



Robert Rodriguez at South by Southwest, March 15, 2013.
He invited attendees to help him finish a short film he was making.
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Robert Rodriguez: Teaching Creativity

By Charles Ramirez Berg

The Backstory

I've known Robert Rodriguez for more than thirty years, since he was an undergraduate student at the University of Texas at Austin, where I teach. Even though he wasn't yet a student of mine, he first visited my office hours—I think it was in the fall of 1989 or the spring of 1990—seeking advice about getting accepted into the Radio-Television-Film (RTF) department. That would make him eligible to register for the introductory film production course, which was the whole reason he came to UT. But demand for introductory filmmaking courses is always high, and owing to the hands-on nature of the class, seats are few.

His GPA was not helping, because Robert was spending more time writing and drawing “Los Hooligans,” a daily comic strip for the student newspaper, “The Daily Texan,” than working on his (non-RTF) courses. Using me as a sounding board, he rehearsed a solution he had come up with, which I now realize is the one he always comes up with: create your way to success.

He entered a short, “Austin Stories,” in a local film contest, the eighth annual Third Coast Film and Video Competition, and it won (Black). He showed it to the film production course teacher, Steve Mims, who admitted him to the class and helped him gain admission to the department. Robert’s final film in the class, which was the hit of the department-wide screening of student films in December 1990, was “Bedhead,” a wonderfully entertaining nine-minute comedy. Like the “Los Hooligans” comic strip, “Austin Stories,” and the dozens video films he made before coming to the University of Texas, “Bedhead” was based on his own experiences growing up in a family of ten children in San Antonio. He went back home to shoot “Bedhead,” and it starred four of his siblings— Rebecca, David, Maricarmen (a.k.a. Tina), and Elizabeth—who by this time were experienced members of his company of players.

Going beyond the course requirements for the final film assignment, Robert even included an animated opening credit sequence. “Bedhead” went on to win five Best Short Film awards at festivals such as the Atlanta Film Festival (1992) and the prestigious Black Maria Film Festival (1991).

The following summer he shot his first feature-length film, “El Mariachi,” for \$7,000. He completed editing in December 1991 and came by my office to ask if I’d take a look at it. (He later told me I was the first person outside his family to see it.) I told him I’d be happy to, he handed me the VHS tape, and we agreed to meet the next afternoon.

I remember getting home late that night after a long day. I was exhausted, but for Robert’s sake I decided to at least start watching his film, then try to finish it the next morning after getting the kids off to school and before going to work. It was after midnight when I pushed the tape in the player and began watching. Robert had cleverly placed a two-minute preview first, and it did exactly what trailers are supposed to do—hook the viewer. I watched the entire film that night.

Cinematically, it was dazzling; personally, it was exhilarating to see what Robert had accomplished by himself on a next-to-nothing budget.



David (David Rodriguez) constantly antagonizes his younger sister, Rebecca (Rebecca Rodriguez), in "Bedhead."



Rebecca summons supernatural powers to turn the tables on David in "Bedhead."

I told him so when we met the next day, and he spent the afternoon telling me how made "El Mariachi" for only \$7,000. He earned the money by volunteering for a medical trial, and most of it was used to buy and process the film. For

everything else, he cut lots of corners. The actors were buddies of his friend, Carlos Gallardo, the film's co-producer and star, and they worked for free. The one exception was Consuelo Gómez, who played Domino. She was "discovered" by Carlos and Robert when she happened to walk by a location shoot one day. They offered her the role, and she agreed. But she was really looking for long-term work, and since acting in the film would take time away from her job search, she asked for and was given a salary.

Carlos grew up in Ciudad Acuña, where "El Mariachi" was shot, so he helped Robert find locations and borrow props, such as a school bus that figured prominently in the film's big chase sequence. There was no wardrobe department, so whatever the actors wore on their first day of shooting became their costume. In order to preserve continuity, they were instructed to wear the same clothes every day. To avoid having to feed the cast, his shooting sessions were broken up into two split shifts, one in the morning and one in the afternoon.

Actors never worked more than three hours per day, so no one was around at lunchtime. "When you don't have any money, you have to get very creative," he told me.

A week after our conversation, Robert took "El Mariachi" to Hollywood. He had an ambitious but sensible plan: sell it to the Spanish-language straight-to-video market for \$15,000, use that money to make a second film, then repeat the process. Making three back-to-back feature-length films would be his film school.

