



# Dissenting Voices? Spanish Cinema under Franco

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## Spain (Un)censored

### Welcome Mr Marshall! (¡Bienvenido Mister Marshall!)

Tue 15 Jan 18:30; Fri 25 Jan 20:40

### The Strange Trip (El Extraño Viaje)

Thu 17 Jan 18:20; Sat 19 Jan 20:50

### The Cuenca Crime (El Crimen de Cuenca)

Fri 18 Jan 18:20; Sat 26 Jan 20:40

### The Hunt (La Caza)

Fri 18 Jan 20:20; Sat 26 Jan 18:00

### Nine Letters to Bertha (Nueve Cartas a Berta)

Sat 19 Jan 18:10; Mon 28 Jan 20:40

### Songs for After a War (Canciones para Después de una Guerra)

Sun 20 Jan 16:30; Wed 30 Jan 18:20

### The Disenchantment (El Desencanto)

Sun 20 Jan 18:40; Mon 21 Jan 20:40

### Death of a Cyclist (Muerte de un Ciclista)

Sun 20 Jan 20:40; Thu 24 Jan 18:20

### Viridiana

Tue 22 Jan 18:20; Sun 27 Jan 18:15

### Aunt Tula (La Tía Tula)

Fri 25 Jan 18:20; Wed 30 Jan 20:40

### The Spirit of the Beehive (El Espíritu de la Colmena)

Wed 23 Jan 21:00; Sun 27 Jan 16:10

### Poachers (Furtivos)

Mon 28 Jan 18:20; Thu 31 Jan 20:40

### Main Street Calle Mayor

Fri 1 Feb 18:20; Thu 7 Feb 20:30

### The Little Flat El Pisito

Sat 2 Feb 16:20; Mon 11 Feb 20:45

### Furrows Surcos

Sat 2 Feb 18:20; Fri 8 Feb 20:40

### The Hooligans Los Golfos

Mon 4 Feb 18:30; Tue 5 Feb 20:40

### Plácido

Wed 6 Feb 18:20; Sun 10 Feb 20:45

### From Pink... to Yellow Del Rosa... al

Amarillo

Sat 9 Feb 15:50; Sun 17 Feb 18:10

### The Executioner El Verdugo

Sat 9 Feb 18:15; Wed 13 Feb 20:40

### My Dear Young Miss Mi Querida Señorita

Mon 11 Feb 18:20; Sat 16 Feb 20:50

### Study Day: Spain (Un)censored

Sat 19 Jan 11:00-17:00

### Sight & Sound presents... Franco's Children

Thu 7 Feb 18:10

The exhibition features a small selection of material which in a variety of ways symbolises the creative and intellectual struggle for artistic freedom during Franco's dictatorship. Official censorship in the cinema came into force a year after the 1936 military coup which triggered a three year civil war. Although there were some cosmetic changes to the bills the basic censorship model established then remained in operation until well after Franco's death in 1975. *The Cuenca Crime* (Pilar Miró, 1981) is a typical example: seized by the police in February 1980 for its criticism of the Francoist repressive apparatus, the film did not see the light of day until 1981.

The entire process of producing films, from scripts to advertising posters was exhaustively examined by a censorship board whose chief objective was to enforce the extremely conservative social order of Spanish nationalism and Catholicism. As well as controlling which films were shown in the Spanish State, the authority also tried to influence censorship in other countries. Documents from the National Archive displayed here show how the Spanish ambassador in London wanted to stop the BFI from screening the Russian film *Spain* in 1963 arguing it was 'a vehicle for communist propaganda'.

Also included is the censored script of *The Executioner* (García Berlanga, 1963), and a small selection of stills, pressbooks and other memorabilia which provide an insight into the films shown in the Spain (Un)censored season and the background against which they were made.

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## CASE 1

### *Spain Watches Europe*

To see how zealously Spain monitored the film world for perceived hostile criticism we included the correspondence that relates specifically to the BFI and had come to light during the research project into the BFI's own history. (The originals of these are held in the National Archives, Kew.)

