a holistic look at the relationship between media and tourism by drawing from a global range of contributions by scholars from disciplines across the humanities and social sciences. The book is divided into five parts, covering diverse aspects of mediatization of tourism including place and space, representation, cultural production, and transmedia. It features a comprehensive theoretical introduction and an afterword by leading scholars in this emerging field, delving into the ways in which different forms of media content and consumption converge, and the consequential effects on tourism and tourists. The collection is an invaluable resource for students and scholars of tourism studies, cultural studies, and media and communication, as well as those with a particular interest in mediatization, convergence culture, and contemporary culture.

Considered by many the greatest war novel of all time, *All Quiet on the Western Front* is Erich Maria Remarque’s masterpiece of the German experience during World War I. I am young, I am twenty years old; yet I know nothing of life but despair, death, fear, and fatuous superficiality cast over an abyss of sorrow. . . . This is the testament of Paul Bäumer, who enlists with his classmates in the German army during World War I. They become soldiers with youthful enthusiasm. But the world of duty, culture, and progress they had been taught breaks in pieces under the first

bombardment in the trenches. Through years of vivid horror, Paul holds fast to a single vow: to fight against the principle of hate that meaninglessly pits young men of the same generation but different uniforms against one another . . . if only he can come out of the war alive. "The world has a great writer in Erich Maria Remarque. He is a craftsman of unquestionably first rank, a man who can bend language to his will. Whether he writes of men or of inanimate nature, his touch is sensitive, firm, and sure."—The New York Times Book Review

What makes a film a teen film? And why, when it represents such powerful and enduring ideas about youth and adolescence, is teen film usually viewed as culturally insignificant? Teen film is usually discussed as a representation of the changing American teenager, highlighting the institutions of high school and the nuclear family, and experiments in sexual development and identity formation. But not every film featuring these components is a teen film and not every teen film is American. Arguing that teen film is always a story about becoming a citizen and a subject, Teen Film presents a new history of the genre, surveys the existing body of scholarship, and introduces key critical tools for discussing teen film. Surveying a wide range of films including The Wild One, Heathers, Akira and Donnie Darko, the book's central focus is on what kind of adolescence teen film represents, and on teen film's capacity to produce new and influential images of adolescence.

Offers a scholarly study of film and television in Atlantic Canada. This book provides a historical overview of film and television in the region, as well as essays on specific topics such as popular TV ("The Trailer Park Boys"), early TV ("The Don Messer Show") and the work of filmmakers such as Bill MacGillivray and Andrea Dorfman.

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In our culture, watching movies is a universal experience but understanding film may not be. The Film Experience reaches out to students, connecting their experiences watching movies with better understanding and knowledge of the medium's full scope. Timothy Corrigan and Patricia Whites classroom favorite is both authoritative and joyful about watching, analyzing, and understanding film. With clips from classic and contemporary films (Rear Window, Life of Pi, Moonrise Kingdom, Chinatown, and many others) plus hundreds of movie images and other graphics, the thoroughly revised new edition covers everything from editing to cinematography to narrative genres, all in a cultural context that reinforces why films and film study matter. The book's featuresForm in Action, Film in Focus, and Concepts at Work combine text, stills, and links to videos online to explore specific films, scenes, and trends in depth.

Considered by critics to be Stanley Kubrick's masterpiece, Barry Lyndon has suffered from scholarly and popular neglect. Maria Pramaggiore argues that one key reason that this film remains unappreciated, even by Kubrick aficionados, is that its transnational and intermedial contexts have not been fully explored. Taking a novel approach, she looks at the film from a transnational perspective -- as a foreign production shot in Ireland and an adaptation of a British novel by an American director about an Irish subject. Pramaggiore argues that, in Barry Lyndon, Kubrick develops his richest philosophical mediation on cinema's capacity to mediate the real and foregrounds film's relationship to other technologies of visibility, including painting, photography, and digital media. By combining extensive research into the film's source novel, production and reception with systematic textual analysis and an engagement with several key issues in contemporary academic debate, this work promises not only to make a huge impact in the field of Kubrick studies, but also in 1970s filmmaking, cultural history and transnational film practice.

A beautiful book and a brisk read, American Film is the most enjoyable and interesting overview of the history of American filmmaking available. Focused on aspects of the film business that are of perennial interest to undergraduates, this book will engage students from beginning to end.

