

Ay Carmela

Ay Carmela! is a 1990 Spanish film directed by Carlos Saura and based on the eponymous play by José Sanchís Sinisterra. The film stars Carmen Maura, Andrés Pajares, and Gabino Diego as a trio of travelling players performing for the Republic, who inadvertently find themselves on the nationalist side during the closing months of the Spanish Civil War.

En el marco del 80 Aniversario del Exilio Republicano Español, este libro ha sido concebido, coordinado y elaborado en París por dos artistas hijos de exiliados españoles, un crítico de arte y un escritor español residente desde hace 30 años en Francia.

Aragon, Spain, 1938. Carmela and her two companions quit their posts as entertainers for the Republican troops in search for a better fortune. By mistake, they cross over to the Nationalist zone, get arrested and are given the chance to perform for their freedom.

Thrust into the international spotlight in 1966 when *The Hunt*, his critique of the Franco regime, won the Silver Bear at Berlin, Spanish filmmaker Carlos Saura (b. 1932) has remained an abiding presence and frequent victor at worldwide cinema competitions ever since. Best known in the United States for his Flamenco trilogy--*Blood Wedding*, *Carmen*, and *A Love Bewitched*--he also received Oscar nominations for *Mama Turns a Hundred*, *Carmen*, and *Tango*. Saura's movies are frequently ambiguous, sometimes controversial, and always narratively complex. In many of his films, such as *Cría* and *Goya in Bordeaux*, he creates sophisticated expressions of time and space by fusing reality with fantasy, past with present, and memory with hallucination. Carlos Saura: Interviews collects interviews the filmmaker has given in Spain, France, Germany, and Canada. All of the conversations appear here in English for the first time, and, as such, they represent a treasure trove of comments by Saura on his own work. Covering the entire spectrum of his career, including his latest film *Buñuel and King Solomon's Table*, the interviews discuss his early contributions to the New Spanish Cinema, his documentaries and documentary-like urban films, his cinematic essays on historical figures, his dance films, his adaptations of literary and theatrical works, and the films rooted in his personal reminiscences of the Spanish Civil War. In addition, the collection touches upon Saura's efforts as a photographer, opera director, and novelist and explores his friendship with filmmaker Luis Buñuel. These interviews disclose Saura's amazingly consistent approach to his cinema, his role as an auteur, and the principles on which his creativity and intuition continue to build in innovative ways.

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Peninsulares, and Crítica Hispánica.

Ay, Carmela!

Encyclopedia of Contemporary Spanish Culture

Literatura y comunicación

Experimentation, Creative Imagination and the Relationship with Spain

Directory of World Cinema: Spain

Cancionero (1503-1939)

Historical Dictionary of Spanish Cinema covers Spanish cinema, its treasures its constant attempts to break through internationally, reaching out towards universal themes and conventions, and the specific obstacles and opportunities that have shaped the careers of filmmakers and stars. This book contains a chronology, an introduction, an appendix and an extensive bibliography. The dictionary section has over 200 cross-referenced entries on titles, movements, filmmakers and performers, and genres (such as homosexuality, nuevo cine español or horror). This book is an excellent resource for students, researchers, and anyone wanting to know more about Spanish cinema.

Seven novels of adventure in one ebook bundle. When David McLean, well-loved grandfather and avid adventurer, dies, he leaves behind an unusual will that outlines seven tasks he has set for his seven grandsons. Eric Walters, John Wilson, Ted Staunton, Richard Scrimger, Norah McClintock, Sigmund Brouwer and Shane Peacock bring their signature writing styles to a series of adventures that take readers from the top of Kilimanjaro to the bottom of the Mediterranean.

Steve thinks a trip to Europe is out of the question – until he hears his grandfather's will. Suddenly he's off to Spain, armed with only a letter from his grandfather that sends him to a specific address in Barcelona. There he meets a girl named Laia and finds a trunk containing some of his grandfather's possessions, including a journal he kept during the time he fought with the International Brigades in the Spanish Civil War. Steve decides to trace his grandfather's footsteps through Spain, and with Laia's help, he visits the battlefields and ruined towns that shaped his grandfather's young life, and begins to understand the power of history and the transformative nature of passion for a

righteous cause.