1. Letter dated 12 June 1963 from the Spanish Ambassador to the Foreign Office complaining about the May 1963 screening at the NFT of a Russian documentary called *Spain*, suggesting that the BFI has been influenced by Communist propaganda.
2. A Foreign Office minute of 18 June 1963 indicating that there was indeed some suspicion in government that the BFI had a 'leftish tinge' recommends that the Director of the BFI be invited to comment.
3. The response from James Quinn, the Director of the British Film Institute.
4. A subsequent secret report indicating that James Quinn had been 'vetted' without anything being found, but that there was suspicion of some communist penetration of the Institute, which had an 'Inexplicable pro-Communist bias'.

The stills are from *El crimen de Cuenca*, Pilar Miró, 1979 and *Canciones para después de una guerra*, Martín Patino 1971.

## Events

**Extended Run: Back to Normandy** Retour en Normandie

Fri 18 Jan 14:00, 18:30, 20:45; Sat 19 Jan 15:00, 17:30, 20:45; Sun 20 Jan 15:20, 17:40, 20:30; Mon 21 Jan 18:00, 20:30; Tue 22 Jan 18:10, 20:45; Wed 23 Jan 18:10, 20:40; Thu 24 Jan 18:10; Fri 25 Jan 18:10, 20:30; Sat 26 Jan 14:50, 17:40, 20:30; Sun 27 Jan 15:50, 18:10, 20:30; Mon 28 Jan 18:10, 20:30; Tue 29 Jan 18:10, 20:40; Wed 30 Jan 18:10, 20:30; Thu 31 Jan 14:30, 18:10, 20:30

**Study Day: Spain (Un)censored**

Sat 19 Jan 11:00-17:00

**Back to Normandy + Nicolas Philibert in Conversation**

Sat 19 Jan 17:30

**Moi, Pierre Rivière, ayant égorgé ma mère, ma soeur et mon frère...**

Sat 19 Jan 14:10; Mon 21 Jan 18:10; Tue 22 Jan 18:00; Thu 24 Jan 20:30

**The Three Dumas**

Sun 20 Jan 13:00

**Preview: The Boss of It All** Direktøren for det hele

Tue 22 Jan 20:30

**Rebuilding Britain: The Laing Film Collection**

Wed 23 Jan 18:20

**The Director Vanishes: Hidden Hitchcock**

Wed 23 Jan – Wed 9 Apr; Each week from 18:40-20:40

**Noise of Art presents Piccadilly Nite Versions #1 Launch Party**

Thu 24 Jan 20:15

**The Flipside presents... Dirty Mary, Crazy Larry**

Thu 24 Jan 20:20

**Blacktronica: Lay Down Old Man**

Fri 25 Jan 20:50

**Blacktronica Club Night**

Fri 25 Jan 22:00 - 01:30

**Mikhail Baryshnikov: Making Dreams Come True - Programme One**

Tue 29 Jan 18:30

**Mikhail Baryshnikov: Making Dreams Come True - Programme Two**

Tue 29 Jan 20:45

**World Cinema Award**

Wed 30 Jan 20:00

**Bug 05 – The Evolution of Music Video**

Thu 31 Jan 20:50

**The Lives of Others** Das Leben der Anderen

Sun 3 Feb 15:30; Wed 13 Feb 20:20

**Climates** Iklimer

Sun 3 Feb 20:40; Mon 4 Feb 18:00; Wed 13 Feb 18:10

**Jia Zhangke's Cultural Revolution**

Mon 4 Feb 18:10

**Syndromes and a Century** Sang Sattawat

Wed 6 Feb 20:40; Sun 10 Feb 18:20

**Sight & Sound presents... Franco's Children**

Thu 7 Feb 18:10

**British Animation Awards: Public Choice – Programme One**

Thu 7 Feb 20:40; Sat 16 Feb 18:10

**British Animation Awards: Public Choice – Programme Two**

Fri 8 Feb 18:15; Sun 17 Feb 20:50

## CASE 2

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*Examples of censored films and the reasoning behind the decisions*

**Surcos** *Furrows* (1951)

*Director:* Jose Antonio Nieves Conde; *Cinematography:* Sebastian Perera

Classified by the Spanish Catholic church as 'gravely dangerous', *Surcos*' release ignited a conflict which led to the fall of the then General Director of Cinematographic Arts, García Escudero. Franco gave his approval after enjoying its viewing at the Pardo Palace.

