

## **Cronica D'Una Mirada: Clandestine Filmmaking Under Franco, 1960 - 1975** (English Translation of Guidebook)

### **Introduction**

At a time when the prolific amount of audiovisual material on offer tends to bewilder us, rather than developing our viewpoint, with this collection we would like to offer something more than a mere selection of rare images, rescued from a past where there was a distinct lack of freedom of expression.

Far from wishing to expand this climate of bewilderment by feeding a certain nostalgia, our intention is to vindicate the film medium as an essential tool for documenting, and understanding, our most recent history.

The material presented in this collection was produced, at times by amateurs, from a marginalized position with respect to the usual production and distribution circuits, using the most precarious of technical equipment. It was conditioned by strict censorship and in open opposition to an authoritarian regime. In addition to offering an alternative point of view to that imposed by the propaganda machine of the Francoist dictatorship, this material also allows us to understand the commitment that links all creative work with its time.

For this reason, in addition to the obvious evidence found in these images and the possibility of identifying with the scenes and the events they depict, our aim was to situate the spectator beyond the screen; at the point where the last decision was made before beginning to film; at the point before the Moviola pauses on a revealing frame, or before the reaction of an audience about to be dazzled by the lights of an improvised projection room; at the exact point where the chronicle of a view is written.

Televisió de Catalunya chose to help recover this chronicle, to show once more its commitment to service provision and to give thanks to a generation of filmmakers who, despite the circumstances, were able to defend the independence of their opinions. The explicit homage which Chronicle of a View intends is also a vindication of something which belongs to all of us: an audiovisual heritage which was unjustly condemned to oblivion, a heritage which is essential in shaping our collective memory.

Evidently, the indispensable list of films and filmmakers which appear in this documentary series is not exhaustive. Not all those who strictly deserve to appear do so. It is true that we have tended towards summary, but it is also true that the criteria used to complete the final selection was not dictated by one sole point of view. From the directors to production managers, passing through the research team, the crew and even some of the protagonists, the savoir-faire and knowledge of all those involved has been harvested in order to make Chronicle of a View a reality.

We were conscious of the limitations of reducing the huge amount of information generated in the production of this series to an audiovisual format and the multiple readings material of this type can lend itself to. Therefore, taking advantage of the possibilities offered to us by the medium, we decided not to create a hermetic product, but a tool the spectator can use, according to his interests, to make his way through the diverse subject matters on offer. The complementary information which accompanies the series was produced with this in mind.

Like any highly valued product, Chronicle of a View was also born from the need to understand aspects of reality which somehow escape us. It is usually the case that the need to understand is closely linked to the knowledge which, even if gained beforehand, we have not yet made our own. Something similar occurs with the chunk of "reality" we are trying to reach. And at the end of our journey, we finally recognize ourselves in that which at first seemed strange.

Chronicle of a View stems from a wish to understand audiovisual language through its use, using the distinguishing marks that represent a particular way of recounting events. These filmmakers left us an inheritance above and beyond the films they made. There are still archives crammed with footage waiting to be rescued from oblivion. Theirs is a living legacy which we can recognize in the most recent of audiovisual productions and which we run the risk of losing if we do not understand the reasons behind its existence.

Conditioned by a violent and traumatic past, in our country it is not easy to exercise the right any people has to vindicate its memory. It is a memory that materialises, as heritage, in the cultural production each generation is able to contribute. The viewer will verify, throughout the series, that some of the imperfections suffered by the films have not been avoided: scratches, jumps in the images, imbalances in the sound... On the contrary, wherever possible we have made them explicit. Because, although they can be annoying, or seem strange, the truth is that these defects show how this memory has been abandoned and forgotten.

It was on this path, upon which we were drawn by our desire to understand and to research that we came across a document which is still unpublished. Dated September, 1975, its title, hand-written by Llorenç Soler is "History of Independent Film in Spain 1960-75". It is a text of a hundred and seventy-two typed pages which were co-written by Soler and the historian Joaquim Romaguera i Ramió. Although other papers on the subject matter may exist, the text in question has the merit of combining exhaustive documentation with the energy of a statement written by someone who knows the facts and has experienced the events first hand. The validity of its discourse became clear when, after reading it, we were overcome by the urgent need to revive the world of the images it speaks of.

We were not the first to become interested, years after the fact, in this type of film. The Catalan Film Archive or "Filmotheca de la Generalitat de Catalunya", Barcelona's Centre for Contemporary Culture and Barcelona Televisió had all held seasons dedicated to a large number of these films. Even Televisió de Catalunya had assiduously used fragments of some of these films to illustrate similar content within their programmes. However, what we were facing was the opportunity to review history through an audiovisual medium, and maybe more importantly, with the express collaboration of the filmmakers themselves.

Our aim was to tell a story. The story of a handful of films linked to that of a country which was about to achieve its freedom. On the other hand, the precarious means these filmmakers worked with, combined with the forcefulness of their message and the originality of their proposals provided an interesting intersection, giving meaning to the huge possibilities available today in film production.

Although the text which was our starting point encompassed the whole state, its authors themselves confessed a necessary leaning towards Catalonia as it was one of the most active areas in the production of this type of film and was also their own environment. As this was the same area from which the interest in the project stemmed and due to the massive

undertaking it would have meant to cover the whole of Spain, it became evident that our interest should lie within Catalonia.

For months, we concentrated exclusively on reviewing most of the material catalogued by Soler and Romaguera and on interviewing some of the most significant filmmakers. The sheer quantity of additional information obtained led us to establish certain work criteria which permitted us to continue. The first condition was to choose those films which, a generation later, were able to capture and keep our attention and our curiosity about what had happened during the dictatorship years in our country. The recognition of this relevance and validity was the result of the interpretation process. Once immersed in the project, we also began to see that this was also true of the professional training we had received.

Just as an architect is able to deduce the *modus vivendi* of a group of people from archaeological remains, explaining the production of this type of alternative film was to give us the capacity to rebuild a general panorama of that time. It was a very different panorama, and herein lay its interest, to that put forward by the Francoist official history. No omniscient voice would lead the viewer's attention. The action had to advance, recreating in the audience the same interest that the research process had created in us. What better testimony than that of one who had ventured into Barcelona's poor suburbs with his camera, into the shacks in which immigrants eked out an existence? Or of those who ran alongside demonstrators or dared to project their ghosts onto celluloid? Without forgetting those who, under the threat of the powers that be, dared to organise the screening of banned films.

Once hopes failed that the international situation at the end of the Second World War could provoke the end of the Francoist dictatorship, a civil resistance movement began to form in different sectors of society. Taking advantage of the timid opening-up forced upon the regime by its own economic collapse, this movement tried to exploit the cracks which were slowly forming in the system. Some of the films which were produced in these circumstances are today classics which audiences recognise. However, our real interest was in those films which fell outside the bounds of legality and even professionalism. Whether a case of amateurs working in the privacy of their modest hobbies, professionals working as snipers in the shadows, or filmmakers branded by the curse of censorship, our aim could be found precisely where History had not yet bothered to turn and look.

Upon this premise, we got together a small film crew in order to listen to the testimonies of those who, for us, were already historical figures. They all collaborated with the predisposition of those who see their work recognised by a generation which is finally able to enjoy the freedom of expression for which, in one way or another, they fought.

They opened their homes to us, dusted off the memories of their youth and dug out scenes from their memories, willing to offer us the best of themselves.

For us, it was a privilege to bring them together, as maybe they had never been before, even if through our camera. The arduous task of selecting and ordering the huge amount of material we collected became a genuine master class on the capacity of film as a means of expression and social communication.

In the second half of the twentieth century, helped along by what would be called the Consumer Society, a series of technical innovations came onto the market which would facilitate audiovisual production and make it more popular. Along with the apparition of direct sound, formats such as 16mm, 8mm and Super 8, the so-called sub-formats, opened up film to new languages. Just as is now occurring with digital camcorders and editing software, something which had been designed as a mere consumer product or a way of optimising industrial production, was to become, in the hands of people like those we interviewed, a powerful creative tool, capable of subverting established aesthetical canons. What we had before us was film at its purest: a camera, a desire to express something and an audience who were directly involved in what they were being shown.

It was fundamental not to reduce the filmmakers or their films to mere illustrations of a pre-limited series of historical events. What we understand as reality is also the means we have of expressing it. For this reason, the action in our story, the chronicle we intend to narrate, must advance at the same rhythm as that style of filmmaking became consolidated by depicting an emerging reality. This was to be the starting point leading to a narrative structure which, like a map, could guide us when tackling the final editing.

From amateurs to experts, from would-be professionals to authors of articles, from industrialists whose survival depends on orders, to teachers who reflect on film through its practice, from the militant who uses film in the service of ideals, to the artist who approaches it with an unbiased view, each provide their viewpoint as an alternative to the reality that was imposed upon them. It is a point of view that we needed to recuperate for the viewer, respecting, wherever possible, the integrity of each of the sequences we took from the films selected. Their rhythm and duration, the expressive value of the shots and their ability to interpret the reality they reflect were as relevant as the topics they explicitly referred to. At the end of the day, our objective was to recover a viewpoint, and with it, the possibility of learning to discover the extraordinary nature of everyday occurrences.

Nothing would be as pleasant for all those involved in this collection, as to be able to one day confirm that Chronicle of a View has served as a guide through the maelstrom of images in which we are immersed. Fernando Pessoa once wrote that our stature is not our height, but what we are able to see. And that stature, like our language or our gestures, is something we acquire from our experience, but especially from the culture that is assigned to each of us. We cannot permit this part of our history to remain in the shadows. We give thanks to these giants that came out of the darkness and allowed us to climb up on their shoulders.

Manuel Barrios Lucena

Esplugues de Llobregat, April 2004

## Cinema and Heritage

Over the last 100 years, the term "heritage" has evolved and expanded considerably. Now it is possible to talk about industrial, scientific or traditional heritage and it even includes important objects of the everyday life. We hear of so-called "intangible heritage": beliefs, knowledge, ceremonies, recipes... and of "living heritage" in some expressions of Japanese art. So it becomes clear that heritage does not belong to a particular land or person, it belongs to those who recognise it, make it their own and give it a meaning.

Our memories are private and a part of us, they die with us. To compensate for this temporary, mortal memory, heritage survives, creating a collective memory. But, in order for this collective memory to exist, it must be created and recreated in each of us and in every new generation. In this way, heritage leads to the creation of bonds between groups, communities and nations and gives them a common memory that is regenerated, passing on different perspectives of ourselves. So the concept of heritage does not refer to roots in a country's past but quite the opposite. It is an projection of our society which is parallel to our current customs and ideas.

Cinema has come a long way in terms of social status and cultural recognition. But it keeps struggling between its singularity and vivacity, and the preservation of the material part that can so easily become a kind of corpse. It is an art form which is very different to those that came beforehand and it finds itself in a different and paradoxical situation. It is a young art, only one century old, and it has been the victim of attacks and confrontation between purely passionate and individual stories, sometimes dangerous fetishism and a scientific stance that compensated for the abovementioned risks but that almost embalmed it. They made cinema become a pure object of research without considering its ludic, entertaining nature. This is not its only charm, but is the quality that defined cinema as art for the masses and made it a paradigm of the 20th century.

A screening in a cinema is the true enjoyment of this art. But, at the same time, the current explosion of the audiovisual arts and the so-called cultural industries has created a need for more and more images and so therefore, they need to be stored and indexed according to market requirements. Cinema could certainly find itself swallowed up or diluted in the current audiovisual hurricane. Once we accept this risk, it becomes very important to consider what cinema really consists of and to pass on this "experience" to future generations. This consists of two main aspects: **archiving** in order to safeguard materials and **understanding** in order to better explain our world and ourselves. This duality between the film as a symbolic whole and as a collection of archived components and also between the film and the view (or the multiple exchange of unique views) gives meaning to the unique task demanded by film archives.

A brief history of the material which comprises this heritage:

It is believed that around 85% of all the films shot around the world from the creation of cinema in 1895 until the end of the inappropriately called silent period (1930s) have disappeared.

Research carried out by the Spanish Film Archive concludes that 95% of Spanish films were lost.