"The only way you learn to make movies," he told me, sounding wise beyond his years, "is to make movies." His plan failed, however, because "El Mariachi" was too good. While waiting for a Spanish-language home video company to get back to him, he took a long shot and dropped off a tape of "Bedhead," containing that two-minute trailer for "El Mariachi," at International Creative Management (ICM), a top talent and literary agency.

What happened next is related in "Rebel Without a Crew," a book Robert published three years later (and is still in print), which recounts the entire "El Mariachi" saga. One ICM agent, Robert Newman, called him the next day. He had watched the tape and shared it with his colleagues. They really liked "Bedhead,"

and they *loved* the trailer. He guaranteed that ICM could get Robert work editing trailers.

“How much,” Newman asked, “did it cost again?”

“\$7,000.”

“Really? That’s pretty good,” Newman replied. “[M]ost trailers usually cost between \$20,000 and \$30,000.”

“No,” Robert explained, “the whole movie cost \$7,000.”

Now they wanted to see “El Mariachi,” and once they did, things began moving blurringly fast. ICM signed Robert and circulated “El Mariachi” to studios around town. Within weeks he signed a two-picture deal to direct for Columbia Pictures. The studio then sent Robert and “El Mariachi” on a tour of top film festivals such as Telluride, Toronto, and Sundance (where it won the Audience Award).

Columbia released it domestically the following February (1993), and “El Mariachi” became the lowest-budget movie to make \$1 million at the US box office, a record it still holds.

That was the beginning of his career as a movie director and the start of another vital aspect of his moviemaking process: sharing his creativity with others.

Robert Rodriguez: Filmmaking Teacher

When Robert introduces me to people, he says that I was his teacher. Technically that’s true, but the reality is I’ve learned far more from him than he has from me.

Through his words and by his example, he’s taught me most of what I know about the creative process. Robert’s bold approach to creating—“Don’t hesitate; start now!”—motivated me to pick up a still camera fifteen years ago and begin photographing the Austin movie scene. Some of those pictures appear in this essay. In fact, his “Start now!” credo spurred me to start and finish this photo essay, which I agreed to write even though I wasn’t sure what a photo essay was.

Along the way I remembered what Robert discovered writing and drawing “Los Hooligans:” starting the creative process generates ideas. The big one that crystallized for me while writing this was that Robert is a teacher as much as he is

a filmmaker. That makes him unique in film history. What distinguishes Robert from any other director I can think of is that the movies he makes are not ends in themselves. They're only the first half of his creative offering. The other half is giving audiences a behind-the-scenes tour of his creative process. For Robert, explaining how he did it is an indispensable part of the package. And it's not self-centered showing off of the "Look what I did!" variety. It's generous, other centered sharing, encouraging people to make their own films: "If I can do it, you can too!" Far from asking folks to join a cult or follow a recipe, his lessons are a call to creative action, prodding viewers to make their movie, now.

Many other filmmakers do something similar but to a far lesser extent. Promoting their films in media interviews, for instance, we hear how they achieved some special effect, captured a standout shot, or edited a memorable sequence. They're happy to talk shop in order to generate interest in their film, and they might even provide a few more insider details on the DVD's director commentary track. Generally, though, this is routine movie marketing.

In contrast, Robert's commentaries are an essential part of his creative process. They reflect his deep and long-standing commitment to demystify the process of filmmaking, question accepted moviemaking rules, and inspire more people to make films. He's a bighearted filmmaker-teacher preaching the gospel of "Get out there and make your movie!" This need to share the inner workings of his moviemaking process is unparalleled, and it is one of the things that makes him an extraordinary director. He began doing that with "El Mariachi," and he's still doing it today, thirty years later.

Robert the filmmaker creates the film; Robert the teacher explains how he did it. He's extremely gifted in both roles.

Robert Rodriguez: Filmmaker

Shooting: Robert ended his first "10 Minute Film School" on the "El Mariachi" DVD by summing up his basic filmmaking advice:

“If you’re interested in making a movie, go make one. But make it cheap. Dirt cheap. Refuse to spend any money. And see how much you can do with your creativity. . . . You can have a lot of fun and do some cool stuff in your backyard with a few toys.”

