

Eulalio Piporro

David Maciel,María Herrera-Sobek

Eulalio Gonzalez Piporro ,2011

Eulalio Gonzalez Piporro Luis Macauley,2004-04-30 Mexican comedian who took part in dozens of movies back in the 30's and 40's. His performances in such movies made him be considered as one of the most hilarious actors in all the Mexican filming industry. After his dead in September 2003, many fans still remember his pictures and funny 'joke' songs.

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

Autobiogr... ajua/Anecdotas del Taconaso Eulalio González,Eulalio González Ramírez,1999

Between Norteño and Tejano Conjunto Luis Díaz-Santana Garza,2021-06-11 Between Norteño and Tejano Conjunto analyzes the origin, evolution, and dissemination of Norteño and Tejano Conjunto, as part of a regional-transnational identity in the US-Mexico border.

Musica Nortena Cathy Ragland,2009-03-16 The first history of the music that binds together Mexican immigrant communities.

Nor-tec Rifa! Alejandro L. Madrid,2008-03-21 At the dawn of the twenty-first century, the Nor-tec phenomenon emerged from the border city of Tijuana and through the Internet, quickly conquered a global audience. Marketed as a kind of ethnic electronic dance music, Nor-tec samples sounds of traditional music from the north of Mexico, and transforms them through computer technology used in European and American techno music and electronica. Tijuana has media links to both Mexico and the United States, with peoples, currencies, and cultural goods--perhaps especially music--from both sides circulating intensely within the city. Older residents and their more mobile, cosmopolitan-minded children thus engage in a constant struggle with identity and nationality, appropriation and authenticity. Nor-tec music in its very composition encapsulates this city's struggle, resonating with issues felt on the global level, while holding vastly different meanings to the variety of communities that embrace it. With an impressive hybrid of musicology, ethnomusicology, cultural and performance studies, urbanism, and border studies, *Nor-tec Rifa!* offers compelling insights into the cultural production of Nor-tec as it stems from norteña, banda, and grupera traditions. The book is also among the first to offer detailed accounts of Nor-tec music's composition process.

Cultura al otro lado de la frontera David Maciel,María Herrera-Sobek,1999 Primer libro dedicado al análisis de las manifestaciones culturales de la inmigración mexicana en Estados Unidos: arte, literatura, cine, canciones, humor. Muestra cómo los inmigrantes mexicanos han sido y son pintados, y cómo los artistas, escritores e intelectuales, chicanos y otros han utilizado los medios artísticos para protestar contra el injusto tratamiento que reciben por parte de las autoridades de Estados Unidos.

Ambiguities and Tensions in English Language Teaching Peter Sayer,2012 The central theme of this book is the ambiguities and tensions teachers face as they attempt to position themselves in ways that legitimize them as language teachers, and as English speakers. Focusing on three EFL teachers and their schools in the southern Mexican state of Oaxaca, it documents how ordinary practices of language educators are shaped by their social context, and examines the roles, identities, and ideologies that teachers create in order to navigate and negotiate their specific context. It is unique in bringing together several current theoretical and methodological developments in TESOL and applied linguistics: the performance of language ideologies and identities, critical TESOL pedagogy and research, and ethnographic methods in research on language learning and teaching. Balancing and blending descriptive reporting of the teachers and their contexts with a theoretical discussion which connects their local concerns and practices to broader issues in TESOL in international contexts, it allows readers to appreciate the subtle complexities that give rise to the tensions and ambiguities in EFL teachers' professional lives.

La India María Seraina Rohrer,2017-12-20 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.

Mexico's Cinema Joanne Hershfield,David R. Maciel,1999-11-01 In recent years, Mexican films have received high acclaim and impressive box-office returns. Moreover, Mexico has the most advanced movie industry in the Spanish-speaking world, and its impact on Mexican culture and society cannot be overstated. *Mexico's Cinema: A Century of Film and Filmmakers* is a collection of fourteen essays that encompass the first 100 years of the cinema of Mexico. Included are original contributions written specifically for this title, plus a few classic pieces in the field of Mexican cinema studies never before available in English. These essays explore a variety of themes including race and ethnicity, gender issues, personalities, and the historical development of a national cinematic style. Each of the book's three sections—The Silent Cinema, The Golden Age, and The Contemporary Era—is preceded by a short introduction to the period and a presentation of the major themes addressed in the section. This insightful anthology is the first published study that includes pieces by Mexican and North American scholars, including a

piece by the internationally acclaimed essayist Carlos Monsivais. Contributors include other acclaimed scholars and critics as well as young scholars who are currently making their mark in the area of film studies of Mexico. These authors represent various fields-community studies, film studies, cultural history, ethnic studies, and gender studies-making this volume an interdisciplinary resource, important for courses in Latin America and Third World cinema, Mexican history and culture, and Chicana/o and ethnic studies.