**Los golfos** *The Hooligans* (1959)

*Director:* Carlos Saura; *Cinematography:* Julio Baena

The script was rejected four times by the censors. Screened at Cannes in its original length it was then cut by 10 minutes and banned from release in Madrid for over two years.

**Placido** (1961)

*Director:* Luis García Berlanga; *Cinematography:* Francisco Sempere

Berlanga was forced to change the title (original: *Siente un pobre a su mesa/Sit a Homeless One at Your Table*). The script was the first of many collaborations between Berlanga and writer Rafael Azcona of which ten were banned by the censors.

**La caza** *The Hunt* (1963)

*Director:* Carlos Saura; *Cinematography:* Luis Cuadrado

Its original title (*La caza del conejo/Pussy Hunt*) was banned for its sexual connotations; any reference to Franco's police force – the Civil Guard – was strictly prohibited.

**El espíritu de la colmena** *The Spirit of the Beehive* (1973)

*Director:* Victor Erice; *Cinematography:* Luis Cuadrado

Sophisticated political allusions through a child's experience. Erice has said of Ana Torrent: 'the film would have been very different without her. She had the same traits as the character; that is she did not distinguish between reality and fiction'.

## CASE 3

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**¡Bienvenido Mister Marshall!** *Welcome Mr Marshall!* (1952)

*Director:* García Berlanga; *Cinematography:* Amnuel Berenguer

Inspired by the bourgeois hats of Pudovkin's film *The End of St. Peterburg*, this shot was named by the crew 'the Pudovkin shot' in homage to the Russian director. Franco missed this reference as well as the satires of his political speeches present throughout the film, which launches the season. Mr Marshall refers to the Marshall Plan for post-war European recovery, funded by the USA.

**Nueva cartas a Berta** *Nine Letters to Bertha* (1965)

*Director:* Basilio Martín Patino; *Cinematography:* Luis Enrique Torán

Set in 1950s Spain. Lorenzo – a student – returns from England, and writes to Bertha, an exile. In so doing he reveals Franco's Spain as provincial, repressive and behind the times.

**Anna May Wong – Frosted Yellow**

**Willows: Her Life, Times and Legend**

Sat 9 Feb 15:30

**Pan's Labyrinth** El laberinto del fauno

Sat 9 Feb 20:40; Fri 22 Feb 18:20; Sun 24 Feb 20:30

**British Animation Awards: Public Choice – Programme Three**

Sat 9 Feb 20:45; Wed 13 Feb 18:30

**Piccadilly**

Sun 10 Feb 16:00

**Pavement Butterfly**

Großstadtschmetterling

Sun 10 Feb 18:30

**Seniors' Film Club**

Tue 12 Feb 11:00

**Breakfast at Tiffany's**

Thu 14 Feb 14:30, 18:10

**Show Me Love** Fucking Åmål

Thu 14 Feb 18:20; Tue 26 Feb 18:20

**Casablanca**

Thu 14 Feb 20:45

**Shortbus**

Thu 14 Feb 20:50; Thu 21 Feb 20:45

**Making Waves**

Fri 15 Feb 18:10

**8 1/2** Otto e mezzo

Fri 15 Feb 20:20

**Faisal Abdu'Allah: Guided Gallery Tour**

Sat 16 Feb 16:00

**Back by popular demand: Flanders and Swann**

Tue 19 Feb 18:20

**God Told Me To (aka Demon)**

Wed 20 Feb 18:20

**Eat Our Shorts Gala: Young Romanian Cinema's New Wave**

Wed 20 Feb 18:30

**Q – The Winged Serpent**

Wed 20 Feb 20:30

**The 22nd London Lesbian & Gay Film Festival Preview**

Thu 21 Feb 18:30

**Blacktronica: Joe's Bed-Stuy Barbershop:**

**We Cut Heads (+ shorts)**

Fri 22 Feb 20:45

**Blacktronica Club Night**

Fri 22 Feb 22:00–01:30

**Total Recall: Cecil Hepworth**

Mon 25 Feb 18:20

**Preview: Margot at the Wedding**

Tue 26 Feb 20:45

**The Science of Sleep** La Science des rêves

Wed 27 Feb 18:20; Fri 29 Feb 20:40

**Extended Run: The Conformist** Il conformista

Fri 29 Feb 14:30, 18:30, 20:45 (continues in March)

**Furtivos** *Poachers* (1975)

Director: José Luis Borau; Cinematography: Luis Cuadrado

As a metaphor for Franco's bloody regime, the timing of the film's symbolism could not have been better: Franco signed his last death sentences two weeks after *Furtivos* was screened at the Donosti Film Festival.

