Abstract
The film as industry had its platform in the first decades of the twentieth century, having image as its major identity element. It will not be until the 1929 crisis and the need for funding that entrepreneurs turned their gaze to the combination of images with sound. This way the sound in movies emerges, not without arising fears and misgivings from several businesses. In Mexico, the history of the film industry is paradoxical: it is established before counting with a solid platform. It is under the protection of the State and its nationalist discourse that entrepreneurs risk their capital for cinema development. By decree, via import tax protection, associations and companies that had never filmed before were created. Hollywood's monopoly both in production and in distribution within Mexico will have an impact on the profile of the national film industry entrepreneurship, reconfiguring the relationship between the State and the national film industry.

Keywords
Film Sound, Film industry, State, Nationalism, Hispanic Cinema and Film managers.