Right from the start, the film industry took measures to help increase its productivity. It was very common to re-emulsify films. This consisted of removing the original emulsion after the screening of the film and applying a new unexposed emulsion in order to expose a new movie there. Later on, this destruction became organised and still is an everyday activity in the film industry. Once the distribution of a film has come to an end, all the copies must be destroyed and "destruction certificates" are issued. In the 30s, there were companies which specialized in salvaging the silver contained in emulsions and in making buttons, combs and shirt collars with the plastic material. Nowadays, the film industry pays to have the copies destroyed. One of the biggest destruction factories in Europe is located in Italy and charges around 2€ per kilo for destroying film.

Early cinema, 1895-1915, soon went out of fashion. The first films were too short, innocent and uncultured. Mass entertainment appeared on the scene with the star system and big cinemas, but also a new art with a specific language was created. Thus, the early formation period was annihilated. Even Méliès sold his negatives to a "recycler".

The second wave of mass destruction came with the arrival of sound. All the cinemas discarded their old projectors, making the old films unusable and therefore, destroyable.

In this period, the first film archives were created. In 1938, the International Federation of Film Archives (FIAF) was founded. Its founder members were Great Britain, France, Germany and the US. Currently, it includes over 120 institutions.

It is important to mention the devastating consequences of any war. The First and Second World Wars and, in our case, the Civil War and subsequent dictatorship, added an extra degree of destruction in our country.

In addition, up until the 1950s films were made of cellulose nitrate which was very flammable. This caused accidents and led to the loss of many films. In order to avoid these accidents, the film industry proposed a new material, cellulose acetate, also known as "safety film" and encouraged the destruction of all films made of the old, dangerous material even though this meant the destruction of all our film heritage.

In 1952, the Madrid National Film Archive was created, and for the first time ever there was an institution in Spain in charge of the preservation of film heritage.

Eventually, on 27th October 1980, UNESCO approved the *Recommendation for the Safeguarding and Preservation of Moving Images*. It is interesting to note that it considers moving images to be an expression of a people's cultural identity and that it is necessary for each State to take appropriate measures to ensure their safeguarding and preservation for posterity (...).

In Catalonia, there was a transfer of powers from the Spanish to the Catalan government in 1981 and, the following year, the Culture Department created the current Catalan Film Archive.

Although it seemed like the problems were over, it was not so. Cellulose acetate has become a disaster in terms of preservation. Colour films from the '60s on, with Eastmancolor emulsions, were very unstable and became magenta-coloured, making films look reddish and lose the original chromatic scale meant by the author. Some people believe that digital films will set off the next wave of massive film destruction. However, it is possible that instead of being a threat to cinema, the new world of digital images just might end up guaranteeing its future.

**Mariona Bruzzo i Llaberia**  
**Archive Director at the Catalan Film Archive.**

## **The films in the series “Cronica D'Una Mirada”:**

Most of the films used in this series can be found in the Catalanian Film Archive. We can therefore describe the preservation problems and the actions carried out by this archive in order to guarantee these films' survival.

Many of the films are unique, this means that there is no other copy of them anywhere else. In these cases, the original films cannot be consulted in their original format and access to their contents must be via a video tape copy.

### **Episode 1:**

El alegre Paralelo. 1964. Enric Ripoll Freixes and Josep Maria Ramon.

Acquisition date: 1998

Donor: Maria Ripoll Freixes, the author's sister

Restorer: Joaquim Romaguera i Ramió.

There is one copy only. No other copy in cinema format has been located.

It can only be viewed on video.

B/W. Sound quality greatly deteriorated.

Lejos de los Árboles.

Un viernes Santo

### **Episode 2:**

El Altoparlante

52 Domingos

El Largo viaje hacia la ira

Serà tu tierra

El Campo para el hombre

El cuarto poder

Spagna 68

Amnistia

O todos o ninguno

De 0 a infinit

Un lloc per dormir



Distància 200 mts.

**Episode 5:**

Can Serra: la objecció de consciència

Un libro es una arma

Pim, pam, pum revolució

Lock-out

Dafnis i Cloe

Els Porcs

Shirley Temple Story

Sexperiencias

**Episode 6:**

Entre la esperanza y el fraude

Viaje a la explotació

## THE EPISODES

The six episodes of “Crònica D`Una Mirada” follow a thematic, chronological and filmographic order.

### Episode 1 “GOOD MANNERS”

Not only talking about the strictly professional activity, to own a film camera at the end of the 50s was still a kind of class distinctive: excursions, travels, the family...

The rest of the people who might be passionate about cinema had to feel happy just going to the cinema, or if lucky, creating a cinema club.

The most interesting thing happened when amateurs tried to create their stories with a certain purpose or when the cinema clubs were not used just to talk about films.

We have found some titles from the beginning of the 60s that dare go into what was not permitted, trying to investigate, not without a certain ambiguity, the day to day morality of that time.

Some of these films are, “*El alegre Paralelo*” (1964), by Enric Ripoll-Freixes and Josep Maria Ramon. “*Viernes Santo*”(1960), by Joan Gabriel Tharrats. “*Vacaciones cristianas, vacaciones paganas*” (1961) by Carles Barba or “*Lejos de los árboles*” (1964) by Jacint Esteva.

### Episode 2 “PLATFORM 8: EMIGRATION”

In this period, a cinema camera was not an innocent object. You could sometimes see things that were not nice through the view finder. For example, the river of people that were ejected out of the train onto platform 8 at França station in Barcelona, people that were trying to leave their countryside poverty behind and ended up in huts. This was just because of the “*desarrollismo*” (*developmentism*), the price of progress in Franco's time.

At this point, it was not just about trying to make the spectator think or be surprised with a curious image, but about trying to mobilise people and provoke the government, showing them all they were trying to hide under the shade of a truth dictated by decree.

This is shown by films such as, “*Será tu tierra*” (1966) and “*Largo viaje hacia la ira*” (1969), by Ll. Soler. “*No se admite personal*”(1968) by Antoni Lucchetti. “*El campo para el hombre*”(1974) and “*O todos o ninguno*” (1976) by Helena Lumbreras and Mariano Lisa.

### Episode 3 “CLANDESTINE NETWORKS”

The cinema camera has become a political tool. It is better if credits do not appear on films. Just in case, it is also best to interview people against the light, and if possible frame the interviewee from the neck downwards. Already in the seventies, the police ordered confiscated films to be developed so as to try to identify possible suspects.

A clandestine net of distribution was created where the films acquired false names, were kept in hidden flats, catalogued onto lists camouflaged among medieval poetry texts and later on distributed to those interested under total secret and anonymity. This was known as “*Volti*”.

Through “*Volti*”, the footages of demonstrations, strikes and other demanding actions were distributed... the material was often not edited, but sometimes well structured films turned up, like “*Miting de París*” (1971), this documentary was about the massive political gathering by Dolores Ibárruri and Santiago Carrillo in the village of Montreuil, near Paris. It was filmed and introduced in Spain and then distributed and displayed clandestinely by a great group of

people related to “Volti”. Some of the most important people in the movement, tell us about it. They are Pere Ignasi Fages, Roc Villas (now director of the Filmoteca de Catalunya) and Manuel Esteban.

## **Episode 4 “FIGHT PARTNERS”**

From the determining factors of political commitment, clandestinity and repression, mentioned in the anterior episode, this episode will be particularly focused on the film “*El sopar*” shot in 1974, the same day Salvador Puig Antich was executed, and on its author, Pere Portabella. Portabella was the bridge between PSUC and the “Volti” structure: he was the one in charge of informing when and where the demonstrations would take place.

At the same time, and apart from other more avant-garde experimental projects, he directed films with strong political commitment. “*El Sopar*” is a clear case, a meeting of a group of political ex-convicts in a farm located in the Penedès, where they talk and meditate about their experiences and about the regime that put them into jail.

The team of this programme visited the farm where the movie was filmed with Pere Portabella.

Also in this episode, Manuel Esteban, now president of the Association of Film Directors of Catalonia, who filmed “*La censura del franquismo*” in 1972, and Pere Joan Ventura, winner of the Goya Prize 2003 for best documentary film for “*El efecto Iguazú*”, will give us their points of view.

## **Episode 5 “NEW WIND”**

Due to the events of May 1968 and subsequently the terrorist attack against Carrero Blanco, the political, social and even psychological situation suffers a big change. This obviously had its reflection on the independent cinema that was produced in Spain: there was a change of language, style patterns, different techniques and a formal incipient feeling of relative freedom. This is the right time for moviemakers like Antoni Padrós, an author with an underground aesthetics and an unclassifiable creativity due to his originality. He directed films such as “*Dafnis i Cloe*” (1969), “*Lock out*”(1973) and “*Shirley Temple Story*”(1976), or José María Nunes, Portuguese director established in Barcelona and author of “*Sexperiencias*”. The production, distribution and display of these materials was carried out by Josep Miquel Martí Rom and Joan Martí Valls via the “Central del Curt” and the “Cooperativa de Cinema Alternatiu”. There was also the help of two amateur authors as atypical as Jan Baca and Toni Garriga, and here we see some fragments of their films “*Cop baix*” (1968), “*Hàbitat*” (1971), “*L’home de la poma*”(1972) and “*Blanc i negre*” (1974).

## **Episode 6 “THE END OF THE TUNNEL ”**

Again with the help of Josep Miquel Martí Rom and Joan Martí Valls, promoters of “La central del curt” and its production branch “Cooperativa de Cinema Alternatiu”, we will go over the final period of the Franco years, with all the unsteadiness, fears and hopes afflicting the society, which also were reflected in the independent cinema.

At this point, some young journalism students such as Bartolomeu Vilà and Simó ventured to produce “*Entre la esperanza y el fraude*” (1974), being the first film that explained the 2<sup>nd</sup> Republic and civil war from a very distant perspective to the official one and addressed to the young people who had only lived under the dictatorship.

Later (1975-1976), "*Alborada*" comes forward, a film by Joan Mallarch and Lluís Garay, that explains the civil war from the losers' point of view.

"*Testamento*" (1977) by Joan Martí Valls, is an irreverent perspective that pictures people's feelings in Franco's last days.

And finally, with "*Votad, votad, malditos*" (1977), Lorenç Soler walks the streets the day before the first democratic elections (15<sup>th</sup> of June 1977) asking people who are they going to vote for.

## EPISODE 1

CARLES BARBA I MESSAGUÉ (Terrassa 21.03.1923). Mercantile technician linked to the textile area. In the 60s he started filming a series of 16 mm historically researched documentaries about European capitals and figures. At the same time he also produced a series of critical and caustic films about society in general and Barcelona in particular. Subjective and independent documentaries that talk about aspects of the human condition that despite being realistic produce shocking, ridiculous and contradictory feelings, depending on who watches and shoots them, how they are chosen and how they are audio and visually offered.

ENRIC RIPOLL I FREIXES (Balaguer 05.04.1928 – Barcelona 21.10.1992)

Film and theatre critic in Barcelona, director of the *Lumière* magazine (1962-1973), author of works such as *100 películas sobre la guerra civil española* (1992) and confirmed film club member. Author of just one film, the short documentary *El alegre Paralelo* (1963-1964, 16 mm), nowadays a priceless cult classic with high anthropological value, created with the technical collaboration (photography and edition) of JOSEP MARIA RAMON I MORERA (Tàrraga 28.02.1928) Professionally, a marketing technician in Barcelona, he was an amateur photographer who, before making *El alegre Paralelo*, occasionally took part in the filming of amateur films directed by Joan Capdevila and Federic Ferrando (1959-1961).

JOAN-GABRIEL THARRATS I VIDAL (Girona 02.11.1928 – Madrid 05.01.2004; he passed away after participating in *Chronicle of a View*). He studied cinema in Paris. He work as direction, production and editing assistant in Barcelona in quite a lot of Spanish productions and co-productions until he filmed the independent fiction short *Un viernes santo* (1960, 16 mm). This short was persecuted due to its realism and documentary view. Soon, he moved to Madrid, where he started working as a producer, script writer and director at TVE. Later on, he directed his only feature film, the semi-documentary, *Cinematógrafo 1900. Homenaje a Segundo de Chomón* (1979, 35 mm). With his production company Méliès Films, he produces quite a large amount of auteur and commissioned documentaries, together with industrial and publicity cinema. His other very important asset has been as cinematographical historiography investigator, with the first ever monograph on Segundo de Chomón or a detailed essay about Olympic cinema, among other pioneering research.

JACINTO ESTEVA GREWE (Barcelona 21.06.1936 – Barcelona 09.09.1985).