Spanish Popular Cinema is the first European language work to focus exclusively on this neglected aspect of Spain's film history. Moving from the 1930s to the present, the contributors to this book provide a diverse collection of essays that reassess some of the forgotten and critically overlooked works of Spanish popular cinema.

Fighting Fascist Spain

From Civil War to Uncivil Peace (1936-1975)

Ay Carmela

The Making and Unmaking of Spanish Cinema

Getting it Wrong in Spain

Critical Essays

Research in collective memory is a relatively new area capturing the interest of scholars in social psychology, memory, sociology, and anthropology. The core idea is that collective attitudes and behaviors are created and shared through common experiences and communication among a cohort of people. For example, people born between 1940 and 1960 are often defined via the JFK assassination and the Vietnam War. Their parents typically experienced lesser impact from these events. Papers about collective memory have appeared in the literature under different guises for the last hundred years. Freud's *Civilization and Its Discontents*, Jung's ideas on the collective unconscious, and McDougall's speculation on the group mind posited that identity and action could be viewed as resulting from the shared development of a culture. Halbwachs, a French social psychologist (1877-1945) who was the first to write in detail about the nature of collective memory, argued that basic memory processes were all social. That is, people remember only those events that they have repeated and elaborated in their discussions with others. In the last several years, there has been a resurgence of interest in this general topic because it addresses some fundamental questions about memory and social processes. Work closely related to these questions deals with the nature of autobiographical memory, traumatic experience and reconstructive memory, and social sharing of memories. This book brings together an international group of researchers who

have been empirically studying some basic tenets of collective memory.

The past four decades have seen the Spanish film industry rise from isolation in the 1970s to international recognition within European and World Cinema today. Exploring the cultural and political imperatives that governed this success, this book shows how Spanish film culture was deliberately and strategically shaped into its current form. This volume presents studies of some of the key artistic manifestations in Catalonia in recent times, a period of innovation and experimentation, and addresses issues concerning literature, film, theatre and performance art. From the creation of a new popular theatre in the work of the Valencian playwright Rodolf Sirera, or the conception of landscape, myth and memory in the late work of the novelist Mercè Rodoreda and the urgency of memory and remembrance in the writings of Jordi Coca, the effects of censorship in Catalonia appear to have proved a spur and a challenge to writers. Desiring to occupy illegal spaces, performance groups have manifested both literally and metaphorically the international dimension of Catalan culture in the modern period, posed in the present volume by the instances of La Cubana and Els Joglars, and further evidenced in the cross-fertilization in the work of contemporary Catalan playwrights and filmmakers to foreground issues of national plurality and tensions arising between the periphery (Catalonia) and the centre (Spain and Castile).

In 1893, Friedrich Engels branded history 'the cruelest goddess of all.' This sorrowful vision of the past is deeply rooted in the Western imagination, and history is thus presented as a joyless playground of inevitability rather than a droll world of possibilities. There are few places this is more evident than in historical cinema which tends to portray the past in a somber manner. Historical Comedy on Screen examines this tendency paying particular attention to the themes most difficult to laugh at and exploring the place where comical and historical storytelling intersect. The first scholarly book of its kind, this work emphasizes the many oft-overlooked comical renderings of history and asks what they have to tell us if we begin to take them seriously.

Lost Cause

Social Psychological Perspectives

Contemporary Spanish Cinema

The war that won't die

Feeding on Dreams

Dorfman portrays, through visceral scenes and powerful intellect, the personal and political maelstroms underlying his migration from Buenos Aires, on the run from Pinochet's death squads, to safe houses in Paris and Amsterdam, and eventually to America's childhood home. The toll on Dorfman's wife and two sons, the 'earthquake of language' that is bilingualism, and his eventual questioning of his allegiance to past and party - all these crucibles of a life in exile are revealed with wry and startling honesty. *Feeding on Dreams* is a passionate reminder that 'we are all exiles', that we are all 'threatened with annihilation if we do not find another the refuge of common humanity', as Dorfman did during his 'decades of loss and resurrection'.