He brings that playful attitude to his film shoots. They are typically a flurry of concentrated activity, with no one working harder on the set than Robert (though he would substitute “playing” for “working”).



The toys are bigger and more complex, but the fun continues. Here Robert lines up a shot on the set of “Shorts,” a children’s tale made in the wake of the success of the Spy Kids series. When the shot is lit, blocked, rehearsed, and ready to shoot, Robert becomes the camera operator. Another former student, first assistant camera Sebastian Vega, is seated beside the camera.
May 2008. © Charles Ramírez Berg.



Robert's shoots are designed to emphasize creativity. On "Shorts," as with all of Rodriguez's films, there is an art table where Robert encourages the actors to paint something—even if they haven't picked up a brush since kindergarten—as a means of keeping the creativity flowing. Here, between shots, he's painting alongside actor Kat Dennings. For Robert, all creativity is connected, so if you're good at one kind of creative expression, you're probably good at another. This scene illustrates maintaining the creative flow by going from acting (or directing) to painting. © Charles Ramírez Berg.



One of the earliest adopters of digital filmmaking, Robert made the move in 2000. Digital was still fairly new when "Shorts" was made in 2008, and it was a bit of a novelty to be able to show the takes to actors and crew immediately after shooting. From left, assistant director Brian Bettwy, Kat Dennings, second unit director of photography Jimmy Lindsey, William H. Macy, and Robert. © Charles Ramírez Berg



Unexpected backyard fun: the cast and crew of *Shorts* applaud the news that Robert had completed his coursework at the University of Texas (more than twenty years after first enrolling) and was a member of the 2008 graduating class.

© Charles Ramírez Berg

Thoroughly professional, his shoots are also warm and humane, preserving the vibe of an extended family doing some “cool stuff in [their] backyard with a few toys.”

Editing: Robert’s editing reveals the multitasking nature of his creative method. He edits his own films, and he begins as soon as the shooting starts. The first thing he creates is an early version of the film’s trailer. When I asked him how he’s able to do that with only fragments of the final film available, he said that he continues to add new material along the way, so the trailer evolves as the shoot goes on. But why make it so early? “It reminds me what the core of the movie is,” he said. “It helps me stay on track.”

Furthermore, he finds that moving back and forth as director, camera operator, and editor reinforces all of his creative roles. If he gets stuck on one, he switches to another. While editing the “making of” documentary for “Red 11,” for example, he solved a lighting and camera placement problem in an upcoming scene.

Robert Rodriguez: Teacher

Robert teaches creativity in a number of ways. A major one is with his book, “Rebel Without a Crew,” which has become a DIY filmmaking bible for beginning filmmakers. A couple of others, such as “Sin City: The Making of the Movie,”

which he coauthored with Frank Miller, and “Grindhouse,” co-written with Quentin Tarantino, continue that pedagogical tradition. In addition, there are his director commentary tracks on the DVDs of his movies, as well as his “10-Minute Film School” featurettes, which have traced his cinematic problem-solving throughout his career.



Robert editing at home, August 2018. He had just finished directing and editing “Alita: Battle Angel,” and never one to remain idle for long, he had begun two new feature-length films, the “Red 11” and a documentary about its creation, “Rebel Without a Crew: The Robert Rodriguez Film School.” Once again he’s creating and teaching creativity.
© Charles Ramírez Berg.

Beyond that, there are Robert’s many appearances at film festivals (he was the guest of honor at the El Paso Film Festival in 2019, for instance, where he taught a lesson based on his documentary “Rebel Without a Crew: The Robert Rodriguez Film School”), at fan conventions such as Comic-Con, in numerous online interviews, on countless South by Southwest panels, at Austin Film Society events, and, luckily for me, in classroom visits.

He is very generous with his time and enjoys speaking to students. I’ve always been reluctant to ask him to, though, because he’s always busy. After years of my not inviting him, he finally came out and asked me, “Don’t you want me to come and speak to your students?” I explained that I would hate to take him away from his many projects. “Just ask me. I’ll let you know if I’m busy,” he replied, smiling. Still, I hesitated. I hadn’t yet grasped how central teaching was for him. Eventually, and luckily, he just began inviting himself. I always accepted.