While studying architecture and urbanism at Geneva he produced the documentary short film *Notes*

*sur l'émigration* (1960, 16 mm) with Paolo Brunatto. When back in Barcelona he dedicated all his time to cinema, creating the firm Filmscontacto (1965), where the Escola de Barcelona would be born from the filming with Joaquim Jordà of the manifesto of the School, the film *Dante no es únicamente severo* (1963-1970, 35 mm). At the same time he filmed the full length documentary film *Lejos de los árboles* (1963-1970, 35 mm), a varied, rich and harsh picture of dark Spain. Later, he continued with his daring and erratic filmography, that often took him to Africa. He spent his last days painting and writing prose.

## EPISODE 2

LLORENÇ SOLER DE LOS MÁRTIRES (València 19.08.1936) He initiated his steps in the world of cinema in Barcelona in 1962, producing a series of short documentaries by order, a genre he has been working in until today, in all kinds of formats (first 16 mm; later, video), always with a committed view towards matters of concern, and totally critical and independent. Among the possible examples, the most impressive ones are *Será tu tierra* (1966), *D'un temps, d'un país* (Raimon) (1966-1968), *52 Domingos* (1967), *El largo viaje hacia la ira* (1969) and *Sobrevivir en Mauthausen* (1975). After that, he directed the photography of quite a lot of commercial feature films. His work was excellent and he received two cinematographic awards from the Generalitat (Catalan Government) in 1983 and 1992. He stopped this activity to go back to his personal works. This was translated in his two first professional feature films (35 mm): *Saïd* (1999) and *Lola, vende cá* (2001). Both are realistic portraits of current social affairs: immigration and the gypsy community respectively. At the same time, he has always drawn, painted and written poetry, short stories, essays and film manuals.

COLECTIVO CINE DE CLASE (Class cinema group) Group founded in Barcelona and operative between the years 1970 and 1978 thanks to the couple formed by HELENA LUMBRERAS GIMÉNEZ (Cuenca 30.09.1934 – Barcelona 04.08.1995) and MARIÀ LISA ESCANED (Albalate de Cinca, Huesca 17.12.1945). Before that, she had shot two medium-length films: *Spagna 68 (España 68: el hoy es malo, pero el futuro es mío)* (1968) and *El cuarto poder* (1970) both with Llorenç Soler behind the 16 mm camera. This couple developed a film career which was totally penetrating and critical of some aspects of the country. It was a politically committed type of cinema which was very involved in what it reveals and denounces. In films such as *El campo para el hombre* (1973), *O todos o ninguno* (1975-76) or *A la vuelta del grito* (1977-78), shot in 16 mm, this is proven by their titles alone. When “democracy” arrived, she worked as a art teacher and painter and he became a philosophy teacher.

ANTONI LUCHETTI I FARRÉ (Barcelona, 11.09.1940). He started in the world of theatre (with the groups *El Camaleó* and *La Pipironda*) and he joined the independent cinema in Barcelona by shooting clandestinely, together with Agustí Corominas and other colleagues, the short documentary *No se*

*admite personal* (1968, 16 mm). It talks about the “show” offered by unemployed workers who are waiting to be contracted, in Urquinaona Square (in the city centre) where they use to go every morning from the outskirts of Barcelona. After many different jobs, he became a politician (PSUC, EUiA) and ended up in the Catalanian Parliament and on the Barcelona City Council. He is a Professor at the History and Economic Institutions Department of the Universitat de Barcelona.

JORDI BAYONA I URL (Vic, 16.12.1931). At the beginning, he worked in the theatre in Barcelona as an actor, decorator and dramatist in the groups *El Camaleó* and *La Pipironda*. A poet, novelist, writer of comic scripts, magazine director and edit technician, he started shooting independent films in narrow gauge format, documentaries (most of them critical), until he shoots a series of short films meant to be commercial such as *Cascar el huevo* (1975, 35 mm), awarded a prize at the Barcelona International Week of Colour Cinema (1976). After that, he directed two good commercial feature films: *Putapela* (1979-80) and *Material urbà* (1987). He has also acted in some other people's films and in recent years, he has become a successful writer with works such as *La noia de la tricolor* (2003) awarded with the Short Novel Prize of the Universitat de Lleida in 2002.

### **EPISODE 3**

PERE IGNASI FAGES I MIR (Barcelona 30.06.1942). Film club member, co-editor of the magazine *Ensayos de cine* (1964) and cofounder of the company Círculo A. He inaugurated the first art cinema theatre in Barcelona, the Publi theatre (1967). He also collaborated in other distribution companies, such as Efepe Films (1976), directed the programme planning of the Padró Theatre (1977-1979), worked as executive producer in several films and held corporative posts within the producing, distributing and screening areas. Clandestinely, he was politically committed during Franco's years in the ranks of PSUC and this caused his exile in Paris. He was part of the team that shot the long documentary *Miting à Montreuil. París, 20 de juny de 1971* (16 mm). He ran Cyrk Films (Barcelona) and Star Films (Paris) between the years 1985 and 1993 and since 1996, he is the general director of the European script writers school, Pilots.

MANUEL ESTEBAN I MARQUILLES (Barcelona 29.03.1941). Industrial engineer. A film club member, he studied cinema in Poland, worked as photo journalist and as director of photography in many Catalan films. He shot his first film in 1968, the independent, iconoclastic short *... i després ningú no riurà* (16 mm). In 1985, he shot the feature film for TV *Olímpicament mort*, based on the novel *Sabotaje olímpico* by Manuel Vázquez Montalbán that was about its main character, Pepe Carvalho. He would recreate him again in his first commercial feature film *Els mars del sud* (1990), based on the homonymous novel. In 1984, he co-founded in Barcelona the production company Cyrk Films and, in

1990, his own, Tamaya Films, which he used to direct his second feature film, *Historias de la puta mili... El flim* [sic] (1993). He has directed industrial and publicity cinema, short films and lots of television programmes (TVE). From 1996, he is the president of the Association of Film Directors of Catalonia.

#### EPISODE 4

PERE PORTABELL I RÀFOLS (Figueres 11.11.1929). In the mid '50s, he became interested in cinema and in 1959, he created the production company Films 59, which produced the films *Los golfos* (1959) by Carlos Saura, *El cochecito* (1960) by Marco Ferreri or *Viridiana* (1961) by Luis Buñuel. Later, he supported the first films by Jacinto Esteva and got involved with the beginning of the Escola de Barcelona by shooting with Joan Brossa the experimental short *No compteu amb els dits* (1967) and, the following year, his first feature film, *Nocturn 29*. After that, he directed films about Joan Miró or Carles Santos and other political movies. At the same time, he directed the experimental films *Vampir-Cuadecuc* (1969-1970) and *Umbracle* (1971-1972), again with Brossa. His last films have been the long documentary *Informe general sobre unas cuestiones de interés para una proyección pública* (1975-1976) and the semi-fictional feature film *Pont de Varsòvia* (1989). He has also supported productions such as *Tren de sombras* (1995-1997) by José Luis Guerín. In 2004, he took part in the project *¡Hay motivo!* with a section referring to the Spanish National Water Plan. He is well known for his political career, being part of the Catalanian Assembly and for being in the ranks of PSUC.

PERE-JOAN VENTURA I CAROL (Castellar del Vallès 29.01.1946). This film club member shot his first short film in narrow gauge format in 1967. The following year, he studied at the Aixelà Film School and he completed his training as film editor and director's assistant. Afterwards, he would work as a photography assistant with Pere Portabella. In 1970, he directed the experimental shorts *Les cadires*, *600* and *Postal* (16 mm). After that, he directed conceptual films together with the group Grup de Treball. He became a professional in Madrid in the area of industrial and publicity cinema and on the Spanish Television (TVE) with news bulletins and documentaries. His first full-length film is the awarded *El efecto Iguazú. La película de Sintel* (2002). In 2004, he took part of the project *¡Hay motivo!* with a section referring to the case of the ship *Prestige*.

#### EPISODE 5

JOSEP MIQUEL MARTÍ I ROM (Barcelona 26.07.1950). Industrial engineer. A film club member, he co-founded in Barcelona the distribution company of independent and political films *Central del Curt* (1974-1982) and its production branch *Cooperativa de Cinema Alternatiu* (1975-1982). Via this



company, he shot some condemnatory documentaries and three news bulletins. Later on, he directed documentaries about Joan Miró, Marià Cañardo, J.V.Foix, Frederic Mompou, these three together with Joan Martí i Valls, Teresa Llàcer and Jacint Salvadó. He has also written reviews in specialized magazines and published in the Industrial Engineers Association Cine Club more than twenty monographies with video documentaries in collaboration with Manuel Garcia i Ferrer

JOAN MARTÍ I VALLS (Barcelona 23.04.1948). A film club member, he co-founded in Barcelona *Central del Curt* (1974-1982) and its production branch *Cooperativa de Cinema Alternatiu* (1975-1982). He directed the semi-documentary, condemnatory shorts *Carn crua* (1975), *Asclepius* (1976) and *Testamento* (1976), as well as the documentary *Així vas nèixer* (1978). He co produced and directed the 4 episode series *Les arts escèniques* (1981-1982). He is the author of documentaries about Marià Cañardo, J.V.Foix i Frederic Mompou (1982) in collaboration with Josep Miquel Martí i Rom. In recent years, he has been mainly working in production management, postproduction and script adaptation for cinema, TV and video.

JOSÉ MARÍA NUNES (Faro – Algarve, Portugal 02.02.1930) When he was an adolescent, he moved with his family to Seville and started working in the cinema in 1942. Five years later, he moved to Barcelona, where he still remains. From that moment on, he developed many skills within the area of production until his professional début with the short documentary *El toro* in 1953 and his full-length film *Mañana...* in 1957. After other films about local customs and manners he became part of the Escola de Barcelona with *Noche de vino tinto* (1965-1966), which was quite a success because of its narrative structure and its Barcelona atmosphere. After that, he directed *Biotaxia* (1967) and the ground-breaking *Sexperiencias* (1968), a furiously independent, brave, critical and cryptic work that even today does not officially exist. After a long break, he directed *Iconockaut* (1975), *Autopista A2-7* (1976), *En secret, amor...* (1982) and more recently, *Amigogima* (2000), on video format. They all show his iconoclastic, libertarian vision of the world based on a passionate humanism.

ANTONI PADRÓS I SOLANAS (Terrassa 01.01.1940). Painter and student at the Aixelà Film School. From 1968 to 1972, he shot several fictional shorts in a row, all of them very underground and in 16 mm. They were very successful in international festivals and received quite a lot of awards but never related to the mainstream commercial cinema. The following year, he directed the feature film *Lock-out*, an experience that encouraged him to shoot the 4 hour film *Shirley Temple Story* (1975-1976), defined by the author as <<a terrorist and immoral musical film>>, a great delirium where his dreamy, fantastic, mocking world explodes. Some years later, he joined the conventional cinema with *Verònica T (Una dona al meu jardí)*, directed in collaboration with the film critic Octavi Martí i Coll (1989-1990), which was never released. In recent years, he has produced video-graphic work but he has never

abandoned painting.

JOAN <JAN> BACA I PERICOT (Terrassa 03.09.1934) i ANTONI <TONI> GARRIGA I GIMFERRER (Barcelona 22.07.1933). Architect and industrial technician respectively, they are the most prolific and awarded pair within non-professional Catalan and Spanish cinema (in the past known as amateur). With their company Pinchus Film, they have shot more than seventy films from 1965 onwards and they have been awarded 18 golden and 10 silver medals from the annual contest of the International Association of Amateur Cinema (UNICA) as well as many prizes from local, regional, national and international contests (16 mm, video). They have become well-known in the field of cartoons, less so in that of documentaries and slightly more so in that of fictional films; sometimes using literary adaptations but often writing their own stories. It is a type of cinema which often could have been released in commercial cinemas with guaranteed success. Nevertheless, their obstinate, legitimate independence has been well-compensated by their recognition as free authors of very positive and useful work.