Two World Wars engulfed Europe, Asia and the United States, leaving indelible scars on the landscape and survivors. The traumatic civil wars in Spain (declared) and Latin America (tacit) spanned decades yet, contradictorily, bind parties together even today. Wars still haunt Africa where, in more recent years, ethnic cleansing has led to wholesale genocide. Drawing on the emerging Memory Studies, this book examines narrative and documentary films, made far from Hollywood, that address memory--both traumatic and nostalgic--surrounding these conflicts, despite attempts by special interests to erase or manipulate history.

Ay, Carmela!

The war that won't die charts the changing nature of cinematic depictions of the Spanish Civil War. In 1936, a significant number of artists, filmmakers and writers - from George Orwell and Pablo Picasso to Joris Ivens and Joan Miró - rallied to support the country's democratically-elected Republican government. The arts have played an important role in shaping popular understandings of the Spanish Civil War and this book examines the specific role cinema has played in this process. The book's focus is on feature films produced within Spain and beyond its borders between the 1940s and the early years of the twenty-first century, including Hollywood blockbusters, East European films, the work of the avant garde in Paris and films produced under Franco's censorial dictatorship. The book will appeal to scholars and students of Film, Media and Hispanic Studies, but also to historians; indeed, anyone interested in why the Spanish Civil War remains such a contested political topic.

Ay, Carmela!

Imprévue

Historical Dictionary of Spanish Cinema

Spain

Narrating Memory and Place

¡Ay, Carmela!

Nino Rota is one of the most important composers in the history of cinema. Both popular and prolific, he wrote some of the most cherished and memorable of all film music - for The Godfather Parts I and II, The Leopard, the Zeffirelli Shakespeares, nearly all of Fellini and for more than 140 popular Italian movies. Yet his music does not quite work in the way that we have come to assume music in film works: it does not seek to draw us in and identify, nor to overwhelm and excite us. In itself, in its pretty but reticent melodies, its at once comic and touching rhythms, and in its relation to what's on screen, Rota's music is close and affectionate towards characters and events but still restrained, not detached but ironically attached. In this major new study of Rota's film career, Richard Dyer gives a detailed account of Rota's aesthetic, suggesting it offers a new approach to how we understand both film music and feeling and film more broadly. He also provides a first full account in English of Rota's life and work, linking it to notions of plagiarism and pastiche, genre and convention, irony and narrative. Rota's practice is related to some of the major ways music is used in film, including the motif, musical reference, underscoring and the difference between diegetic and non-diegetic music, revealing how Rota both conforms to and undermines standard conceptions. In addition, Dyer considers the issue of gay cultural production, Rota's favourite genre, comedy, and his productive collaboration with the director Federico Fellini.

The bestselling Seven (the Series) comprises seven linked novels that can be read in any order. When David McLean, well-loved grandfather and avid adventurer, dies, he leaves behind an unusual will that outlines seven tasks he has set for his seven grandsons. Eric Walters, John Wilson, Ted Staunton, Richard Scrimger, Norah McClintock, Sigmund Brouwer and Shane Peacock bring their signature writing styles to a series of adventures that take readers from the top of Kilimanjaro to the bottom of the Mediterranean. The Seven series bundle includes Between Heaven and Earth, Lost Cause, Jump Cut, Ink Me, Close to the Heel, Devil's Pass and Last Message. "Richly detailed and satisfying." -Kirkus Reviews "Delivers handsomely with a resolution that satisfies but doesn't simplify. Happily, there are six other titles in the series." -Booklist for Devil's Pass

Under the Franco regime (1939-1976), films produced in Spain were of poor quality,

promoted the regime's agenda, or were heavily censored. After the dictator's death, the Spanish film industry transitioned into a new era, one in which artists were able to more freely express themselves and tackle subjects that had been previously stifled. Today, films produced in Spain are among the most highly regarded in world cinema. The Encyclopedia of Contemporary Spanish Films features nearly 300 entries on the written by a host of international scholars and film critics. Beginning with movies released after Franco's death, this volume documents four decades of films, directors, actresses and actors of Spanish cinema. Offering a comprehensive survey of films, the entries address such topics as art, culture, society and politics. Each includes comprehensive production details and provides brief suggestions for further reading. Through its examination of the films of the post-Franco period, this volume offers readers valuable insights into Spanish history, politics, and culture. An indispensable guide to one of the great world cinemas, The Encyclopedia of Contemporary Spanish Films will be of interest to students, academics, and the general public alike.