**Canciones para después de una guerra** *Songs for After a War* (1971)

Director: Basilio Martín Patino; Cinematography: José Luis Alcaine

This documentary about popular songs of the first fifteen years of the Franco era was completed in 1971 but got no release until after Franco's fall, being deemed unsuitable for public viewing even though the censors held private screenings with their families.

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## CASE 4

**Calle Mayor** *Main Street* (1956)

Director: Juan Antonio Bardem; Cinematography: Michel Kelber (DP on Jean Renoir's *French Cancan*)

Bardem was detained while shooting this film in the town of Palencia and accused of taking part in a demonstration in Madrid. The film was selected for the Venice festival and as it was a French-Spanish co-production, the efforts of the Spanish authorities to stop the screening did not succeed. However, the Spanish censors forced Bardem into adding a note at the beginning of the film stating that the film's story could happen in any country.

– Photograph of Bardem at work (from pressbook)

**Muerte de un ciclista** *Death of a Cyclist* (1955)

Director: Juan Antonio Bardem; Cinematography: Alfredo Fraile

Winner at Cannes; Bardem was forced to change the ending to show adultery being punished. Shots of a student demonstration and the police response to it were suppressed by the censors.

– Original pressbook for *Muerte de un ciclista*

– Bardem setting up a scene (from pressbook for *Muerte de un ciclista*)

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## CASE 5

*The View from Outside*

Generally the external trade press reported the 'constraints' that indigenous directors worked under, and which would also impact on distribution of films from other countries inside Spain. It was unusual if censorship was not referred to in these reports, as many cuttings show. It is important to consider whether the writer's motive was based on economic issues or genuine sympathy for those apparently repressed, or a mixture of the two.

[These and other relevant cuttings are held in the BFI National Library Subject Cuttings files]

[No.1] 'Motion Pictures Market'

*Spain, US Department of Commerce, 1944, p45*

The situation towards the end of the Second World War, by which time the American commercial imperative was already leading them to

## Wim Wenders

### **Alice in the Cities (Alice in den Städten)**

Preview: Tue 1 Jan 14:45; Fri 4 Jan 14:30, 18:30, 20:45; Sat 5 Jan 16:15, 18:30, 20:45; Sun 6 Jan 15:20, 17:40, 20:45; Mon 7 Jan 18:10, 20:45; Tue 8 Jan 18:10, 20:30; Wed 9 Jan 20:45; Thu 10 Jan 14:30, 18:30; Fri 11 Jan 14:30, 20:45; Sat 12 Jan 15:50, 18:10, 20:45; Sun 13 Jan 15:00, 17:40, 20:30; Mon 14 Jan 18:10, 20:30; Tue 15 Jan 18:10, 20:30; Wed 16 Jan 18:30, 20:45; Thu 17 Jan 18:30, 20:45

### **In the Course of Time (aka Kings of the Road) (Im Lauf der Zeit)**

Tue 1 Jan 17:00; Wed 2 Jan 19:40; Sun 6 Jan 19:40; Sun 13 Jan 19:40; Sun 20 Jan 19:40; Sat 26 Jan 19:40

### **The American Friend (Der amerikanische Freund)**

Tue 1 Jan 20:20; Wed 2 Jan 17:15; Sun 6 Jan 15:15; Mon 7 Jan 20:30; Tue 8 Jan 14:30, 18:15; Sat 12 Jan 20:30; Wed 16 Jan 20:30