## EPISODE 6

BARTOMEU VILÀ I SALA (L'Hospitalet de Llobregat 20.12.1951). He studied at the Local Audiovisual Media School of Barcelona (EMAV). There, he shot some documentary shorts (1972-1975). After that, and within a cooperative, he filmed in 16 mm the condemnation documentary short *Viaje a la explotación* (1974), with Mercè Conesa, Joan Simó and Rosa Babi. After this short, they joined the Alternative Cinema Cooperative and directed the full-length historical documentary *Entre la esperanza y el fraude (España 1931-1939)* (1976-1977), a "different" view of the 2<sup>nd</sup> Republic and the Spanish "uncivil" war with direct testimonies and new materials (16 mm). Later on, and now only with his partner Mercè Conesa, he filmed the long documentary *Guerrilleros* (1977-1978), about Catalan maquis<sup>1</sup> (16 mm). They finished with this topic with the semi-documentary short *Quico Sabaté* (1979-1980), directed by the couple and Paco Maria, Francesc Moratalla and Paco Luque (35 mm). After working as operator and photography director on many films, in 1981, he co-founded the audiovisual communication company Videofon.

JOAN MALLARACH I FONT (Sant Pere Pescador 07.03.1948). He studied cinema in Paris and Berlin (1971-1978). He received a very good education which let him shoot his first films, some of them with his classmate Lluís Garay i Escoda. One of these works was the historical medium length documentary *Alborada* (1974-1975, 16 mm), "another" vision of the 45 years of the Spanish history, from the 2<sup>nd</sup> Republic to the anguish of Franco's years and including the uncivil war. Later on, he

---

<sup>1</sup> Guerrilla combatants who fought Franco from different points of Spain.

directed the medium-length documentaries *Del Yugo y del Canto* (1976-1977), about Miguel Hernández, and, together with Garay, *Fang de terrissa* (1978-1979), about the popular Catalan pottery, both in 16 mm. From 1981, he worked in all sorts of cinema activities as a cinema and television technician and he directed television series and institutional and commissioned videos.

ANTONI <TONI> MARTÍ I GICH (Barcelona 21.03.1947). While still a student at the Massana School of Barcelona, he filmed his first short in 1972. In 1975, he directed his first fictional film *El pallaso espanyat* (super 8 mm), based on the novel by Llorenç Capellà. From that moment on, he has not stopped shooting many documentary shorts for cinema and video. Most of them are about Catalan issues and figures and many of them are about national heritage. He produced them with his production company Vídeo Play Serveis, located in La Bisbal d'Empordà. At the same time, he directed his first independently-produced and distributed feature film, the semi-musical film *Hic Digitur Dei* (1976-1977, super 8 mm), written by Quim Monzó; the medium length film for children *Supertot* (1977, Super 8 mm), with a script by Josep Maria Benet i Jornet for the group U de Cuc; the full length film for children *Contes de la vora del foc* (1979-1981, super 8 and 16 mm), also with U de Cuc, which was commercially distributed; the fiction short film *Underworld* (1983), based on a tale by Quim Monzó, and his first conventional full length film, *Una nit a Casa Blanca* (1986), starring Emma Vilarasau, which was his début in the cinema.

## ESSENTIAL CHRONOLOGY AND BASIC REFERENCES FOR "CRONICA D'UNA MIRADA" (1955-1977)

Joaquim Romaguera i Ramió (AEHC)

### FILM CHRONOLOGY (events)

**1955** (19 May) In Salamanca, the First Cinematographic Conversations on Spanish Cinema convened by the University Film Club are brought to a close.

It is the beginning of what will become the New Spanish Cinema movement and the apparition of independent film. This movement set out to go beyond amateur film through the Catalan collective "La Gente Joven del Cinema Amateur" (Young People in Amateur Film) which the following year promoted the *Manifiesto en Pro de un Auténtico Cine Amateur* (Manifesto for Authentic Amateur Film)

**1956** (October) A meeting of film clubs in Bilbao agree to set up the Federación Nacional de Cineclubs (National Federation of Film Clubs)

(October) In Madrid, TVE (Spanish National Television) is inaugurated and begins daily broadcasting.

**1957** The Sant Jordi Film Awards are awarded for the first time by Spanish National Radio in Catalonia. They are the idea of the film critics Esteve Bassols and Jordi Torras from the radio show *Cine-Fórum*.

In France, the Nouvelle Vague film movement emerges.

(March) The Directorate-General of Cinematography and the Ministry for Information and Tourism begin the official registry and regulation of all film clubs. In the same month, in Perpignan, the first Magic Lantern Film Weekend was held, a clandestine event co-ordinated by scholar Arnau Oliver

(May) The Catalonian Film Club Group is formed with headquarters at the Monterols film club in Barcelona.

(November) The first general meeting of the National Federation of Film Clubs is held in the Santa María de la Rábida monastery in Huelva.

**1958** The Teatre Nou theatre in Barcelona presents the new Cinerama film and projection system with *Esto es Cinerama*. It was the first cinema in Spain to be equipped with the system. In England, the Free Cinema movement emerges and in Italy the first copy of the magazine *Cinema Nuovo* comes out.

(5 November) The State Housing Ministry bans *El inquilino* by José Antonio Nieves Conde.

**1959** (September – October) The First International Colour Film Week is held in Barcelona.

**1960** The 16 mm camera appears.- In New York, the New American Cinema Group is formed.

**1961** (18 February) The first authorised Ingmar Bergman film *The Seventh Seal* (1956) is premiered in Valencia.

**1962** (8 November) The IIEC (Institute for Film Research and Study) becomes the EOC (Official Film

School). It is answerable to the General Directorate of

Cinematography and Theatre and the Ministry of Information and Tourism, and its director is historian Carlos Fernández Cuenca.

(28 April) The Orpheus Film Studios in Monjuïc are burned down.

**1963** The National Federation of Film Clubs is approved, and the law which regulates the sector is passed. The Spanish Film Archive, the "Filmoteca", begins activities in Barcelona with headquarters and sessions in the ABC cinema.

(2 December) Premiere of *Los Tarantos*, by Francesc Rovira i Beleta, fifteen years after the death of its star, the dancer Carmen Amaya.

**1964** The National Federation of Film clubs joins the International Federation

(February) The first New Spanish Film Week is held in Molins de Rei, organised by a local film club and run by critic Joan Francesc de Lasa.

**1965** The American company Kodak and the Japanese company Fuji present the Super 8 mm and single 8 mm formats respectively, leading to the abandonment of 8 mm.

**1967** Cine Publi, the first art-house cinema, opens in Barcelona. Programming is in the hands of critics Pere Ignasi Fages, Antoni von Kirchner and Jaume Figueras. Public appearance of the Barcelona School film collective (Jacinto Esteve, José María Nunes, Ricard Bofill, Joaquim Jordà, Carles Duran, Pere Portabella, Gonzalo Suárez, Vicente Aranda).

(February – May) The Democratic Students' Union of the Universitat de Barcelona promotes SUC, the University Film Seminar, organized by the Bonanova and Ingenieros film clubs and run by Joaquim Romaguera. (October) In Sitges, the first International Film School Conference is held. Its conflictive nature would lead to its suppression.

(December) COCICA, the Catalan Film Collection, is opened to the public thanks to the historian Miquel Porter i Moix.

**1968** (January – June) The SUC becomes the first Aixelà Film Course, held in the Aixelà company in Barcelona, with the photography critic and editor of *Imagen y Sonido*, Josep Maria Casademont as general coordinator.

(1-3 June) In Andorra, the first Film Conference for film clubs from Barcelona and Andorra is held, with documents unauthorised by the Spanish state.

(24 December) Premiere of *Helga, el milagro de la vida* (1967) by E.F. Bender, in the Atenas cinema in Barcelona. It was a German film about sexual education which was a worldwide phenomena, especially in Spain where it was only lightly censored.

FAD, which promoted the decorative arts holds its first Independent Film Competition, the first one of this name, run by Joan Francesc de Lasa.

In Barcelona, Enrique Vila-Matas, writes an article in *Fotogramas* magazine about "underground" films being made in Spain.

**1969** The National Federation of Film Clubs becomes, in Xixón, the Spanish Federation of Film Clubs (FEC). Writing in Madrid, Enrique Brasó publishes *Manifiesto por un Cine Pobre* (Manifesto for Poor Film) in the magazine *Fotogramas*. In Barcelona, the Municipal School for Professional Training in Audio-visual Media (EMAV) is set up by the Municipal Education Institute, under the management of the patriot Josep Serra i Estruch.

**1971** (February) The first Catalan Film Archive, the Filmoteca de Catalunya, opens on Mercaders Street in Barcelona. It is a subsidiary of the Spanish Film Archive. The magazines *Mundo* and *Presència* both publish reports on marginalised film (also called independent or alternative film) within Spain.

During the academic year, grammatical texts appear written by the film collective La Fàbrica de Cine of the Theatre Institute.

**1973** (29 September) In the heart of the Catalan-Balearic zone of the FEC, the Secretariado de Comarcas is set up. This draws together Catalan film clubs and camouflages a Catalan Federation of Film Clubs.

**1974** The Acció Súper 8 mm movement emerges in Barcelona, co-ordinated by Enric López-Manzano. The magazine *Ajoblanco* publishes the manifesto *Cineprajna o el cine de la espontánea sabiduría*, headed by Sara de Arcárate. (Spring) The independent film distributor Central del Corto is set up. This same year it gives rise to the Cooperativa de Cine Alternativo which produces alternative films.

(Spring) In Calella de la Costa, the first International 9mm Film Contest is held, organised by Foto-Film Calella and co-ordinated by filmmaker Santiago Marrè.

(September) Presentation of Barcelona county council theatre institute's "Sección de Cine Fructuós Gelabert", run by Miquel Porter i Moix.

**1975** (January) An article on Spanish censorship published by the magazine *Fotogramas* leads to its seizure.

(19 February) New norms for censorship guidelines are brought in.

(June) The short film *Anta 3* by Agustí Villaronga is banned in Mallorca after having received a prize in Austria.

(August) Presentation in the Universitat Catalana d'Estiu (Prada de Conflent) of the project for the creation of the Catalan Film Institute (ICC)

(September) The first Catalan Film Week is held in the Palacio de Congresos in Montjuïc by the EMAV as part of the second Children's Cinema Convention (October) The first National Super 8/ Single 8mm Film Week is held by Acció Súper 8 mm, founding the Barcelona Cine Coop distributor.

**1976** The Centre for Image Studies (CEI) begins giving classes. Thanks to the Llorens brothers, it is the first private film school in Spain and will later become the Video Centre and School (CEV) The Ministry for Information and Tourism bans the EOC, replacing it with the Image Branch of the

Madrid Information Science Faculty under the Ministry of Education and Science.

(February) An act repeals the pre-censorship of scripts, making their presentation voluntary. Charles Chaplin's *The Great Dictator* is premiered in Spain, 35 years after it was made.

(23 February) Premiere of *M'enterro en els fonaments* by Josep Maria Forn, after a 7 year ban. At the time it was still entitled *La respuesta*. Jordi Grau's *La trastienda* is premiered on the same day. The film contains the first full-frontal female nude in Spanish commercial cinema.

(February – November) Presentation of the manifestos *Declaración de los Cineastas Catalanes*, *Por un cine catalán libre y popular* and *Manifiesto del Ámbito del Cine* within the framework of the Congress of Catalan Culture.

(June) The first Film Studies Symposium on "didactics and history" is held in Sant Feliu de Guíxols.

(20 September) Premiere of *La ciutat cremada* by Antoni Ribas, the first film in Catalan of the transition period; months beforehand it had been seized by the censors.

(27 September) Premiere of *Furia española*, by Francesc Betriu, seized by the censors in April.

**1977** (March) In Bilbao, the FEC is renamed Federación de Cineclubs del Estado Español (Federation of Film Clubs of the Spanish State)

(29 May – 5 June) The second Film Studies Symposium, dedicated to "cinema of nationalities" is held in Sant Feliu de Guíxols.

(August) The government sets up the Ministry of Culture.

(October) The manifesto *Por una cinematografía nacional catalana al servicio del pueblo de los Países Catalanes* is read as part of the closing speeches at the Congress of Catalan Culture which ends with a Night of Catalan Cinema held in the Poble Espanyol in Montjuïc.

(11 November) A ministerial decree ends film censorship. Special cinemas are created, the "experimental art" classification disappears and screen quotas are fixed (2 x 1). Video-Nou, the first collective dedicated to audiovisual sociological and community work is set up.