In the 1930s, anarchists and socialists among Spanish immigrants living in the United States created España Libre (Free Spain) as a response to the Nationalist takeover in their homeland. Worker-oriented and avowedly antifascist, the grassroots periodical raised money for refugees and political prisoners while advancing left-wing culture and politics. España Libre proved both visionary and durable, charting an alternate path toward a modern Spain and enduring until democracy's return to the country in 1977. Montse Feu merges España Libre's story with the drama of the Spanish immigrant community's fight against fascism. The periodical emerged as part of a transnational effort to link migrants and new exiles living in the United States to antifascist networks abroad. In addition to showing how workers' culture and politics shaped their antifascism, Feu brings to light creative works that ranged from literature to satire to cartoons to theater. As España Libre opened up radical practices, it encouraged allies to reject violence in favor of social revolution's potential for joy and inclusion.

Great Spanish Films Since 1950

Ñaque, o, De piojos y actores

**The Spanish Civil War in cinema
Collective Memory of Political Events**

Carlos Saura

NEGRAS & ROJAS

Spanish cinema is one of the most diverse and interesting on an international level, but lacks communicational platforms and detailed analysis. This volume addresses the issue with a focus on the main corpus of movies that have left an indelible tread through different generations of spectators.

Bringing together works by Salvador Espriu, Juan Goytisolo, Mercè Rodoreda, Esther Tusquets, and Juan Marsa that portray memory as a disorienting narrative enterprise, Colleen Culleton argues that the source of this disorientation is the material reality of life in Barcelona in the immediate post-Civil War years. Barcelona was the object of harsh persecution in the first years of the Franco regime that included the erasure of marks of Catalan identity and cultural history from the urban landscape and made Barcelona a moving target for memory. The literature and film she examines show characters struggling to produce narratives of the remembered past that immediately conflict with the dominant version of Spain's historical narrative formulated to legitimize the Civil War. Culleton suggests the trope of the laberinto, used as an image or device in all five of the works she considers and translated into English as both maze and labyrinth, opens up a space that enables readers to take vulnerability to outside interference into account as an inseparable part of remembrance. While the narratives all have maze-like qualities involving a high level of reader participation and choice, the exigencies of the labyrinth with its unicursal demands for patience, perseverance, and faith always prevail. Thus do the Francoist narrative and social structure in the end resurface and reassert themselves over the narrating character's perspective.

This volume is the first English-language collection exclusively dedicated to the study of genre in relation to Spanish cinema. Providing a variety of critical perspectives, the collection gives the reader a thorough account of the relationship between Spanish cinema and genre, drawing on case studies of several of the most remarkable Spanish films in recent years. The book analyses the significant changes in the aesthetics, production and reception of Spanish film from 1990 onwards. It brings together European and North American scholars to establish a critical dialogue on the topics under discussion, while providing multiple perspectives on the concepts of national cinemas and genre theory. In recent years film scholarship has attempted to negotiate the tension between the nationally specific and the internationally ubiquitous, discussing how globalisation has influenced film making and surrounding cultural practice. These broader social concerns have prompted scholars to emphasise a redefinition of national cinemas beyond strict national boundaries and to pay attention to the transnational character of any national site of film production and reception. This collection provides a thorough investigation of contemporary Spanish cinema within a transnational framework, by positing cinematic genres as the meeting spaces between a variety of diverse forces that necessarily operate within but also across territorial spaces. Paying close attention to the specifics of the Spanish cinematic and social panorama, the essays investigate the transnational economic, cultural and aesthetic forces at play in shaping Spanish film genres today.

Some 750 alphabetically-arranged entries provide insights into the cultural and political features of contemporary Spain. Including Catalonia,

Galicia and the Basque country, coverage spans from 1939 to the present.