Culture Across Borders David Maciel, Mar'a Herrera-Sobek, 1998 For as long as Mexicans have emigrated to the United States they have responded creatively to the challenges of making a new home. But although historical, sociological, and other aspects of Mexican immigration have been widely studied, its cultural and artistic manifestations have been largely overlooked by scholars—even though Mexico has produced the greatest number of cultural works inspired by the immigration process. And recently Chicana/o artists have addressed immigration as a central theme in their cultural productions and motifs. *Culture across Borders* is the first and only book-length study to analyze a wide range of cultural manifestations of the immigration experience, including art, literature, cinema, corridos, and humor. It shows how Mexican immigrants have been depicted in popular culture both in Mexico and the United States—and how Mexican and Chicano/Chicana artists, intellectuals, and others have used artistic means to protest the unjust treatment of immigrants by U.S. authorities. Established and upcoming scholars from both sides of the border contribute their expertise in art history, literary criticism, history, cultural studies, and other fields, capturing the many facets of the immigrant experience in popular culture. Topics include the difference between Chicano/a and Mexican representation of immigration; how films dealing with immigrants are treated differently by Mexican, Chicano, and Hollywood producers; the rich literary and artistic production on immigration themes; and the significance of immigration in Chicano jokes. As a first step in addressing the cultural dimensions of Mexican immigration to the United States, this book captures how the immigration process has inspired powerful creative responses on both sides of the border.

El norte entre algodones Luis Aboites Aguilar, 2013-10-30 Esta obra propone que a partir de 1930 el algodón hizo una gran contribución al poblamiento del norte mexicano, favoreció la formación de mercados de trabajo y de tierras, propició la movilidad social, impulsó la urbanización y dio lugar a un optimismo desbordado entre las oligarquías nortenas. También da cuenta de que el episodio algodonero, mayoritariamente norteno, obedeció sobre todo a la conexión con el mercado mundial.

Transnational Encounters Alejandro L. Madrid, 2011-09-29 Through the study of a large variety of musical practices from the U.S.-Mexico border, *Transnational Encounters* seeks to provide a new perspective on the complex character of this geographic area. By focusing not only on norteña, banda or conjunto musics (the most stereotypical musical traditions among Hispanics in the area) but also engaging a number of musical practices that have often been neglected in the study of this border's history and culture (indigenous musics, African American musical traditions, pop musics), the authors provide a glance into the diversity of ethnic groups that have encountered each other throughout the area's history. Against common misconceptions about the U.S.-Mexico border as a predominant Mexican area, this book argues that it is diversity and not homogeneity which characterizes it. From a wide variety of disciplinary and multidisciplinary enunciations, these essays explore the transnational connections that inform these musical cultures while keeping an eye on their powerful local significance, in an attempt to redefine notions like border, nation, migration, diaspora, etc. Looking at music and its performative power through the looking glass of cultural criticism allows this book to contribute to larger intellectual concerns and help redefine the field of U.S.-Mexico border studies beyond the North/South and American/Mexican dichotomies. Furthermore, the essays in this book problematize some of the widespread misconceptions about U.S.-Mexico border history and culture in the current debate about immigration.

El bandolero, el pocho y la raza David Maciel, 2000-01-01 Visión panorámica de las imágenes y el discurso cinematográfico referentes al pueblo mexicano en Estados Unidos, que compara la manera en que esta comunidad ha sido representada por Hollywood, por el cine mexicano y por el mismo cine social chicano. Combinando la historia cultural con la crítica cinematográfica, el libro examina los factores materiales e ideológicos que explican las diferencias entre las tres cinematografías y realiza un análisis textual de las películas.