## FILM CHRONOLOGY II (films)

- 1955** *Première*, by Pere Balañà and Jordi Feliu (short semi-documentary); *Nostalgia*, by Enric Fité (Short); *Marionetas*, by Pere Font (Short animation.); *Si las Ramblas pudieran hablar...*, by Joan Francesc de Lasa (short documentary); *Consumatum est*, by Felip Sagués (Short exp.)
- 1957** *Ballet burlón*, by Fermí Marimon (Short animation.); *Hibrys*, by Felip Sagués (short documentary - animation.); *La transformación de una ciudad*, by Manuel Villanova (short documentary); *Mañana...*, by José María Nunes (feature)
- 1958** *La espera*, by Pere Font (short); *La gota de agua*, by Joan Pruna (Short animation.)
- 1959** *Costa Brava*, by Romà Gubern (short documentary); *Diálogo con el taxímetro*, by Tomàs Mallol (short)
- 1959-1962** *4 experimentals*, by Joaquim Puigvert (4 experimental shorts)
- 1960** *Un viernes santo*, by Joan-Gabriel Tharrats (short); *Notes sur l'émigration*, by Jacinto Esteva y Paolo Brunatto (short documentary)
- 1961** *La colilla*, by Jordi Bringué (short); *L'home del sac*, by Antoni Varés (short); *No dispares contra mí*, by José María Nunes (feature)
- 1962** *Alrededor de las salinas*, by Jacinto Esteva (short documentary); *La alternativa*, by José María Nunes (feature)
- 1963-1964** *El alegre Paralelo*, by Enric Ripoll-Freixes and Josep Maria Ramon (short documentary)
- 1963-1970** *Lejos de los árboles*, by Jacinto Esteva (documentary feature)
- 1964** *Maria Rosa*, by Armand Moreno (feature); *Barcelona, Barcelona...*, by Carles Barba (short documentary.; First version)
- 1965** *El barri de la Ribera*, by Jordi Peñarroja and Roser Cruells (short documentary); *Raimon*, by Carles Duran (short documentary)
- 1965-1966** *Noche de vino tinto*, by José María Nunes (feature)
- 1966** *Circles*, Ricard Bofill (experimental short); *El último sábado*, by Pere Balañà (feature); *Homenatge a Pau Casals*, by Joan Capdevila (short documentary); *Será tu tierra*, by Llorenç Soler (short documentary); *La piel quemada*, by Josep Maria Forn (feature); *I Semana Naval en Barcelona*, by Carles Barba (short documentary)
- 1966-1968** *D'un temps, d'un país (Raimon)*, by Llorenç Soler (long short documentary)
- 1967** *52 domingos*, by Llorenç Soler (short documentary); *No compteu amb els dits*, by Pere Portabella and Joan Brossa (experimental short); *Escola d'Estiu 1967*, by Antoni Cuadrench (short documentary); *Dante no es únicament severo*, by Jacinto Esteva and Joaquim Jordà (feature, semiexp.); *Biotaxia*, by José María Nunes (feature); *Distància 200 metres*, by Jordi Bayona (short documentary)
- 1968** *Maternasis* (Short animation.), *La mort d'un cementiri* (short documentary) and *Cop baix* (short),



by Jan Baca and Toni Garriga; *Spagna 68 (España 68: el hoy es malo, pero el futuro es mío)*, by Colectivo Cine de Clase (long short documentary); *No se admite personal (Plaza de Urquinaona)*, by Antoni Lucchetti and Agustí Corominas (short documentary); *... i després ningú no riurà*, by Manuel Esteban (short, semiexp.); *Sexperiencias*, by José María Nunes (feature, semiexp.); *Educар*, by Antoni Cuadrench (short documentary); *Nocturn 29*, by Pere Portabella (feature); *El qui fa sis, para i mor* and *Urani-235*, by Jordi Bayona (2 shorts)

**1968-1977** *La ràbia*, by Eugeni Anglada (feature)

**1968-1969** *Alice Has Discovered the Napalm Bomb*, by Antoni Padrós (experimental short)

**1969** *Esquizo*, by Ricard Bofill (feature exp-doc.); *BiBiCi Story*, by Carles Duran

(short documentary); *Maria Aurèlia Capmany parla d'Un lloc entre els morts*, by Joaquim Jordà (feature documentary); *Aidez l'Espagne/Miró 1937*, by Pere Portabella (short documentary); *El largo viaje hacia la ira*, by Llorenç Soler (short documentary); *Pompeu Fabra*, by Antoni Cuadrench (short documentary); *Dafnis y Cloe*, by Antoni Padrós (experimental short); *Distància 0 a Infinit*, by Jordi Bayona (short documentary)

**1969-1970** *Vampir-Cuadecuc*, by Pere Portabella (experimental feature); *Pim, pam, pum revolució*, by Antoni Padrós (short exp.); *Un homenot, Josep Pla*, by Jan Baca and Toni Garriga (short documentary)

**1970** *Sex*, by Jan Baca and Toni Garriga (Short animation.); *El cuarto poder*, by Colectivo Cine de Clase (long short documentary); *El laberinto*, by Jordi Lladó (short); *Amén (Historia muda)*, by Xavier Miserachs (short); *Fulla blanca*, by Manuel Muntaner (short); *Ice Cream*, by Antoni Padrós (experimental short); *Poetes catalans*, by Pere Portabella and students (long short documentary); *Play-back*, by Pere Portabella and Carles Santos (experimental short); *Carnet de Identidad, El Altoparlante y Noticiero RNA*, by Llorenç Soler (3 short experimental documentaries); *Fin de verano*, by Enrique Vila-Matas (short); *Autorretrat*, by Roc Villas (short); *Escola i societat*, by Antoni Cuadrench (short documentary); *Les cadires, 600 and Postal*, by Pere-Joan Ventura (3 experimental shorts); *X.X.*, by Jordi Bayona (short)

**1970-1971** *Breu retorn a Catalunya (Josep Carner)*, by Albert Lecina y Germà Pedra (short documentary)

**1971** *Hàbitat*, by Jan Baca and Toni Garriga (Short animation.); *París, 20 de junio de 1971 (Miting a Montreuil)*, by Grup de Producció - PSUC (long short documentary); *Laia*, by Vicent Lluch (feature); *Swedenborg*, by Antoni Padrós (experimental long short); *Un lloc per dormir*, by Jordi Bayona (short documentary)

**1971-1972** *Umbracle*, by Pere Portabella (experimental feature); *¿Qué hay para cenar, querida?*, by Antoni Padrós (experimental short); *Llops!*, by Jordi Bayona (short documentary)

**1971-1973** *El món de Pau Casals (Cent anys d'història de Catalunya)*, by Joan Baptista Bellsollell

(feature documentary)

**1971-1974** *"Barça". 75 años de historia*, by Jordi Feliu (feature documentary)

**1972** *Pi de la Serra canta "Els segadors"*, by Albert Abril (short report); *La censura del franquismo*, by Manuel Esteban (short documentary); *Petit assaig per a una biografia d'"El Noi del Sucre"*, by Albert Lecina and Germà Pedra (short documentary); *Quelcom més?*, by EMAV (short documentary); *Els porcs*, by Antoni Padrós (experimental short); *Un dia, mil dies*, by Jordi Bayona (short); *L'home de la poma*, by Jan Baca and Toni Garriga (Short animation)

**1973** *Knock-out*, by Jordi Bayona (short); *El campo para el hombre*, by Colectivo Cine de Clase (long short documentary); *Lock-out*, by Antoni Padrós (experimental feature); *Advocats laboralistes*, by Pere Portabella (long short documentary)

**1973-1974** *El sopar*, by Pere Portabella (long short documentary)

**1974** *500 anys del primer llibre en català*, by Joan Capdevila (short documentary); *Viaje a la explotación*, by Cooperativa Cinema Alternatiu (short documentary); *La estética del franquismo*, by Manuel Esteban (short documentary); *Visita a Sarrià y hombre en la multitud*, by Ramon Font (short semidoc.); *Lluís Llach en directe*, by Antoni Martí-Gich (short report); *Blanc i negre*, by Jan Baca and Toni Garriga (Short animation)

**1974-1975** *Alborada*, by Joan Mallarach and Lluís Garay (long short documentary)

**1975** *La rage*, by Eugeni Anglada (short); *Un libro es un arma*, by Cooperativa Cine Alternativo (long short documentary); *Carn crua*, by Joan Martí-Valls (short documentary); *Virgo Veneranda (Apariciones)*, by Marc Mallol (short documentary); *El pallaso espanyat*, by Antoni Martí-Gich (long short film); *El final*, by Artur Peix - Grup 3P (short); *Sobrevivir en Mauthausen*, by Llorenç Soler (long short documentary); *Cantata de Santa María de Iquique*, by Llorenç Soler and Jaume Rodri (short documentary); *X Escola d'Estiu*, by Antoni Cuadrench (short documentary); *Cascar el huevo*, by Jordi Bayona (short); *Iconockaut*, by José María Nunes (feature); *Aspectes i personatges de Barcelona 1964*, by Carles Barba (short documentary; second version)

**1975-1976** *Canet-Rock y La Nova Cançó*, by Francesc Bellmunt (2 feature documentaries); *O todos o ninguno*, by Colectivo Cine de Clase (long short documentary); *Can Serra. La objeccion de conciencia en España*, by Cooperativa Cinema Alternatiu (short documentary); *Informe general*, by Pere Portabella (feature documentary); *Llàgrimes per a tu. Cala S'Alguer i problemes de la Costa Brava*, by Antoni Maria Sabater (short documentary); *La ciutat crema. Del desastre de Cuba a la Setmana Tràgica*, by Antoni Ribas (feature); *Shirley Temple Story*, by Antoni Padrós (experimental feature)

**1976** *Cartells d'un poble en guerra*, by Ernest Blasi y Gustau Hernández (short documentary); *Hare Krishna*, by EMAV (short documentary); *L'Onze de setiembre (Sant Boi de Llobregat)*, by EMAV (short documentary); *Xirinacs*, by EMAV (short documentary); *El Miting de la Llibertat (PSC)*, by Josep Maria Forn (short documentary); *11 de Septiembre a Sant Boi de Llobregat. Diada Nacional de Catalunya*,

*1r de Mayo a Barcelona y Manifestacions de l'1 i 8 de febrero a Barcelona*, by Grup de Producció (3 short documentaries); *Alborada*, by Joan Mallarach and Lluís Garay (long short documentaries); *"Avui" abril/76* and *Grec/76*, by Antoni Martí-Gich (2 short documentaries); *Asclepius* and *Testamento*, by Joan Martí-Valls (2 short documentaries); *Ramon Muntaner canta a Miquel Martí Pol*, by Jordi Cadena (short documentary); *Autopista A2-7*, by José María Nunes (feature); *Arri, arri*, by Jordi Bayona (short)

**1976-1977** *L'art català contemporani*, by Ernest Blasi and Gustau Hernández (short documentary); *Entre la esperanza y el fraude (España 1931-1939)*, by Cooperativa Cinema Alternatiu (feature documentary); *El fet migratori i la nova catalanitat*, by Josep Maria Forn (short documentary); *Del Yugo y del Canto*, by Joan Mallarach (long short documentary); *Hic Digitur Dei*, by Antoni Martí-Gich (feature)

**1977** *Actualitats*, by Albert Abril (short documentary); *Onze de Septiembre. Diada Nacional de Catalunya*, by Albert Abril and Jordi Cadena (short documentary); *L'Estatut. La Generalitat de Catalunya*, by Pere Balañà (short documentary); *Els moviments feministes*, by Georgina Cisque (short documentary); *La dona, El Born* and *La Marxa de la Llibertat*, by Cooperativa Cinema Alternatiu (3 short documentaries); *Salvem la natura* and *Tarradellas*, by la EMAV (2 short documentaries); *Català a l'escola (El CENU)*, by Jordi Feliu (short documentary); *Coses que passen. Eleccions legislatives de 15 de junio de 1977*, by Josep Maria Forn (short documentary); *La restauració de la Generalitat i la tornada del president Tarradellas*, by Ferran Llagostera (short documentary); *Per la Llibertat d'Expressió*, by Antoni Ribas (short documentary) [Response to the imprisonment of Albert Boadella and the lawsuit initiated against Els Joglars]; *Antisalmo* and *¡Votad, votad malditos!*, by Llorenç Soler (2 short documentaries); *El sopar*, by Albert Vidal (short); *Tot l'enyor de demà*, by Josep Méndez – EMAV (long short); *Som una nació!*, by Antoni Martí-Gich (short documentary); *"Raza", el espíritu de Franco*, by Gonzalo Herralde (feature documentary); *La vieja memoria*, by Jaime Camino (feature documentary); *Supertot*, by Antoni Martí-Gich (long short); *Vals*, by Jordi Bayona (short)

**1977-1978** *La torna*, by Francesc Bellmunt and Els Joglars (feature; footage of the show); *A la vuelta del grito*, by Colectivo Cine de Clase (long short documentary); *Guerrilleros*, by Bartomeu Vilà and Mercè Conesa (feature documentary); *Ocaña, retrat intermitent*, by Ventura Pons (feature documentary); *Alícia a l'Espanya de les Meravelles*, by Jordi Feliu (feature)

## **SOCIO-POLITICAL CHRONOLOGY**

**1955** (16 July) The Mediterranean Games are held in the Montjuïc stadium

(2 December) Charity organization Càritas Diocesana is formed.