Catalan Culture

Music, Film and Feeling

Worker Protest from the Printing Press

Cain on Screen

Contemporary Spanish cinema and genre

Spanish Film Cultures

"A final bombshell will leave readers shocked in this brutal, dark, gripping, and sometimes touching tale that is Spencer at her very best. A must-read" - Booklist Starred Review A nameless victim. An unknown killer. An impossible case for Monika Paniatowski. Before she can even begin to track down the killer of the old woman dumped by the lonely canal, Monika Paniatowski needs to find out who she is - and no one seems to know. Even when her daughter Louisa provides the vital clue, it only makes life more difficult, because the Chief Constable - intent on making Paniatowski's life difficult - refused to let her follow the obvious trail. And it is not until there is a second, even more brutal, murder, that Paniatowski realises she will have to call on the help of her old mentor, ex-DCI Charlie Woodend.

La Literatura, con mayúsculas, no es un concepto solitario y único, no vive aislada del mundo, sino que está en contacto continuo con la sociedad y el resto de ámbitos de la cultura. Es más, debemos entenderla en el amplio horizonte de la comunicación social. Instigados por esta idea, el grupo de autores que conforman este volumen, profundiza, siguiendo diversos caminos, las relaciones que la Literatura comparte con el cine, la memoria, la canción o la imagen, con breves estudios sobre el panorama actual, en unos casos generales y en otros centrados en obras concretas como Yonquis y yanquis de José Luis Alonso de Santos, Gringo viejo, de Carlos Fuentes o El burlador de Sevilla de Tirso. En el marco de la nueva era de la comunicación que delimita nuestras vidas, se plantea el modo en que dicha Literatura conquistará los ámbitos de intimidad generados residualmente por la saturación de unas sociedades hipercomunicadas, cómo ajustará sus formas a los nuevos tiempos y hábitos de lectura, y cómo todas esas convergencias generarán finalmente conocimiento moral y tolerancia.

This book brings together different and interdisciplinary perspectives on the Spanish Civil War, its victims, its contentious ending, and its aftermath. In exploring the slow demise of republican ideals, contributors range over many diverse historical and cultural topics —

discussing, for instance, the attitudes of both Left and Right to the poet Federico García Lorca and to his assassination, examining the documentary evidence offered in surviving memoirs of the Civil War, and assessing the major characteristics of the new order in Spain under Franco. Cinematic and literary depictions of the Civil War and its consequences are also studied. Other topics investigated include: contemporary French reactions to the Spanish conflict, Stalinist policies towards Spain, the activities and motives of the anarcho-syndicalists and the role of the International Brigades. This collection of essays published on the 75th anniversary of the end of the Civil War, not only places the events and experiences studied within the context of the 'new state' of Franco's Spain, but also offers timely fresh insights into wider European and international issues during what was a period of seismic change in world history. This book was originally published as a special issue of Bulletin of Spanish Studies.

Las dos obras que contiene este volumen definen las distintas etapas de la escritura de Sanchis Sinisterra. Con "¡Ay, Carmela!" que pertenece a su etapa inicial, el autor obtuvo un rotundo éxito de crítica y público. Planteada como una crónica sentimental de la guerra civil desde la memoria republicana, tiene mucho de ajuste de cuentas con la Historia, pero también con nuestra propia época, con el teatro español y con la trayectoria personal de su autor. "El lector por horas" constituye la obra culminante de sus investigaciones sobre la estética de la recepción. El aparentemente simple eje comunicativo entre los personajes -alguien lee y otro escucha- desencadena una serie de consecuencias que alteran irreversiblemente sus vidas. José Sanchis Sinisterra (Valencia, 1940) es uno de los dramaturgos españoles más comprometidos con el teatro de su tiempo, que pretende con su teatro sorprender y estimular la conciencia del espectador desde un punto de vista ético y estético.

The A to Z of Spanish Cinema

Directory of World Cinema

Historical Comedy on Screen

Confessions of an Unrepentant Exile

War, Revolution and Remembrance in World Cinema

Deletreros de armonía. Ensayos de poesía española contemporánea

The A to Z of Spanish Cinema provides a better understanding of the role Spanish cinema has played in film history through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on producers, directors, film companies, actors, and films.