Film: A Critical Introduction, 2e, provides a comprehensive framework for studying films, with an emphasis on writing as a means of exploring film's aesthetic and cultural significance. This book's consistent and comprehensive focus on writing allows the reader to master film vocabulary and concepts while learning to formulate rich interpretations. Part I introduces the reader to the importance of film analysis, offering helpful strategies for discerning the way films produce meaning. Part II examines the fundamental elements of film, including narrative form, mise en scène, cinematography, editing, and sound, and shows how these concepts can be used to interpret films. Part III moves beyond textual analysis to explore film as a cultural institution and introduce the reader to essential areas of film studies research.

Soon after film came into existence, the term epic was used to describe productions that were lengthy, spectacular, live with action, and often filmed in exotic locales with large casts and staggering budgets. The effort and extravagance needed to mount an epic film paid off handsomely at the box office, for the genre became an immediate favorite with audiences. Epic films survived the tribulations of two world wars and the Depression and have retained the basic characteristics of size and glamour for more than a hundred years. Length was, and still is, one of the traits of the epic, though monolithic three- to four-hour spectacles like Gone with the Wind (1939) and Lawrence of Arabia (1962) have been replaced today by such franchises as the Harry Potter films and the Lord of the Rings trilogy. Although the form has evolved during many decades of existence, its central elements have been retained, refined, and modernized to suit the tastes of every new generation. The Encyclopedia of Epic Films identifies, describes, and analyzes those films that meet the criteria of the epic—sweeping drama, panoramic landscapes, lengthy adventure sequences, and, in many cases, casts of thousands. This volume looks at the wide variety of epics produced over the last century—from the silent spectacles of

D. W. Griffith and biblical melodramas of Cecil B. DeMille to the historical dramas of David Lean and rollercoaster thrillers of Steven Spielberg. Each entry contains: Major personnel behind the camera, including directors and screenwriters Cast and character listings Plot summary Analysis Academy Award wins and nominations DVD and Blu-ray availability Resources for further study This volume also includes appendixes of foreign epics, superhero spectaculars, and epics produced for television, along with a list of all the directors in the book. Despite a lack of overall critical recognition and respect as a genre, the epic remains a favorite of audiences, and this book pays homage to a form of mass entertainment that continues to fill movie theaters. The Encyclopedia of Epic Films will be of interest to academics and scholars, as well as any fan of films made on a grand scale.

Offers a sweeping overview of the history of film that critically assesses one thousand movies, including old favorites, forgotten gems, and modern classics, with little-known facts, trivia, and ideas about what to see.

L.A. Rebellion: Creating a New Black Cinema is the first book dedicated to the films and filmmakers of the L.A. Rebellion, a group of African, Caribbean, and African American independent film and video artists that formed at the University of California, Los Angeles, in the 1970s and 1980s. The group—including Charles Burnett, Julie Dash, Haile Gerima, Billy Woodberry, Jamaa Fanaka, and Zeinabu irene Davis—shared a desire to create alternatives to the dominant modes of narrative, style, and practice in American cinema, works that reflected the full complexity of Black experiences. This landmark collection of essays and oral histories examines the creative output of the L.A. Rebellion, contextualizing the group's film practices and offering sustained analyses of the wide range of works, with particular attention to newly discovered films and lesser-known filmmakers. Based on extensive archival work and preservation, this collection includes a complete filmography of the movement, over 100 illustrations (most of which are previously unpublished), and a bibliography of primary and secondary materials. This is an indispensable sourcebook for scholars and enthusiasts, establishing the key role played by the L.A. Rebellion within the histories of cinema, Black visual culture, and postwar art in Los Angeles.

WINNER OF A NAUTILUS 2017 SILVER MEDAL BOOK AWARD Adaptive Sensory Environments: An Introduction presents a cutting-edge methodology for adaptive sensory design by fostering an inter-disciplinary approach in which aspects of neuroscience, biophilia, captology, nanotechnology, kinetics, and sensemaking all play critical roles in helping adaptive architecture "tune" to occupants. Furthermore, the book illustrates how adaptive sensory environments transform and uplift quality of life in entirely new ways, by strategically unlocking the potential that technological innovations bring. By teaching scholars, researchers, practitioners, specialists, and consultants how to design architecture that guides what emerging interactive technology can do, it allows them to see deeper into an architectural design, to extend beyond interaction and, ultimately, to build environments that adapt by changing and growing with their occupants' immediate needs and long-term goals.

With this text, a team of authors from the University of West England provide a comprehensive overview of the culture, technologies and history of new media and assess claims that a media and technology revolution is underway.