### **Early Shorts & TV**

Thu 3 Jan 17:30; Sun 13 Jan 17:00

### **Summer in the City (Dedicated to The Kinks)**

Thu 3 Jan 20:10; Thu 10 Jan 17:30

### **The Goalkeeper's Fear of the Penalty (Die Angst des Tormanns beim Elfmeter)**

Fri 4 Jan 18:10; Mon 7 Jan 18:20

### **The Scarlet Letter (Der scharlachrote Buchstabe)**

Fri 4 Jan 20:40; Sat 5 Jan 20:40; Wed 9 Jan 18:20

### **Wrong Move (aka Wrong Movement) (Falsche Bewegung)**

Sat 5 Jan 16:00; Tue 8 Jan 20:45

### **Lightning over Water (Nick's Movie)**

Sat 5 Jan 18:10; Sun 6 Jan 17:45; Mon 14 Jan 18:30

### **Hammett**

Wed 9 Jan 20:30; Fri 11 Jan 20:40; Tue 15 Jan 20:45; Sat 26 Jan 14:50

### **Paris, Texas**

Fri 11 Jan 17:50; Sat 12 Jan 14:00; Sun 13 Jan 14:10; Fri 25 Jan 14:20, 18:00; Sat 26 Jan 16:45; Sun 27 Jan 20:10

### **The State of Things**

Mon 14 Jan 20:40; Fri 18 Jan 20:30; Sun 20 Jan 17:15

### **Room 666 + Reverse Angle**

Mon 21 Jan 20:45; Sun 27 Jan 18:20

### **Tokyo-Ga**

Mon 28 Jan 20:45; Thu 31 Jan 18:30

### **Wings of Desire** Der Himmel über Berlin

Sat 2 Feb 20:30; Sun 3 Feb 18:10; Tue 5 Feb 14:30, 20:30; Thu 7 Feb 14:30; Sun 10 Feb 20:30; Mon 11 Feb 20:30; Tue 12 Feb 11:00\*, 14:30; Wed 13 Feb 14:30; Thu 14 Feb 20:30; Sun 24 Feb 18:00

### **Notebook on Cities and Clothes**

Aufzeichnungen zu Kleidern und Städten +

### **Arisha, the Bear and the Stone Ring**

Arisha, der Bär und der steinerne Ring

Sun 3 Feb 20:45; Tue 5 Feb 18:15

### **Faraway, So Close!** In weiter Ferne, so nah!

Mon 4 Feb 20:15; Mon 25 Feb 18:00

### **Until the End of the World** Bis ans Ende der Welt

Wed 6 Feb 17:50; Tue 12 Feb 17:50

appraise the local Spanish market potential. This sets out the many censorship issues as seen through US eyes.

[No.2] 'Film Censorship in Spain'

*Birmingham Post and Gazette*, 17 December 1958

Whilst it isn't clear how Spanish historian J. F. Aranda came to be writing for a UK regional newspaper, this gives a good overview. Particularly useful is the clarification of the constituent members of the Censorship Board and the right of veto exercised by the church and the military. It also reveals that between 1939 and 1958, no Russian film had been shown in Spain – hardly surprising given the official 'view' on Communism.

[No. 3] 'Scareycats Rule, So Spain's Films Bore Foreigners.'

*Variety*, 20 April 1960, p94

Export potential of Spanish films is reduced by an estimated 20% because of censorship according to this item, which goes on to point out a (rather neat) variation of 'Catch 22' whereby newspaper articles critical of film censorship have to be approved by the press censors.

[No. 4] 'The Censor is Your Collaborator Behind Co-productions in Spain.'

*Variety*, 20 April 1960, p94

Economics again, this time suggesting that *El inquilino* [*The Tenant*], director Nieves Conde, 1957, got a release but was then banned in the provinces by the Minister for Housing because it criticised the housing situation! Similarly, *El hombre de la isla* (Vicente Escrivá, 1959) was banned by the Minister for Information, despite Academy Award hopes, for portraying a poverty stricken location.

[No.5] 'New Direction in Spain.'

*The Guardian*, 22 March 1961

Whilst identifying a new wave of directors in Spain, this overview includes a translated extract from the famous article in the journal ABC which gave short-lived hope to the idea that a mature Spain could and should be able to show the reality of Spanish life.

[No.6] 'Zurlini causes Barcelona Furor by Blasting Spanish Censorship.'

*Variety*, 24 October 1962

The Italian director – a winner of the coveted Golden Lion – protested when 20 minutes were cut, without consultation, from his film *La ragazza con la valigia* [*The Girl with the Suitcase*].

[No.7] 'Minister Fraga: Insult to Spain Justifies Ban.'