The El Rey Network as Destination and Pacesetter

Robert Rodriguez officially launched El Rey in December 2013. Conceived as a cable channel like no other, it was designed to appeal to a distinctive and underserved demographic. A colleague of mine, media industry scholar Alisa Perren, described well how El Rey was being positioned within the industry. In a comprehensive piece on the creation and early years of the channel, Perren writes that from the onset “El Rey sought to balance appeals to two distinct audiences: 18-to-49-year-old Hispanic Millennial men and genre fans.” The English-language cable channel, she continues, “envisioned its viewer as someone who either identified with Rodriguez’s personal experience as a Mexican American DIY multihyphenate filmmaker or appreciated the types of films Rodriguez made and enjoyed watching.

At any rate, that is how El Rey was unveiled to industry professionals and promoted to media business journalists. But when Robert spoke to UT students and announced his entry into the world of cable television, he emphasized a very different rationale for his decision to found and head El Rey, one that was more in tune with Robert the teacher than Robert the media mogul.



Robert announces the founding of his new cable channel, El Rey, at a talk given to University of Texas students, May 2, 2012. © Charles Ramírez Berg.

The first half hour of his talk was a recap of his thoughts on creativity (summarized below). He reiterated his “no fear” approach for the students, but he didn’t pull any punches about the looming possibility of failure. It was real, he explained, but also “part of the process,” a learning opportunity that often leads to success down the road. Frequently hidden within “the ashes of your failure,” he said, “are the keys to your success.”

Then he broke the news about starting El Rey, explaining why he decided to do it even though he didn’t know anything about running a television channel. He opened with a question, and it was a good one: Why hadn’t other young Latinos followed in his footsteps? “I made “El Mariachi” and I showed everybody how to do it. I wrote a book. . . . How come there aren’t more Latino filmmakers?” It was something he—and I—had wondered about for twenty years.

He believed he had found the answer. Latino moviemakers were out there, but the problem was that they didn’t have a place to send their films. Establishing El Rey gave them a creative destination. He hoped that the mere existence of a cable channel like El Rey would spur Latino filmmakers to make films they wouldn’t have considered making otherwise.

Then he raised the stakes for the founding of El Rey higher by asking the scariest question of all: “What if I fail?” He had just explained that it was part of the process and that if it came, it often contained the keys to future success. But what if he couldn’t find any keys to success in the ashes of an El Rey failure?

To explain how he was dealing with this, Robert turned to a story his father had told him. A runner had recently won a race by a remarkable margin. How did he do it? As soon as the race began, he found the fastest runner and ran alongside him, even though that runner’s pace was faster than he had ever run before and he wasn’t sure he could maintain it. He was still keeping up at the halfway mark, when the pacemaker suddenly dropped out. Never intending to run more than the first half of the race, that runner was done. The lone runner was now the leader, and he just kept going. Maintaining the same rapid pace all the way to the finish line, he won the race and broke the record.

“Sometimes,” Robert’s father had told him, “you’re not the guy who wins the race; you’re the guy who sets the pace for someone else to win.”

Robert returned to his risk-benefit analysis of starting up El Rey, with its potential for inspiring young Latinos on the one hand and the possibility of failure on the other. He concluded with this: “If we crash and burn,” he told the room full of students, “in the ashes of my failure, please come and pick up the keys to success. Take the baton and finish the race for me, please.”

Teaching Creativity

In my world, the world of teaching, that’s a powerful example of what’s called modeling. The best teachers don’t just teach the material; they teach students how to work with the material—how to think about it, understand it, and utilize it in their lives. They teach by example. They set the pace, take students as far as they can, and then pass the baton.



The twentieth anniversary screening of "El Mariachi," an event he put on as a fundraiser for the Austin Film Society at the Paramount Theater in 2012, was another teaching opportunity. Here, Robert explains how he lit the entire movie with two of these inexpensive clip-on lights. © Charles Ramírez Berg.

Teaching at SXSW, March 2019

Conceived from the start as a full-fledged learning tool, Robert's latest filmmaking- teaching project is his most educationally ambitious. It originated as an idea for an El Rey series. He selected five young filmmakers to support as they made their first feature films, but they had to adhere to the same constraints he

had when he made “El Mariachi.” They each were given a \$7,000 budget provided by El Rey, would need to complete shooting in fourteen days, and were allowed only one assistant. Their journey would be recorded by an El Rey film crew, forming the basis for a series titled “Rebel Without a Crew: The Series.”