"This book helps readers understand Moonlight's profound political and social importance, the innovative technical choices adopted by director Barry Jenkins, and the film's adoption and disruption of traditional coming-of-age themes through the specific prism of Chiron's childhood and youth. Moonlight (2016) is an intensely moving and poetically rendered coming-of-age story about a young gay Black boy, Chiron. Highly praised by both critics and audiences internationally, it garnered a surprise Best Picture win at the 2017 Academy Awards, enshrining its significance within a global cinematic canon. This book provides an account of how Moonlight can be situated in relation to African American youth films, contemporary queer cinema and its appeal to youth market and representations of non-normative childhood and adolescence. It analyses the reception of Moonlight in terms of its form and profound emotional impact on spectators offering new visions of African American boyhoods, while also contributing an extended exploration of the social and political context of the film in relation to Obama, Trump, and diversity in filmmaking. Highlighting to students and scholars the powerful emotional pull of Moonlight and why it is a highly significant film, this book is ideal for those interested in critical race studies, queer theory, youth cinema, African American cinema, and LGBTQ cinema"--

In Not According to Plan, Maria Belodubrovskaya reveals the limits on the power of even the most repressive totalitarian regimes to create and control propaganda. Belodubrovskaya's revisionist account of Soviet filmmaking between 1930 and 1953 highlights the extent to which the Soviet film industry remained stubbornly artisanal in its methods, especially in contrast to the more industrial approach of the Hollywood studio system. Not According to Plan shows that even though Josef Stalin recognized cinema as a "mighty instrument of mass agitation and propaganda" and strove to harness the Soviet film industry to serve the state, directors such as Eisenstein, Alexandrov, and Pudovkin had far more creative control than did party-appointed executives and censors.

Updated and expanded for a new edition, this is the perfect starter text for students of film studies. Packed full of visual examples from all periods of film history up to the present, Film:A Critical Introduction illustrates film concepts in context and in depth, addressing techniques and terminology used in film production and criticism, and emphasising thinking and writing critically and effectively. With reference to 450 new and existing images, the authors discuss contemporary films and film studies scholarship, as well as recent developments in film production and exhibition, such as digital technologies and new modes of screen media. New features in the fourth edition: Expanded discussion of changing cultural and political contexts for film and media industries, including #MeToo, #TimesUp, and #OscarsSoWhite Updated examples drawing from both contemporary and classic films in every chapter highlight that film studies is a vibrant and growing field New closing chapter expands the book's theoretical framework, linking foundational concepts in cinema studies to innovative new scholarship in media and screen studies Thoroughly revised and updated discussions of auteur theory, the long-take aesthetic, ideology in the superhero film and more

Perfect for the student who wants to learn to be a more active, intelligent film viewer, this supplement encourages critically thinking about films and also explains how to write a film review. The booklet also includes two helpful appendices, one with a list of essential films that serious movie watchers should see and the other with additional readings to help students keep learning. *European Cinema* is the first book to provide overviews of key movements in European film history, from the inception of the medium in 1895 to the present. This text includes accessible introductions to traditions as diverse as early Soviet cinema, German Expressionism, Surrealism, Italian Neorealism, the French New Wave, Ealing Comedy, East-Central European cinema, Contemporary Spanish cinema, and much more. Top international scholars specially commissioned for this volume examine artistic developments in their industrial and more broadly historical context. The book is divided chronologically into three sections, making it ideal for use in university film courses, and includes an invaluable glossary (comprising historical and foreign-language terms as well as technical terminology).

Regularly considered to be the cap-stone course on any business or management degree, strategy has developed into a wide-ranging and sometimes overwhelming field of study. However, in recent years the theory of strategy has come under increasing scrutiny for its perceived failures and detachment from real world practice. With an engaging and conversational tone, this new concise textbook offers an accessible and timely review of the theory and practice of strategic management, explored from a more critical perspective. In a refreshing change from much of the literature, Richard Godfrey takes a wider view of strategy, incorporating insights from the worlds of sociology, psychology and history to highlight the complexity and plurality at the heart of the discipline. The book also incorporates a number of extensive case studies on contemporary business strategy from the likes of Apple, Nike, Zara and IKEA. Written for both an undergraduate and postgraduate audience, the book challenges a number of underlying assumption and beliefs about strategy and seeks to add clarity and context to the field.