*Variety*, 28 Oct 1964

Despite the popularity of Westerns in Spain, Fred Zinnemann's *Behold a Pale Horse* is banned along with all Columbia Studios product, for failing to heed the advice of the authorities. Snr Fraga still wields enormous influence in contemporary Spanish life.

[No.8] 'How to Hurt Franco in the Box Office.'

*Evening Standard*, 3 July 1969

The late Alex Walker reminds us that the UK had – and still has – unresolved issues over Gibraltar.

### **Lisbon Story**

Mon 18 Feb 20:40; Sat 23 Feb 18:20

### **Beyond the Clouds**

Tue 19 Feb 18:30; Thu 21 Feb 20:50

### **A Trick of the Light** Die Gebrüder

Skladanowsky

Thu 21 Feb 18:20; Fri 22 Feb 20:50; Sat 23 Feb 20:50

### **The End of Violence**

Fri 22 Feb 18:15; Wed 27 Feb 20:30

### **Land of Plenty**

Sat 23 Feb 16:00; Tue 26 Feb 14:30, 20:30;

Thu 28 Feb 18:20; Fri 29 Feb 18:10

### **Buena Vista Social Club**

Sun 24 Feb 15:40; Mon 25 Feb 20:40; Wed 27 Feb 14:30; Thu 28 Feb 20:40

### **The Million Dollar Hotel**

Sun 24 Feb 20:20; Tue 26 Feb 18:10

### **Don't Come Knocking**

Wed 27 Feb 18:10; Fri 29 Feb 20:30

## **In the Studio**

### **A Crude Awakening: The Oil Crash**

Fri 11 Jan 18:40, 20:50; Sat 12 Jan 16:00, 18:40, 20:50; Sun 13 Jan 15:20, 18:00, 20:50; Tue 15 Jan 18:40, 20:50; Wed 16 Jan 18:40, 20:50; Thu 17 Jan 18:40, 20:50

### **The Witnesses (Les Témoins)**

Fri 18 Jan 18:40, 20:40; Sat 19 Jan 16:20, 18:30, 20:40; Sun 20 Jan 16:20, 18:30, 20:45; Tue 22 Jan 14:30, 18:30, 20:50; Wed 23 Jan 20:30; Thu 24 Jan 18:30, 20:45; Fri 25 Jan 18:15, 20:45; Sat 26 Jan 14:45, 17:30, 20:45; Sun 27 Jan 15:40, 18:00, 20:45; Tue 29 Jan 14:30, 18:00, 20:20; Wed 30 Jan 20:45; Thu 31 Jan 18:15, 20:45

### **4 Months, 3 Weeks and 2 Days** 4 Luni, 3 Saptamini si 2 Zile

Fri 1 Feb 18:15, 20:50; Sat 2 Feb 16:00, 18:15, 20:50; Sun 3 Feb 16:00, 18:30, 20:50; Tue 5 Feb 18:30, 20:50; Wed 6 Feb 18:30, 20:50; Thu 7 Feb 18:15, 20:50; Fri 8 Feb 18:10, 20:50; Sat 9 Feb 15:20, 18:20, 20:50; Sun 10 Feb 15:50, 18:15, 20:50; Tue 12 Feb 18:30, 20:50; Wed 13 Feb 20:50

### **The Truth about Love**

Sat 2 Feb 13:00 – 15:30; Sun 3 Feb 13:00 – 15:30; Sat 9 Feb 12:50 – 15:20; Sun 10 Feb 13:00 – 15:30; Sat 23 Feb 13:00 – 15:30; Sun 24 Feb 13:00 – 15:30

### **Still Life** San Xia Hao Ren

Thu 14 Feb 18:15, 20:40; Tue 19 Feb 18:15, 20:30; Wed 20 Feb 20:40; Thu 21 Feb 18:15, 20:40; Fri 22 Feb 18:30, 20:40; Sat 23 Feb 15:40, 18:15, 20:40; Sun 24 Feb 15:50, 18:20, 20:40; Tue 26 Feb 14:40, 18:15, 20:40; Wed 27 Feb 20:40; Thu 28 Feb 20:45

### **Tough Enough** Knallhart

Fri 29 Feb 18:40, 20:50 (continues in March)

[No.9] 'Loans for a New Hollywood.'