At the same time, Robert would join them and make his own \$7,000 feature, “Red 11.” On top of that, he would produce a making-of documentary feature covering how he made “Red 11.” Both films premiered at SXSW on March 12, 2019.

Billed as The Robert Rodriguez Film School + “Red 11” Premiere, the program lasted two and a half hours. Robert began by walking the audience through his creative process while making “Red 11,” illustrated with clips from the accompanying documentary, “Rebel Without a Crew: The Robert Rodriguez Film School.” He then screened “Red 11” in its entirety and afterward took the time to acknowledge all cast and crew members who helped make the film.

Robert Rodriguez’s Ten Commandments of Creativity

Let me summarize what Robert has taught me about living the creative life, distilled into a list, his “Ten Commandments of Creativity.” Though tailored to filmmaking, they can be applied to any creative endeavor.

1. **Aim high.** Since you never know what you can achieve until you try, you might as well set a high goal for yourself. “If you aim low, you hit low. If you aim high, you might still hit low, but you have the chance to hit higher.” Why not reach for the stars and see what happens? For a college student, Robert aimed high with “El Mariachi”—and hit much higher.
2. **Prepare.** Make a detailed and comprehensive plan that includes a script, budget, and to-do list. Work on this as hard as you can, being careful not to obsess over your preparations.
3. **Don’t let your “to-do” list morph into a “must-have” list.** The problem with an “I can’t begin until I have these things” list is that it becomes a reason *not* to begin, as in, “I can’t start until I have this amount of money,

these locations, those actors, that camera, and this editing software.” As Rodriguez has said to me, “The longer that list gets, the further away you are from accomplishing anything. Get that list down to zero.” Focus less on what you wish you had and rely more on your ingenuity and ability to improvise.

4. **Make a “what I have” list.** This is an inventory of all the things you do have or can borrow that might add production value. Here’s what Robert had when he made “El Mariachi” in 1991: an antique bathtub, a 16 mm movie camera borrowed from a friend, \$7,000 he earned by being a medical study guinea pig, a school bus, a wheelchair borrowed from a local hospital that served as a dolly for tracking shots, a pickup truck, a turtle, and a sleepy dog. In addition, he had free access to a variety of locations: a bar, a brothel, a small motel, a swimming pool, a jail, and a ranch house exterior. Armed with your “what I have” list, launch into the next, crucial step.
5. **Start.** Stop dreaming about that day in the future when you’ll finally make your film. Do it now! The sooner you begin, the sooner you’ll be on the road to completing your movie. As Robert learned while writing and drawing “Los Hooligans,” waiting for inspiration is a waste of time. Dive in and inspiration will come.
6. **Expect problems.** They are bound to show up. Most will be unexpected; a few will be downright terrifying. Welcome them, Robert advises. Not only are they confirmations that you’re on the right track, but the ensuing problem solving that’s required is the essence of creativity. As he once told a group of students: “So, you’ve tried everything, nothing’s working, and you don’t know what to do next? Congratulations! You’re an artist!”
7. **Trust your creativity.** As you work your way through those unplanned for problems, have faith in the human brain, which detests unsolved problems and will work overtime to find solutions. “Knowing is half the battle,” Robert told the UT students. “What’s the other half? Not knowing” (“Filmmaker Robert Rodriguez”). Trust that you’ll figure it out. As Robert said at the *Red 11* SXSW premiere, “Creativity blesses those who trust it” (“Robert Rodriguez Film School”).

8. **“Don’t fear failure; it’s part of the process.”** Robert said this to me in conversation once. He likes to use the example of “Four Rooms” (1995), an anthology film he contributed to along with three other directors (Quentin Tarantino, Allison Anders, and Alexandre Rockwell). It flopped miserably at the box office. Still, while making his chapter, “The Misbehavers,” Robert noticed something. The script called for his two child actors to dress up for New Year’s Eve. When Robert saw them in full costume, he thought they looked like “little James Bonds.” That was the inspiration for “Spy Kids,” a movie about two children forced to become little James Bonds in order to rescue their kidnapped parents. Without “Four Rooms” there never would have been four “Spy Kids” movies. It is a perfect example of what Robert told the UT students at the El Rey announcement: often within “the ashes of your failure are the keys to your success” (“Filmmaker Robert Rodriguez”).
9. **Celebrate!** You had a lot of fun, did “some cool stuff in your backyard with a few toys,” and made something that never existed before! Have a party and rejoice in what you’ve accomplished and all that you’ve learned.
10. **Start your next project.** “The only way you learn to make movies is to make movies.”