(14 December) An agreement between the US and the USSR allows Spain and fifteen other countries to join the UN. Strict censorship led to the making of "double versions" for foreign audiences.

**1956** (10 February) Faced with workers' movement led protests and strikes in the principal industrialised areas of Spain, the government responds with repression, declaring a state of emergency, although it did make some concessions in wages. The first PSUC conference is held in France: Josep Moix is elected secretary-general and Gregorio López Raimundo, head of the party within Spain.

(28 October) Beginning of daily programming on TVE (about 3 hours) from Paseo de la Habana in Madrid (3000 operational sets); the Minister for Information and Tourism, Gariel Arias Navarro, presided over the event.

(7 November) Large student demonstrations in Barcelona and Madrid. The government suppresses them and orders the closure of the University, something which had not occurred since 1939.

**1957** (14 January) In Barcelona, the mass tram boycott is joined by students. The government refuses to give in and again closes the University.

(21 February) First free students' meeting in the assembly hall at Barcelona University

(25 February) Government reshuffle allows the entry of members of Opus Dei. (15 March) Josep Maria de Porcioles is appointed mayor of Barcelona.

(27 June) The first SEAT 600 car goes on sale in Barcelona.

(30 de August) Police shoot down anarchist Josep Lluís Facerías on the Paseo de Verdun in Barcelona.

(15 September) TVE broadcasts first daily news programme. Minister Arias Salgado prohibits close-up shots of women because "in real life, we are never so close to women".

(24 September) Inauguration of F.C. Barcelona's Nou Camp.

**1958** (24 April) The government passes the Law on the Principles of the National Movement and the Collective Bargaining Law.

(7 May) Communist leader Joan Comorera dies in prison in Burgos.

(1 November) Claudi Ametlla presides over the clandestine Council of Catalanian Democratic Forces (without PSUC or FNC participation).

(15 December) A TVE antenna is installed on Tibidabo and programmes reach the first sets. The strike movement grows and student actions increase.

**1959** (1 April) In Cuelgamuros, the chapel in the Valle de los Caídos (Valley of the Fallen) is inaugurated.

(21 June) Coming out of the Sant Ildefons church where mass was being given in Catalan, the director

of *La Vanguardia Española*, Luis Martínez de Galinsoga, shouts, "all Catalans are shit"; the campaign against him leads to his dismissal on 5 February, 1960. He is replaced by Manuel Aznar.

(21 July) The government approves an Economic Stabilization Plan written, amongst others, by Laureà López-Rodó and Joan Sardà .

(25 December) Santiago Carrillo replaces La Pasionaria as new secretary-general of the PCE.

**1960** (5 January) In Sant Celoni, the Somaten and the Civil Guard shoot the libertarian maquis Quico Sabater.

(19 May) The "Caudillo", Franco, visits Barcelona. At the Orfeó Català concert in the Palau de la Música to celebrate the centenary of the birth of Joan Maragall, the song *El cant de la senyera* is prohibited. During this period of repression Jordi Pujol and Francesc Pizon are imprisoned.

(20 May) Porcioles, the Mayor of Barcelona, regains the Municipal Charter, the Compilation of Catalan Civil Law and the Montjuïc Castle from central government. The Castle is given to the city and the Charter is approved, with restrictions, on 8 May.

(20 July) The Spanish Parliament passes the Compilation.

(14 July) TVE broadcasts for the first time from the Miramar Studios on Montjuïc

(15 de December). The first "Talgo" train arrives in Francia Station in Barcelona.

**1961** (23 May) A Union Alliance is established (CNT, UGT and STV) to co-ordinate efforts against the dictatorship.

(10 June) In Madrid, Unión de Fuerzas Democráticas (Union of Democratic Forces) is set up. It includes the PNV, PSOE, Esquerra Democràtica Cristiana and others, but not the Communists).

(2 October) The FUDE (Democratic University Federation of Spain) is formed in Madrid.

**1962** In the state government reshuffle Opus Dei specialists, Luis Carrero Blanco and Manuel Fraga Iribarne acquire positions of weight. The changes within the Ministry of Information and Tourism led to the rhyme "Con Arias Salgado, todo tapado. Con Fraga, hasta la braga" (With Arias Salgado, everything covered. With Fraga, down to their knickers) It was a reference to the first bikini shown in a Spanish film, *Badia de Palma*, by Joan Bosch.

(14 May) Prince Juan Carlos marries Princess Sofía in Athens.

(Spring) Strike action increases and the government again declares a state of emergency

(21 September) El Corte Inglés store opens in Plaza de Catalunya.

**1963** (9 February) Ministerial order containing the norms for film censorship, regulating how films are censored.

(20 April) The leader of PCE within Spain, Julián Grimau is executed. A few months later Luis G. Berlanga's film *El verdugo* is shown in Venice, infuriating the Spanish ambassador in Rome, Alfredo Sánchez Bella.

(3 May) The Tribunal de Orden Público (Court of Public Order) begins operation.

(13 August) A Court Martial condemns anarchists Francisco Granados and Joaquín Delgado to death,

"a legal crime".

(14 November) Abbot Aureli Maria Escarré makes an explosive statement in *Le Monde*, angering Fraga Iribarne.

(22 December) Right-wing extremists attack the Casal de la Mare de Déu de Montserrat.

(27 December) The first Plan for Economic Development is approved.

The second FOC (Workers' Front of Catalonia) Conference is held. Its leadership includes, amongst others, Daniel Cando and Pasqual Maragall

**1964** (4 February) The government celebrates "25 Years of Peace" with Francoists under the leadership of Fraga Iribarne. Abbot Escarré renames the event "25 Years of Victory", provoking a confrontation between the dictatorship and Catalan catholicism.

(11 September) Without official authorisation, the 250th anniversary of the 11th September is held beside the monument to Rafael de Casanova.

(20 November) The Central Workers' Commission of Barcelona, CCOO "Comisiones Obreras" is formally created in the Sant Medir church. Amongst others, it includes militant communists Ángel Rozas, Cipriano García and Josep Lluís López Bulla.

**1965** Second PSUC Conference in exile. Josep Moix is elected president, Gregorio López Raimundo is secretary-general and Antoni Gutiérrez is in charge of unitary policy. Government reshuffle.

(23 February) Large CCOO demonstration before the Sindicato Vertical (Vertical Syndicate) with hundreds of arrests.

(27 February) Abbot Escarré goes into exile.

(2 March) General students' strike

(20 August) Definitive separation of University professors

(November) First free elections in the Barcelona university district.

(14 March) Right-wing extremists attack young Catholics in the Fórum Vergés. (24 September) Fraga Iribarne opens the second TVE channel in Barcelona

(28 December) Natural Gas reaches Barcelona.

**1966** (February) Start of the *¡Queremos obispos catalanes!* (We want Catalan Bishops!) campaign

(11 May) Demonstration of priests in Barcelona in protest at the torture of political prisoners. The demonstration is broken up through use of force.

(15 March) The government passes Manuel Fraga Iribarne's Press and Printing Law and (14

December) the Organic State Law, which is subject to a referendum (receiving around 90 % of votes).

(8 March) Creation of the SDEUB (Democratic Union of Students of the University of Barcelona) in the Capuchin monastery in Sarrià, leading to a police seige and lock-in (11 March) known as "la Capuchinada".

(August) 69 university lecturers are sacked for supporting the SDEUB.

(August) Founding of "Mesa Redonda" a round table organisation of Communists, Nationalists (FNC),

Christian-democrats (UDC) and Socialists (MS).

**1967** The government again declares a state of emergency.

(February) Right-wing extremists attack the Montserrat monastery, the Gracia Lluïsos and the Pompey Capuchins.

The CONC (National Workers Commission of Catalonia) is established and "Comisiones de Barrio" appear, which would later become Neighbourhood Associations (AAVV).

(1 May) 52 arrests at the May First celebrations at Torre Baró.

(December) The first butane gas cylinders are distributed.

**1968** The second Economic Development Plan is approved.

PSAN, the Socialist Party for National Liberation is formed after a split in the FNC.

(29 February) The organisation "Justicia y Paz" (Justice and Peace) is formed. (June) Creation of the Universitat Autònoma de Barcelona.

(November) Founding of Bandera Roja, a split from the PCE (International)

The repercussions of the events known as May '68 are felt far beyond France.

**1969** (17 January) Students attack the Vice Chancellor's office at the Universitat de Barcelona, throwing a bust of Franco out of the window. Closure of the UB.

(24 January) The government again declares a state of emergency for three months and re-establishes pre-censorship of the press for two months.

(24 January) Seizure of the Catalan magazine *Orifloma*.

(10 July) Parish priests Lluís Maria Xirinacs and Josep Dalmau are arrested, having been on hunger strike for eight days.

(27 July) The "Caudillo" names Juan Carlos de Borbón his successor with the title of king and heir to the throne.

(8 August) The MATESA financial scandal explodes.

(29 October) Government reshuffle. Luis Carrero Blanco becomes the head of government with an clear predominance of Opus Dei members.

(December) The Co-ordinating Commission of Political Forces in Catalonia is formed, including the PSUC, MSC, FNC, UDC and part of the ERC.

First large Neighbourhood Association demonstration in the Trinitat area of Barcelona. The demonstrators demanded traffic lights.

Suppression of the weekly newspaper *Destino*, run by Néstor Luján.

**1970** Strikes in the Miniwatt and La Maquinista Terrestre and Marítima factories. Workers and students strikes becomes widespread throughout the year.

A Court Martial in Burgos against 16 ETA activists begins, demanding six death penalties. Facing generalised protests, the government again declares a state of emergency.

(13-14 December) Intellectuals stage a lock-in in the Monserrat Monastery in protest at the sentences

demanded. The sentences will eventually be commuted due to popular pressure. The result of the lock-in is the founding of the Asamblea Permanente de Intelectuales (Permanent Assembly of Intellectuals).

(17 December) Workers at Harry Walker occupy the factory during a 62-day strike.

Continued prohibition of Lluís Llach's music means he will not sing in Catalonia again until December 1974.

**1971** The Third Economic Development Plan is passed.

(February) Founding of the Universitat Politècnica de Catalunya.

(18 March) Trams circulate in Barcelona for the last time.

(Spring) Founding of the Iberian Liberation Movement (MIL) with the motto "No somos ni cien ni mil" (There are not a hundred nor a thousand of us), Autonomous Combat Groups are also set up.

(14 May) Two month ban for the magazine *Garbo*.

(25 June) The Cabinet starts proceedings against the magazine *Triunfo*. The result is a fine and 4 month ban.

(18 October) Labour dispute at SEAT. A worker is shot and killed by police inside the factory.

(7 November) The Permanent Assembly of Intellectuals leads to the founding of the Catalanian Assembly in the Sant Agustí church.

(13 November) Inauguration of the Universitat Autònoma de Barcelona.

(25 de November) The Ministry of Information and Tourism orders the closure of the newspaper *Madrid*, after a number of trials and fines.

(4 December) Narcís Jubany becomes the first Catalan Bishop in Barcelona since 1930.

**1972** (July) The Federation of Neighbourhood Organizations in Barcelona is authorised at the same time as the government suspends the UB statute.

(18 August) A ministerial decree changes the name of the Junta de Censura (Board of Censorship) to the Junta de Ordenación y Apreciación de Películas Cinematográficas (Board of Film Ordering and Appreciation) What a euphemism!

(20 December) Civil governor Tomás Pelayo Ros orders the closure of the *meublés*.<sup>2</sup>

Luis Carrero Blanco prohibits the use of Catalan over the public address system in Camp Nou (F.C. Barcelona).