The essays in this insightful film-analysis text show cover twenty-one of the best European films made between the coming of World War II and the end of the twentieth century, showing what makes each of them outstanding. These essays are clear and readable—that is, sophisticated and meaty yet not overly technical or jargon-heavy. They will make perfect introductions to their respective films as well as important contributions to the field of film studies in general. Written with university students in mind, these essays cover some of the central films treated—and central issues raised—in today's cinema courses and provide students with practical models to help them improve their own writing and analytical skills. A list of questions for discussion is included, to trigger further thinking among film buffs and to help educators prepare for class. The book is aimed at students, teachers, and cinephiles with an interest in European cinema in particular and cinema studies in general, as well as at those educated readers with an interest in the practice of film analysis and criticism. The only competition comes from Stanley Kauffmann's relatively brief *Ten Great Films* (136 pp., 2012). The current work offers twenty-one illustrated essays (Kauffmann's book contains no images) and focuses on Europe. (The countries represented are France, Italy, England, Hungary, Belgium, Sweden, Scotland, Denmark, Russia, Spain, Germany, Scotland, and Finland.) *Twenty-One Landmark European Films, 1939-1999* overlaps with Kauffmann's book only in the case of *L'avventura*, though the two approach this film from vastly different angles. Moreover, the book provides a complete critical apparatus—notes, bibliographies, credits, and filmographies, whereas Kauffmann's has none. This book could be one of the primary texts for courses in film analysis, to accompany a work like Timothy Corrigan's *A Short Guide to Writing about Film* (8th edition, 2011). It would also be a suitable supplementary or secondary text in such courses as 'Introduction to Film' or 'Film Appreciation'; 'Western European Cinema'; 'History of Film' or 'Global Cinema'; and 'Film Directors' or 'Film Style and Imagination.'

Focuses on one of contemporary Spanish cinema's fundamental recurring themes: the Spanish Civil War and its aftermath.

Though loved by moviegoers worldwide, Spanish cinema has thus far suffered from a relative lack of critical attention. Focusing on the vast corpus of films that have left their marks on generations of spectators, *Directory of World Cinema: Spain* returns the national cinema of Spain rightfully to the forefront with numerous full-colour stills and essays establishing the key players and genres in their sociopolitical context, including civil war films, romances, comedies and the cinema of the transition. From the award-winning big-budget productions of Pedro Almodóvar in Madrid to Pere Portabella's experimental documentaries and the influential Barcelona School, reviews cover individual titles in considerable depth. Essential reading for aficionados of Spanish cinema at all levels, this volume provides an accessible overview of the main trends and issues in Spanish film.

IAy Carmela

Nino Rota

Múscas en tiempos de guerra.

Seven (the Series) Ebook Bundle

The Encyclopedia of Contemporary Spanish Films

Subverting History with Humour

Deletreros de armonía. Ensayos de poesía española contemporánea recoge una serie de estudios y acercamientos críticos que reflejan el estado actual de las investigaciones sobre poesía española contemporánea que algunos representantes del grupo Artifara han venido desarrollando a lo largo de los

últimos años con la colaboración de un cierto número de especialistas pertenecientes a distintos sectores, tanto hermenéuticos como creativos. [www.ojs.unito.it/index.php/artifara] Dividido en tres partes, el libro traza una trayectoria que partiendo de grandes obras como las de Juan Ramón Jiménez, Antonio Machado, Luis Cernuda y Vicente Aleixandre, consideradas como Cimientos de la poesía española del siglo XX. Recorre Caminos poéticos abiertos desde fines de los años treinta (Ángel González, Joaquín Gurruchaga, José Hierro), hasta fines del siglo pasado con el culturalismo de Víctor Botas y el testimonio de Jordi Virallonga. La tercera y última línea temática, Cantos, revisa aspectos formales y conceptuales de las relaciones entre música y poesía, observados desde distintas perspectivas de indagación, como la historia cultural, la musicología y la poética.