The Creative Logic of the Mariachi Aesthetic

The “Mariachi” aesthetic begins with a single artist. That may be a weakness, but it might also be a strength. One danger is that, taken to an extreme, it can lead to the individual becoming a control freak, hindering group work in the collaborative arts. Still, the “Mariachi” aesthetic has several benefits for those who use it to start their creative careers. One is that by working solo you are forced to learn all aspects of the medium. Self-trained “Mariachi” artists become excellent problem solvers because of their deep, hard-won, and self-taught expertise. And since they know all the phases of creation, they are able to shift effortlessly from one job to another, sometimes—as Robert demonstrated—solving problems as they go. In addition, it builds creative self-reliance, the knowledge that if they had to—during a pandemic, let’s say—they could make a movie all by themselves. Though the “Mariachi” aesthetic begins with an individual, it can easily apply to collaborative arts like filmmaking. In such a collective setting, “Mariachi”-trained artists are well positioned to contribute positively to a group effort. And if they’re

able to maintain a little humility by remembering how far they've come and how much they've learned along the way, they might well become effective leaders, directors, and maybe teachers.



Celebrate! The twentieth anniversary screening of “El Mariachi” began with Robert screening short films he made as a teenager on VHS, discussing the making of “El Mariachi” then screening it. The program culminated with a concert by Robert and his band, Chingón, playing numbers that were timed to coincide from several of Robert’s films, in this case, “From Dusk Till Dawn” (1996), starring George Clooney. © Charles Ramírez Berg.

A Teacher’s True Pay

Why do teachers teach? Teaching is a notoriously underpaid profession, so it’s clearly not for the money. Why do it, then? It has to be a calling for those who care about people, particularly young people. It’s a chance to touch the future. That was the exact phrase Robert used to describe why he wanted to talk with students about founding El Rey. Teachers who succeed in inspiring their students and helping them shape their future are paid with gratitude: Thank you for your devotion, for setting a fine example, for helping, for being there. Thank you for your time, your knowledge, your self. Thank you for just being you.

Robert is one of those deserving teachers who has earned his students’ gratitude. That became evident to me most recently with the release of his latest project, “The Tragedy,” episode 6 of season 2 (also known as chapter 14) of “The Mandalorian.” Supercharged, fast-paced, and riveting, “The Tragedy” is “El Mariachi” meets “Star Wars.” Cinematically, it’s a marriage made in heaven, the

episode Robert was born to direct. Critics and Mando fans agreed. “[O]utstanding action,” wrote Noel Murray in the New York Times, “masterfully staged and shot by the director Robert Rodriguez, a filmmaker who has been a whiz with screen combat ever since his 1992 debut movie, ‘El Mariachi’” (Murray). Nick Allen, writing for RogerEbert.com, was equally impressed: “Director Robert Rodriguez enters the ‘Star Wars’ universe with one hell of a 32-minute episode in . . . ‘The Tragedy,’ an action-packed game changer that is mighty rewarding for patient fans.”

I sent Robert a congratulatory email right after his episode streamed. His reply never mentioned the positive critical responses the episode had garnered. What he was most excited about were “the many Twitter responses [he] got from Latinos” describing how watching the episode “made them feel proud to be Latin.” He attached several tweets, all heartfelt and moving. “Proud to be Latino after watching tonight’s new . . . episode,” one of them read. “Thanks for the representation. Inspired.” “Latinos stand up!” another began. “Greatest episode ever! I couldn’t help but get “Desperado/Mariachi/ Once Upon a Time in Mexico” vibes! What “Star Wars” needed.” Another praised Robert for being “the first filmmaker I remember who made me feel like being Latino was cool. Seeing *Desperado* on the big screen was revelatory. Seeing him succeed in genre work remains a huge inspiration.” The last one was addressed to “El Jefe @Rodriguez”: “This tweet is to celebrate that the best 30 minutes of “Star Wars” since “Empire” was directed by a Mexicano” (“Re: Congratulations”).

Recognizing the ability of Robert’s filmmaking and teaching to set a positive example, these off-the-charts evaluations affirm that over the last thirty years he has indeed touched the future in positive, effective, and impactful ways.

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