*Financial Times*, 7 October 1969

An optimistic piece from the end of the 1960s, but there are still issues of both taxation and censorship – twin claws cutting at the fabric of the industry.

– Still: *Mi querida senorita* [*My Dearest Senorita*] (d. Jaime de Armiñan, 1971)

## **CASE 6**

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### **Viridiana** (1961)

Director: Luis Buñuel; *Cinematography*: José F. Aguayo

Buñuel was forced to change the ending and then the film was authorised for screening at Cannes where it won the Palm d'Or. The film was banned in Spain until 1977, but as it was a co-production the Government was unable to destroy it. The 'Spanish nationality' of the film was withdrawn and any mention of the title on the radio or in the press was also prohibited; the then director of the Cinematographic Arts Department was dismissed.

– *Viridiana* poster: this poster was designed by Iván Zulueta – note the monogram at bottom right – who has been seen at times as the bad boy of Spanish cinema. He is a Basque experimental artist, and directed the cult film *Arrebato* [*Rapture*] (1979).

– Cutting: *Daily Mail*, 16 June 1961 Barry Norman reporting on the instruction from General Franco to burn the negative.

– *Viridiana* pressbook cover: Pressbooks helped cinema managers decide how to market a film, and it is clear from the extracts chosen that controversy is a potential selling point. If you read some of the extracted quotes you might be forgiven for assuming that the Spanish censors were right about the film.

The text to the left of the page refers to the banning of the film (again a selling point) despite it being a prize winner (another selling point, but one which casts the Spanish authorities in a poor light); the use of the word 'daring' to describe both Buñuel and the distributors, Miracle Films, suggests that the audience might be shocked. In contrast, the rather stark cover with the 'X' classification suggests a 'saucy' rather different type of film from Buñuel's masterpiece.

– *Viridiana* pressbook [original, showing inside]

## **CASE 7**

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### **El crimen de Cuenca** *The Cuenca Crime* (1979)

Director: Pilar Miró

Despite new legislation regarding censorship introduced in 1977, this film was accused in December 1979 of libelling the Civil Guard. In February 1980, the National Police seized the film's negative and in April its director, Pilar Miró, was charged by a military tribunal but later released as a result of international pressure. The release of the film was authorised in 1981.

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- 35% off an annual *Sight & Sound* magazine subscription (save £16)
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See films or take part in wide-ranging debates, discussions and events in The Studio or one of our three refurbished cinemas.

## Mi querida señorita *My Dearest Señorita* (1971)

Director: Jaime de Armiñan; Cinematography: Luis Cuadrado

'We showed the film to the censors' Armiñan recalled in an interview, 'and they only cut the 20 to 30 frames in which Mónica Randall's chest could be seen a little. I'd told her to put herself with her back half turned so her chest couldn't be seen. It was still a bit in view so this is why they cut'.

## CASE 8

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### El verdugo *The Executioner* (1963)

Director: Luis García Berlanga; Cinematography: Tony Delli Colli (DP on Pasolini's *Salo* and Leone's *Once upon a Time in America*)

The film received 14 cuts (a total of 4 mins 31 sec.) and was awarded the critics prize at Venice in 1963.

– Dialogue Script [original]. This version lacks any camera shots or other information but is clearly someone's working copy. The cover is marked 'Corregido' in red ball-point pen and various passages have been excised from the script. The one on page 55 (displayed) includes the deleted phrase that translates as:

'Voices (as in a litany)

– My Son, don't be afraid...

– Courage and Hope...the pardon will come just in time...

– It is not us...It is society who puts us to these tests.'

The implication that 'Society is to Blame' is an unacceptable concept, and apparently needed to be cut, especially in the religious context of a litany.

[Original script and pressbooks held in the Special collections of the BFI National Library; Stills, original posters kindly supplied by BFI Stills, Posters and Designs collection; poster scans courtesy of Marta Sanchez]

Curated by José de Esteban and David Sharp of the BFI National Library, with special acknowledgment to La Filmoteca Española and Marta Sanchez and thanks also to Christophe Dupin, Michael Caldwell and Nigel Arthur.

**In memory of Fernando Fernán-Gómez, actor, director and writer (1921-2007).**