The government prohibits Luis Buñuel from shooting the film *El discreto encanto de la burguesía* in Spain. It was to be filmed in France and the following year was awarded the Oscar for best foreign film.

(3 April) Strikes at SEAT and the Sant Adrià del Besòs power station lead to the death of a worker, shot by police at the power station entrance.

(11 May) Franco removes Mayor Porcioles and appoints businessman Enric Masó Vázquez in his

<sup>2</sup> Translators note: *Meublés* were "date houses" with rooms for rent for couples seeking privacy



place.

(4 July) The Adolfo Hitler Commando attacks the offices of the magazine *El Ciervo*, and later those of *Agermanament*, Editorial Nova Terra, etc.. There are also attacks on bookshops by the Spanish National Socialist Party (PENS).

(4 August) Right wing extremists attack the offices of Enciclopèdia Catalana. (16 October) The last local elections of the dictatorship are held.

(28 October) Arrest of 113 members of the Permanent Commission of the Catalanian Assembly in the Santa Maria Mitjancera church, Barcelona.

(20 December) The president of the Spanish Government, Luis Carrero Blanco, who had been in the post since 8 June, is killed in an attack by ETA. He was replaced on 4 January 1974 by Carlos Arias Navarro.

The neighbourhood association movement appears.

In Calafell the Christians for Socialism movement is founded.

**1973** (26 January) Francoist powers-that-be hold a service at the Monument to the Fallen after it was damaged by a bomb.

Arrest of 67 members of the Permanent Commission of the Catalanian Assembly

(2 March) Execution of Salvador Puig i Antich (MIL) and the prisoner Heinz Chez, "la torna"<sup>3</sup>.

(July) Founding of the *Convergència Socialista de Catalunya* (Catalonian Socialist Convergence) party.

(11 July) Right-wing extremists attack the Balmes cinema for screening *La prima Angélica*, by Carlos Saura.

(July – September) General strike in Baix Llobregat.

(9 August) The Board of Film Ordering and Appreciation changes its name to The Board of Film Classification and Appreciation. Another euphemism!

(4 November) The Barcelona - Madrid air shuttle begins with 20 daily flights.

(15 November) In Montserrat, under the leadership of Jordi Pujol, the *Convergència Democràtica de Catalunya* (Catalonian Democratic Convergence) party is founded.

(December) Founding of the *Unió de Pagesos* (Union of Farmers)

**1974** (15 January) Mass redundancies at SEAT.

(4 March) At a plenary session at the Barcelona City Council 18 councillors deny a motion to subsidise the teaching of Catalan. They will be called the "18 del NO".

(4 April) Seizure of the humorous magazine *La Cordorniz*.

(12 June) The season called *Las terceras vías en Europa*, in which underground politicians spoke for the first time, is brought to a close.

<sup>3</sup> Albert Boadella's theatre company, "Els Joglars" premiered the play "La Torna" (Compensation) in 1977. The play told of the execution of unknown prisoner Heinz Chez to "compensate" for the social impact of the simultaneous execution for political reasons of the Catalan, Puig Antich.

(August) The government passes a new Anti-terrorist Law.

(19 August) Right-wing extremists plant a bomb in the offices of the *Diario de Barcelona*.

(22 August) The obligatory projection of No-Do newsreels in cinemas is revoked by ministerial order.

(9 September) Mayor Enric Masó is replaced by notary Joaquim Viola.

(27 September) The last executions of the dictatorship: 5 death sentences, three members of FRAP and two of ETA.

(20 November) Franco dies in Madrid. Two days later, parliament declares Juan Carlos king of Spain.

**1976** (January) General strike in Baix Llobregat.

(25 January) First local elections since the Civil War.

(1 February) The Federation of Neighbourhood Associations of Barcelona promotes a manifesto demanding *Llibertat, Amnistia i Estatut d'Autonomia*. (Liberty, Amnesty and a Statute of Autonomy)

(14 February) Pre-censorship is lifted by ministerial order.

(2 April) The Catalanian Assembly begins its campaign for democratic councils.

(30 May) The Universitat de Barcelona holds its first Conference on Women

(22 June) Large PSC rally in the Palau Blaugrana, the first rally held by a political party since 1939.

(3 July) Adolfo Suárez replaces Carlos Arias as president.

(30 July) The Cabinet declares an amnesty.

(11 September) First democratic 11th September celebrations. Banned in Barcelona, they are held in Sant Boi de Llobregat.

(23 September) The first street signs in Catalan are put up.

(15 December) Referendum on political reform. The Spanish Parliament passes the Political Reform act (69.10 %).

(23 December) Setting up of the Consejo de Fuerzas Políticas de Catalunya (Catalonian Council of Political Forces) At the same time, the sign "Palau de la Generalitat" replaces the old "Diputación Provincial" sign.

Political exiles begin to return from South America, the USA and Europe.

**1977** (5 January) The government abolishes the TOP (Public Order Court) and repeals the Terrorism Law.

(16 January) The Catalanian Assembly launches the *¡Salvemos el Estatuto!* (Save the Statute) campaign.

(24 January) Right-wing extremists murder five labour lawyers in the CCOO offices in Madrid.

(23 April) The Catalanian Assembly organises a large demonstration to demand the Statute.

(9 April) Legalisation of the Spanish Communist Party (PCE)

(3 May) Legalisation of the Catalanian Unified Socialist Party (PSUC).

The PSC and PSOE make a pact before the upcoming June elections

(2 May) Luis Buñuel's film *Viridiana* is released, 16 years after it was made. It had been banned until

then despite having been awarded the Palme d'Or at the Cannes Film Festival in 1961. The prize was collected by the general director of Cinematography José Muñoz Fontán who was instantly dismissed.

(15 June) First general elections in Spain in which the Union of Central Democrats won under Adolfo Suárez. In Barcelona, victory went to the PSC.

(August) The government creates the Ministry of Culture

(11 September) In Barcelona the largest demonstration of all time takes place in favour of devolution and Catalan self-government.

(20 September) Right-wing extremists place a bomb in the offices of the humorous weekly *El Popus*, causing one death.

(14 October) A Royal Decree grants amnesty to political prisoners.

(27 October) Political parties and the government sign the Moncloa Pacts, consolidating the Transition.

The Catalanian Parliament, the "Generalitat", is re-established and a unified government is formed under Josep Tarradellas, who returned from exile in France on 23 October.

(14 December) Actor and theatre director Albert Boadella is arrested for the play *La torna*. A campaign for freedom of expression, *Por la Libertad de Expresión*, begins.

The Fourth PSUC Conference elects Gregorio López as president and Antoni Gutiérrez as secretary-general.

## ARTISTIC AND CULTURAL CHRONOLOGY

**1955** (20 June) The Barcelona Drama Group makes its debut at the Palau Moja.

(23 October) Louis Armstrong concert at Windsor Palace.

**1956** (14 May) Publication of the first issue of Victor Móra's *El capitán Trueno* illustrated by D'Ambrós.

**1957** (31 December) Publication of the first issue of the magazine *Tele/Radio* (TVE).

**1958** The Nova Cançó movement emerges with the formation of the band Els Setge Jutges.

Publication in Mallorca of *La cinematografia catalana (1896-1925)* by Miquel Porter and Guillemette Huerre, a first attempt at writing the history of Spanish film.

**1960** (January) Ricard Salvat and Maria Aurèlia Capmany found the Adrià Gual School of Dramatic Arts.

(May) Publication of the first issue of the magazine *Documentos Cinematográficos*.

(October) Publication of the first issue of the magazine *Serra d'Or*.

(19 December) The Jamboree jazz club opens on Plaza Real in Barcelona.

(7 December) Inauguration of the Talía theatre on Paralelo Avenue in Barcelona.

(13 December) Enric Massó wins the first Sant Jordi prize with *Viure no és fàcil*. Mercè Rodoreda's *La plaça del Diamant* is rejected.

**1961** (11 July) Òmnium Cultural is formed.

(5 December) Publication of the first issue of the children's magazine *Cavall Fort*.

(19 December) First concert of the *Els Setge Jutges* collective.

**1962** (May) Edicions 62 is created.

**1963** (9 March) Opening of the Picasso Museum on Montcada Street.

(22 September) Raimon and Salomé win the Festival de la Cançó Mediterrània (Festival of Mediterranean Song) with *Se'n va anar*.

(2 December) The Civil Government closes the offices of Òmnium Cultural.

(13 December) Pere Calders wins the Sant Jordi prize for *L'ombra de l'atzavara*.

**1964** (March) Francesc Candel publishes *Els altres catalans*.

Publication of the first private newspaper since 1939, *Tele/eXprés*.

(27 October) TVE broadcasts a play in Catalan for the first time, *La ferida lluminosa*, by Josep Maria de Sagarra.

(December) The first Conference of Catalan Culture is forced to be held in private and underground.

**1965** (23 May) Inauguration of La Cova del Drac on Tuset Street.

(3 July) The Beatles play at Monumental.

Joan Marsé wins the Biblioteca Breve prize for *Últimas tardes con Teresa*.

**1966** (20 January) First International Jazz Festival at the Palau de la Música Catalana.

(19 July) First Rosa Sensat Summer School.

(22 July) Publication of first weekly in Catalan since 1939, *Tele/estel*.

(13 December) Mercè Rodoreda wins the Sant Jordi prize for *El carrer de les Camèlies*.

**1967** (5 June) Opening of the Centre for Contemporary History Studies.

**1968** (25 March) Joan Manuel Serrat demands to sing *La, la, la* in Catalan at the Eurovision Song Festival. He is replaced by Massiel.

(25 October) Publication of the first issue of *Diario Femenino*.

(24 November) Campaign in defence of Catalan, taking advantage of the centenary celebrations of the birth of Pompeu Fabra.

(December) Publication of the first instalment of *Gran Enciclopèdia Catalana*.- (13 December) Maria Aurèlia Capmany wins the Sant Jordi prize for *Un lloc entre els morts*.

**1969** (6 January) Terenci Moix wins the first Josep Pla prize for *Onades sobre una roca deserta*.

(April) The first La Trinca record goes on sale.

(July) Inauguration of the first Universitat Catalana d'Estiu on Prada de Conflent.

Start of Òmnium Cultural's *Catalán en la escuela* campaign for Catalan to be used in schools.

Publication of *Història del cinema català (1895-1968)*, an extended edition of the first book by Miquel Porter, now with the collaboration of Maria Teresa Ros.

**1970** (14 February) Josep Carreras' debut at the Gran Liceu theatre with the opera *Nabuco*.

(March) Publication of the first issue of the magazine *CAU* which condemns Porcioles' town planning policies.

(25 April) First Popular Catalan Poetry Festival in the Gran Price.

First "Sis Hores de la Cançó" (Six hours of Song) in Canet de Mar.

**1971** (6 January) Tomàs and Teresa Pàmies win the Josep Pla prize for *Testament a Praga*.

(11 April) Premiere of *El retaule del flautista*, by Jordi Teixidor, at the Capsa theatre. It is one of the greatest successes of Catalan theatre.

(October) Publication of the first issue of the magazine *T.F. – Terror Fantastic*.- Pau Casals releases *Himne a Nacions Unides*.

**1972** (June) Publication of the first issue of the film magazine *Dirigido por...* printed by Edmon Orts.

(29 August) Publication of the first issue of the satirical sports magazine *Barrabás*.

(13 December) Tísner wins the Sant Jordi prize for *L'enquesta del Canal 4*.

Òmnium Cultural launches the Rialles Movement.

**1973** (May) Zeleste music bar opens on Argenteria Street.

Death of Pablo Picasso (8 April in France) and Pau Casals (22 October in Puerto Rico).

**1974** (16 February) Publication of the first issue of the newspaper *Mundo Diario* which replaces *Diario Femenino*.

(4 March) Publication of the first issue of the humorous weekly *Por favor*. (November) Radio

Barcelona broadcasts the first regular news summary in Catalan, *Dietari*.

The newspaper *Tele/eXprés* publishes a weekly page in Catalan about the Catalan language and

culture.

In its Miramar studios in Barcelona, TVE begins broadcasting the Catalan language programmes *Mirador*, *Nova gent* and *Taller de comèdies*.

(November) Publication of the first issue of the magazine *Film Guia*.

**1975** Raimon plays a huge concert the Palacio de Deportes in Barcelona.

(28 January) The Congress of Catalan Culture is convened.

(10 June) Inauguration of the Fundació Joan Miró – Centre for Contemporary Art Studies, in Montjuïc.