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

Beyond the Page Jill S. Kuhnheim, 2014-05-15 Poetry began as a spoken art and remains one to this day, but readers tend to view the poem on the page as an impenetrable artifact. This book examines the performance of poetry to show how far beyond the page it can travel. Exploring a range of performances from early twentieth-century recitations to twenty-first-century film, CDs, and Internet renditions, *Beyond the Page* offers analytic tools to chart poetry beyond printed texts. Jill S. Kuhnheim, looking at poetry and performance in Spanish America over time, has organized the book to begin with the early twentieth century and arrive at the present day. She includes noteworthy poets and artists such as José Martí, Luis Palés Matos, Eusebia Cosme, Nicomedes Santa Cruz, Pablo Neruda, César Vallejo, and Nicolás Guillén, as well as very recent artists whose performance work is not as well known. Offering fresh historical material and analysis, the author illuminates the relationship between popular and elite cultural activity in Spanish America and reshapes our awareness of the cultural work poetry has done in the past and may do in the future, particularly given the wide array of technological possibilities. The author takes a broad view of American cultural production and creates a dialogue with events and criticism from

the United States as well as from Spanish American traditions. Oral and written elements in poetry are complementary, says Kuhnheim, not in opposition, and they may reach different audiences. As poetry enjoys a revival with modern media, performance is part of the new platform it spans, widening the kind of audience and expanding potential meanings. Beyond the Page will appeal to readers with an interest in poetry and performance, and in how poetry circulates beyond the page. With an international perspective and dynamic synthesis, the book offers an innovative methodology and theoretical model for humanists beyond the immediate field, reaching out to readers interested in the intersection between poetry and identity or the juncture of popular-elite and oral-written cultures.

Charro Days in Brownsville Anthony Knopp,Manuel Medrano,Priscilla Rodriguez,2009 Brownsville, Texas, was established in 1850 on the banks of the Rio Grande. Every February since 1938, this thriving community of nearly 200,000 has joined its Mexican neighbor, Matamoros, to celebrate their shared cultural heritage. Charro Days burst upon the Rio Grande Valley scene in the depths of the Depression, bringing dances, parades, fireworks, boat races, and a rodeo to a dispirited populace. The celebration achieved instant success, followed by national recognition in magazines, radio, and television. Renowned dance bands and celebrities increased the enjoyment of revelers dressed in Charro costumes. As time passed, Charro Days evolved with the addition of events such as the Mr. Amigo presentation, which recognizes an outstanding Mexican, and the Sombrero Fest, which attracts a large number of attendees with its diverse entertainment.

Gabriel Garcia Marquez the creator of Che Guevara Evelyn Guevara Lohmann,2017-08-16 This book is to explain, how and who, were involved in the making of a propaganda hero Che Guevara. It is safe to say the Guevara family, were not the parental family of this hero, the Jurado family were; among them were international lawyers, film stars, Mexican statesmen. Mexico City was Gabriel Garcia Marquez home; his friends were statesmen from around the world. In Mexico he had the elate of show business, international lawyers, film stars, film producers to offer support, he connect the CIA and the drug world Mafia. They used the same script repeatedly; gave their actors different names; built a spy network around the globe.Gabriel Garcia Marquez owned and ran large newspapers groups, owned and organized collages for journalist and producers of film, owned television and radio stations. Gabriel Garcia Marquez was adviser to political leaders from Panama and the South Americas; presidents, J F Kennedy and Fidel Castro, Bill Clinton. Gabriel Garcia Marquez was the man on the corner. Spies-CIA-Lies-Terrorist-Che Guevara explains why I was looking

Slapstick: An Interdisciplinary Companion Ervin Malakaj,Alena E. Lyons,2021-10-25 Despite its unabated popularity with audiences, slapstick has received rather little scholarly attention, mostly by scholars concentrating on the US theater and cinema traditions. Nonetheless, as a form of physical humor slapstick has a long history across various areas of cultural production. This volume approaches slapstick both as a genre of situational physical comedy and as a mode of communicating an affective situation captured in various cultural products. Contributors to the volume examine cinematic, literary, dramatic, musical, and photographic texts and performances. From medieval chivalric romance and nineteenth-century theater to contemporary photography, the contributors study treatments of slapstick across media, periods and geographic locations. The aim of a study of such wide scope is to demonstrate how slapstick emerged from a variety of complex interactions among different traditions and by extension, to illustrate that slapstick can be highly productive for interdisciplinary research.

Whispering the Techniques of Language: An Mental Quest through **Eulalio Piporro**

In a digitally-driven world where screens reign supreme and instant interaction drowns out the subtleties of language, the profound techniques and emotional subtleties concealed within phrases often go unheard. However, nestled within the pages of **Eulalio Piporro** a fascinating literary treasure pulsing with fresh thoughts, lies an extraordinary journey waiting to be undertaken. Published by a talented wordsmith, that charming opus invites readers on an introspective trip, gently unraveling the veiled truths and profound influence resonating within the very cloth of each and every word. Within the psychological depths of the touching evaluation, we shall embark upon a honest exploration of the book is primary themes, dissect its fascinating writing design, and yield to the strong resonance it evokes heavy within the recesses of readers hearts.

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Eulalio Piporro Introduction

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