

# Summary

## Introduction Page 6

## The Silent Period Page 9

The beginnings. The first landmarks. *Nobleza gaucha* (*Gaucha Nobility*) the first great hit of the national cinema. The filmmakers who leave are the ones who provide inspiration Federico Valle, a film pioneer. The last decade of silent film, starring "Negro" Ferreyra.

## 1933-1945 Up and ahead

The arrival of the sound film brought about a revolution in the film industry. Great actors and actresses appeared—such as Luis Sandrini, Libertad Lamarque, Mirtha Legrand— and directors who hired them to make films which not only were successful in Argentina but also began to be exported and had enormous repercussion in the Spanish-speaking market. Some of these are *La guerra gaucha* (*The Gaucho War*), *Prisioneros de la tierra* (*Prisoners of the Soil*), *Los martes, orquídeas* (*Orchids on Tuesdays*) and other unforgettable titles.

## 1946-1955 Page 73 Changing with the world

The post-war transforms the world and the rules of the market. The Argentine cinema becomes international to keep its customers. The zenith of the film industry. *Pelota de trapo* (*Rag Ball*), *Los isleros* (*The Islanders*), *Las aguas bajan turbias* (*Dark River*) and other unforgettable films. The beginnings of Leopoldo Torre Nilsson and Fernando Ayala.

## 1956-1960 Page 107 Different-coloured

Colour takes control of the Argentine cinema with *El último perro* (*The Last Dog*), by Lucas Demare, Leopoldo Torre Nilsson and the first of his masterful productions, *La casa del ángel* (*The House of the Angel*, also known as *The End of Innocence*), *Rosaura a las diez* (*Rosaura at Ten*), Mario Soffici's swan song. The competitive Mar del Plata Festival starts.

## 1961-1970 Page 129 One decade, another generation

The newcomers take over: Simón Feldman, David José Kohon, Rodolfo Kuhn, Lautaro Murúa and Manuel Antín emerge. Lucas Demare, Leopoldo Torre Nilsson and Fernando Ayala continue present with very important titles. Leonardo Favio, Héctor Olivera and Pino Solanas appear on the scene.

## 1971-1983 Page 157 Lights and shadows

The exceptional 1974 signals a fresh encounter of the Argentine cinema with its public with titles such as *Quebracho*, *La Patagonia rebelde* (*Rebellious Patagonia*) and *La tregua* (*The Truce*), first candidate to the Oscar. There followed films which were fair, censored, and exiled. The valuable additions: Aristarain, Bemberg, Subiela. Looking to the future with hope.

## 1984-1997 Page 185 The possibility of creating

Democracy is here to stay. *Gamita* is the second Argentine film which is a candidate to the Oscar, and *La historia oficial* (*The Official Story*), the first one to win it. The period has ups and downs, the product of the economic situation. Stability allows creativity to express itself. The great box office hits and the recovery of the Mar del Plata Festival.

## Epilogue Page 213