An ideal introduction, explaining the history and key concerns of cultural studies

This comprehensively revised, illustrated edition discusses recent performance work and takes into consideration changes that have taken place since the book's original publication in 1996. Marvin Carlson guides the reader through the contested definition of performance as a theatrical activity and the myriad ways in which performance has been interpreted by ethnographers, anthropologists, linguists, and cultural theorists. Topics covered include: *the evolution of performance art since the 1960s *the relationship between performance, postmodernism, the politics of identity, and current cultural studies *the recent theoretical developments in the study of performance in the fields of anthropology, psychoanalysis, linguistics, and technology. With a fully updated bibliography and additional glossary of terms, students of performance studies, visual and performing arts or theatre history will welcome this new version of a classic text.

In this volume, Stephen Prince has collected essays reviewing the history of the horror film and the psychological reasons for its persistent appeal, as well as discussions of the developmental responses of young adult viewers and children to the genre. The book focuses on recent postmodern examples such as *The Blair Witch Project*. In a daring move, the volume also examines Holocaust films in relation to horror. Part One features essays on the silent and classical Hollywood eras. Part Two covers the postWorld War II era and discusses the historical, aesthetic, and psychological characteristics of contemporary horror films. In contrast to horror during the classical Hollywood period, contemporary horror features more graphic and prolonged visualizations of disturbing and horrific imagery, as well as other distinguishing characteristics. Princes introduction provides an overview of the genre, contextualizing the readings that follow. Stephen Prince is professor of communications at Virginia Tech. He has written many film books, including *Classical Film Violence: Designing and Regulating Brutality in Hollywood Cinema, 1930-1968*, and has edited *Screening Violence*, also in the *Depth of Field Series*.

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

Never HIGHLIGHT a Book Again! Virtually all of the testable terms, concepts, persons, places, and events from the textbook are included. Cram101 Just the FACTS101 studyguides give all of the outlines, highlights, notes, and quizzes for your textbook with optional online comprehensive practice tests. Only Cram101 is Textbook Specific. Accompanys: 9780205518692 .

This uniquely engaging and lively textbook provides a comprehensive introduction to international film, from the golden age of European cinema to the contemporary blockbusters of India and Asia, and the post World War II emergence of global film culture. Offers an overview of film culture in European countries such as France, Sweden and Spain, as well as Africa, Hong Kong, China, and India, in a clear and conversational style to engage the student reader Provides a detailed exploration of the impact of globalization on international cinema Addresses the differences in visual and narrative strategies between Hollywood-influenced movies and international cinema Highlights key words within the text and provides a comprehensive glossary of critical vocabulary for film studies Includes over 80 film stills throughout the text, and a comprehensive companion website with a 'troubleshooting guide' for instructors that includes suggested syllabi at www.wiley.com/go/worldonfilm Each chapter includes in-depth case studies of individual films and directors, cultural and historical context, selected filmographies, and ideas for projects, essays, and further research

Critical Cinema: Beyond the Theory of Practice purges the obstructive line between the making of and the theorising on film, uniting theory and practice in order to move beyond the commercial confines of Hollywood. Opening with an introduction by Bill Nichols, one of the world's leading writers on nonfiction film, this volume features contributions by such prominent authors as Noel Burch, Laura Mulvey, Peter Wollen, Brian Winston and Patrick Fuery. Seminal filmmakers such as Peter Greenaway and Mike Figgis also contribute to the debate, making this book a critical text for students, academics, and independent filmmakers as well as for any reader interested in new perspectives on culture and film.

An Irish director of dark narratives with a postmodern sense of irony

This volume offers introductions to the work of fifteen avant-garde American women filmmakers.

La India María—a humble and stubborn indigenous Mexican woman—is one of the most popular characters of the Mexican stage, television, and film. Created and portrayed by María Elena Velasco, La India María has delighted audiences since the late 1960s with slapstick humor that slyly critiques discrimination and the powerful. At the same time, however, many critics have derided the iconic figure as a racist depiction of a negative stereotype and dismissed the India María films as exploitation cinema unworthy of serious attention. By contrast, La India María builds a convincing case for María Elena Velasco as an artist whose work as a director and producer—rare for women in Mexican cinema—has been widely and unjustly overlooked. Drawing on extensive interviews with Velasco, her family, and film industry professionals, as well as on archival research, Seraina Rohrer offers the first full account of Velasco's life; her portrayal of La India María in vaudeville, television, and sixteen feature film comedies, including *Ni de aquí, ni de allá* [Neither here, nor there]; and her controversial reception in Mexico and the United States. Rohrer traces the films' financing, production, and distribution, as well as censorship practices of the period, and compares them to other Mexploitation films produced at the same time. Adding a new chapter to the history of a much-understudied period of Mexican cinema commonly referred to as "la crisis," this pioneering research enriches our appreciation of Mexploitation films.

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