No hay vida en sociedad sin música ni canciones. Y no hay acontecimiento histórico importante que no haya generado sus letras y sus melodías, ya fuesen meras soflamas patrióticas, expresiones espontáneas de orgullo colectivo, afiladas sátiras políticas o chanzas maliciosas. El presente volumen reúne las canciones de guerra más importantes de nuestra historia, entre las que se cuentan algunas tan famosas y tan largamente entonadas como Trágala, el himno de Riego, Mambrú, Els segadors, el Oriamendi, Carrasclás, el himno de la Legión, A las barricadas o ¡Ay, Carmela! Estas y otras muchas piezas, hasta un total de ciento treinta, pertenecientes a los más variados géneros poéticos y musicales (himnos, marchas, bullangas, villancicos, jotas, fandangos, seguidillas), han jalonado sucesos bélicos de más de cuatro siglos: los conflictos europeos de los Austrias, la Guerra de Sucesión, la de la Independencia, las carlistas, las acciones coloniales en el norte de África, la Guerra Civil... Con estas letras, siempre interesantes y a menudo espléndidas, Francesc Cortès y Josep-Joaquim Esteve ponen a disposición del lector un acervo popular que ha contribuido decisivamente a forjar la memoria colectiva. Otra forma de visitar el ayer, cuyos múltiples ecos siguen oyéndose con fuerza todavía hoy.

When it began, modern Spanish cinema was under strict censorship, forced to conform to the ideological demands of the Nationalist regime. In 1950, the New Spanish Cinema was born as a protest over General Francisco Franco's policies: a new series of directors and films began to move away from the conformist line to offer a bold brand of Spanish realism. In the 1950s and early 1960s, filmmakers such as Juan Antonio Bardem, Luis García Berlanga, and Luis Buñuel expressed a liberal image of Spain to the world in such films as Muerte de un ciclista (Death of a Cyclist), Bienvenido Señor Marshall (Welcome Mr. Marshall), and Viridiana. The emergence of new directors continued into the sixties and seventies with

Carlos Saura, José Luis Borau, Víctor Erice, and others. After Franco's death in 1975, censorship was abolished and films openly explored such formerly taboo subjects as sexuality, drugs, the church, the army, and the Civil War. The Spanish cinema was no longer escapist and entertaining but, at long last, mirrored the society it depicted. While established directors like Saura, Bardem, and Berlanga continued to produce distinguished work, the "new wave" of Spanish cinema included brilliant films by the likes of Montxo Armendáriz (Tasio), Fernando Trueba (First Work), Imanol Uribe (The Death of Mikel), and Pedro Almodóvar (Women on the Verge of a Nervous Breakdown). In the last couple of decades, exciting works by established filmmakers and newcomers alike continue to be produced, including Alejandro Amenábar's Thesis, José Luis Garcí's The Grandfather, and Almodóvar's Talk to Her and Volver. In Great Spanish Films Since 1950, Ronald Schwartz presents a compendium of outstanding Spanish films from the pre-Francoist era through the Spanish New Wave of the 80's and 90's and into the present day. Schwartz provides background, plot, and commentaries of key films from six decades of Spanish cinema. In addition to identifying

La trayectoria de este autor expresa una permanente voluntad de investigación en el teatro español, sobre todo de los aspectos oscuros de la teatralidad. "Ñaque" es una lúcida reflexión metateatral que viene a demostrar que la esencia del teatro reside en el encuentro entre el actor y el espectador. "¡Ay, Carmela!" se convirtió desde la noche de su estreno en uno de los éxitos de los años 80. Se trata de una crónica sentimental, emotiva y entrañable de la memoria republicana de la Guerra Civil, pero también es un cálido homenaje a la dignidad artística.

Seven Bundle

Death's Dark Shadow

Spanish Popular Cinema

Twenty-One Landmark European Films 1939-1999

Interviews

¡Ay, Carmela! / El lector por horas

When David McLean, grandfather and adventurer, dies, he leaves behind an unusual will that outlines seven tasks he has set for his seven grandsons.

Literary Labyrinths in Franco-Era Barcelona