(13 December) Publication of the first issue of the newspaper *Catalunya Exprés*.

**1976** (23 April) Publication of the first issue of the newspaper *Avui*, the first newspaper in Catalan since 1939.

(2 December) The Lliure Theatre opens in Gracia.

(10 December) The Quaderns Crema publishing house is formed.

(13 December) Ràdio 4 goes on air, the first radio in Catalan since 1939.

**1978** (June) Publication of the first issue of the magazine *Arc voltaic. Full de cinema*.

(August) Publication of the first issue of the magazine *Paso estrecho* by Acció Súper 8 mm.

Publication of the first issue of the magazine *Visual* by Film Vídeo Informació.

Publication of the book *Breu història del cinema primitiu català*, edited by Miquel Porter i Moix.

## GENERAL BIBLIOGRAPHY

- Abellán, Manuel: *Censura y creación literaria en España (1939-1976)*. Ediciones Península / Edicions 62, SA, Barcelona 1980.
- Ainaud de Lasarte, Josep Maria et al: *Cultura catalana i franquisme. Societat civil i resistència cultural a Catalunya (1939-1977)*. Fundació Jaume I, Barcelona 2002.
- Alcover, Norberto (coord.) / Equipo Reseña: *La cultura española durante el franquismo*. Ediciones Mensajero, Bilbao 1977.
- Amitrano, Alessandra: *El cortometraje en España. Una larga historia de ficciones breves*. Filmoteca de la Generalitat Valenciana, Valencia 1998.
- Amigó Soler, Santiago / Solé Sugranyes, Ignasi: *Movimiento obrero en Barcelona*. Barcelona 1970.
- Balcells, Albert (coord.): *Història dels Països Catalans (De 1714 a 1975)*. EDHASA, Barcelona 1980.
- Batista, Antoni / Playà, Josep: *La gran conspiració. Crònica de l'Assemblea de Catalunya*. Editorial Empúries, SA, Barcelona 1991.
- Bonet Correa, Antonio (coord.): *Arte del franquismo*. Ediciones Cátedra, SA, Madrid 1981.
- Canals, Enric / Conte, Jesús (dir.): *1975-1995. Aquest temps, aquest país*. Edicions Primera Plana, SA / Grupo Zeta – Diario "El Periódico de Catalunya", Barcelona 1978 (collectable installments).
- Caparrós i Lera, Josep Maria (coord.): *El cine en Cataluña. Una aproximación histórica*. Promociones y Publicaciones Universitarias, SA (PPU), Barcelona 1993.
- Castellet, Josep Maria: *Per un debat sobre la cultura a Catalunya*. Edicions 62, SA, Barcelona 1983.
- Centelles, Ester (coord.): *Cataluña en la época franquista (1939-1975)*. Revista "Destino", Barcelona 1976 (collectable installments).
- Cirici i Pellicer, Alexandre: *La estética del franquismo*. Editorial Gustavo Gili, SA, Barcelona 1977.
- Colomer i Calsina, Josep Maria: *Els estudiants de Barcelona sota el franquisme*. Curial Edicions Catalanes, Barcelona 1978 (2 volumes.); *Espanyolisme i catalanisme. La idea de nació en el pensament polític català (1939-1979)*. L'Avenç, SA, Barcelona 1984.
- Colomer, Josep Maria / Ainaud, Josep Maria / Riquer, Borja de: *Els anys del franquisme*. DOPESA, Barcelona 1978.
- Corominas, Aurora / Espelt, Ramon (ed.): *Fora de camp. Set itineraris per l'audiovisual català dels anys 60 als 90*. Generalitat de Catalunya, Barcelona 1999.
- Crexell, Joan: *Prensa catalana clandestina 1970-1977*. Edicions Crit, Barcelona 1977.
- Cuesta, Mery: *El terrorisme domèstic d'Antoni Padrós al cinema independent de l'Espanya dels anys setanta*. Fundació Espais d'Art Contemporani, Girona 2003.
- DD. AA.: *La Barcelona de Porcioles*. Barcelona 1975; *La cultura bajo el franquismo*. Ediciones de Bolsillo, Barcelona 1977; *Desde la década de los 70*. Casa Municipal de Cultura, Avilés 1982; *Reflexions crítiques sobre la cultura catalana (1es i 2es)*. Generalitat de Catalunya, Barcelona 1983 y 1987; *La dinamització cultural a les àrees urbanes de nova creació*. Generalitat de Catalunya,

Barcelona 1985.

Expósito, Marcelo (coord.): *Historias sin argumento. El cine de Pere Portabella*. Ediciones de la Mirada / MACBA, Valencia / Barcelona 2001.

Fabre, Jaume / Huertas, Josep Maria / Ribas, Antoni: *Vint anys de resistència catalana (1939-1959)*. Edicions de la Magrana, Barcelona 1978.

Font i Blanc, Domènec: *Del azul al verde. El cine español durante el franquismo*. Editorial Avance, SA, Barcelona 1976.

García Escudero, José María: *La primera apertura. Diario de un director general (La larga batalla de la Censura en cine y teatro)*. Editorial Planeta, SA, Barcelona 1978.

García Fernández, Emilio Carlos et al: *El cine español: una propuesta didáctica y El cine español contemporáneo*. CILEH, Barcelona 1992 y 1992.

Gifreu, Josep: *Sistema i polítiques de la comunicació a Catalunya. Premsa, ràdio, televisió i cinema (1970-1980)*. L'Avenç, SA, Barcelona 1983.

Guardiola, Carles-Jordi: *Per la llengua. Llengua i cultura als Països Catalans 1939-1977*. Edicions de la Magrana, Barcelona 1980.

Gubern Garriga-Nogués, Román: *La Censura. Función política y ordenamiento jurídico bajo el franquismo (1936-1975)*. Ediciones Península / Edicions 62, SA, Barcelona 1980.

Gubern, Román / Font, Domènec: *Una cine para el cadalso. 40 años de censura cinematográfica en España*. Editorial Euros, SA, Barcelona 1975.

Guillamet, Jaume: *Història de la premsa, la ràdio i la televisió a Catalunya (1641-1994)*. Edicions La Campana, Barcelona 1994.

Herederó, Carlos F.: *Las huellas del tiempo. Cine español 1951-1961*. Filmoteca de la Generalitat Valenciana / Filmoteca Espanyola, Valencia / Madrid 1993; *La pesadilla roja del general Franco. El discurso anticomunista en el cine español de la dictadura*. Festival Internacional de Cine de San Sebastián, Donostia 1996.

Hernández, Francesc Xavier (dir.): *Catalunya. Història i memòria*. Enciclopèdia Catalana, SA / Diario « Avui », Barcelona 1995 (collectable installments).

Hernández, Marta: *El aparato cinematográfico español*. Ramón Akal Editor, Madrid 1976.

Hernández, Marta / Revuelta, Manolo: *30 años de cine al alcance de todos los españoles*. Zero, SA, Bilbao 1976.

Herrou Tual, Claudie: *Le Cinéma clandestin en Catalogne 1968-1976. Quelques exemples*. Universitat de la Alta Bretaña (UFR Espagnol – Mémoire de DEA), Rennes 1996.

Llinàs, Francisco (ed.): *Cortometraje independiente español (1969-1975)*. Certamen Internacional de Cine Documental y Cortometraje de Bilbao 1986.

Martínez, Juan María / Azaola, Juan Ramón (ed.): *La vida cotidiana en la España de los 60 and La vida cotidiana en la España de los 70*. Ediciones del Prado, SA, Madrid 1990 and 1991.



Martínez-Bretón, Juan Antonio: *Influencia de la Iglesia Católica en la cinematografía española (1951-1962)*. Harofarma, SA, Madrid 1987.

Molinero, Carme / Ysàs, Pere: *Catalunya durant el franquisme*. Editorial Empúries, Barcelona 1999.

Monterde Lozoya, José Enrique: *Veinte años de cine español. Un cine bajo la paradoja*. Ediciones Paidós Ibérica, SA, Barcelona 1993.

Muñoz, Abelardo: *El baile de los malditos. Cine independiente valenciano 1967-1975*. Filmoteca de la Generalitat Valenciana, Valencia 1999.

Parcerisas, Pilar / Badia, Montse (ed.): *Idees i actituds. Entorn de l'art conceptual a Catalunya: 1964-1980...* Generalitat de Catalunya, Barcelona 1992.

Porter i Moix, Miquel: *Història del cinema a Catalunya (1895-1990)*. Generalitat de Catalunya, Barcelona 1992.

Riambau, Esteve / Torreiro, Casimiro: *Temps era temps. El cinema de l'Escola de Barcelona i el seu entorn*. Generalitat de Catalunya, Barcelona 1993; *La Escuela de Barcelona: el cine de la "gauche divine"*. Editorial Anagrama, SA, Barcelona 1999.

Riquer, Borja de / Culla, Joan Baptista: *El franquisme i la transició democràtica 1939-1988*. Edicions 62, SA, Barcelona 1989.

Sinova, Justino / Ivorra, Antonio (ed.): *Historia del franquismo. Franco, su régimen y la oposición*. Diario 16, Madrid 1984-1985, 2 vol. (collectable installments).

Solé Sabaté, Josep Maria / Villarroya, Joan: *Cronologia de la repressió de la llengua i la cultura catalanes (1936-1975)*. Curial Edicions Catalanes, Barcelona 1993.

Ureña, Gabriel: *Las vanguardias artísticas en la postguerra española: 1940-1959*. Ediciones Istmo, Madrid 1982.

Utrilla i Robert, Lluís: *Cròniques de l'era conceptual*. Edicions Robrenyo, Mataró 1980.

Vallés Copeiro del Villar, Antonio: *Historia de la política de fomento del cine español*. Filmoteca de la Generalitat Valenciana, Valencia 1992.

Vázquez Montalbán, Manuel: *Crónica sentimental de España*. Editorial Lumen, Barcelona 1970.

Vilar, Pierre: *Catalunya dins l'Espanya moderna*. Barcelona 1964.

Villegas López, Manuel: *Nuevo Cine Español*. Festival Internacional de Cinema de San Sebastián, Donostia 1967.



## BIBLIOGRAPHY

### General:

- 1972 Bowser, Eileen i Kuiper, John (coordinació i edició). (1981). Manual para archivos fílmicos. Edición española. Mèxic D.F.: Secretariado de la FIAF, Filmoteca de la UNAM.
- 1972 Borde, Raymond. (1982). Los archivo cinematográficos. Edición española. València: Filmoteca de La Generalitat Valenciana.
- 1973 Espelt, Ramon (Edició). (198 ). Protecció i conservació de l'obra cinematogràfica. Barcelona: Col·legi de Directors de Cinema de Catalunya i Oficina Catalana del Cinema.
- 1974 Schulz, Günter i Karnstädt, Hans. (Coordinació i edició). (1992). Terminología y métodos para archivo de materiales audiovisuales. Munich: Federation International d'Archive du Films (FIAF) i K.G. Saur.
- 1975 Ballart, Josep i Juan, Jordi (2001). Gestión del patrimonio cultural. Barcelona: Editorial Ariel, Ariel Patrimonio.

### Archiving:

- *Harrison, Harriet W. (ed.). (1998). Reglas de catalogación de la FIAF para archivos fílmicos. Edición española. Mèxic D.F.: Federación Internacional de Archivos Fílmicos (FIAF).*
- *Working Group on the International Standard Bibliographic Description for Non-Book Materials. (1977). ISBD (NBM) : International Estándar Bibliographic Description for Non-Book Materials. Recommended by the Working Group on the International Standard Bibliographic Description for Non-Book Materials set up by the IFLA Committee on Cataloging. London: IFLA International Office for UBC.*
- *Brown, Harold. (1990). Physicaal characteristics of Early Films as aids to identification. Bruselas: Federation International d'Archive du Films (FIAF).*

### Conservation:

- 1979 Nisse, Dans / Christensen, Thomas C. / Richter Larsen, Lisbeth i Stub Johnsen, Jesper (Coordinació i edició). (2002). Preserve then show. Copenhagen. Danish Film Institute.
- 1980 Amo, Alfonso del. (1996). Inspección técnica de materiales en el archivo de una filmoteca. 1ª ed. Madrid: Filmoteca Española, Instituto de la Cinematografía y de las Artes Audiovisuales i Ministerio de Cultura. Cuadernos de la Filmoteca.
- 1981 Gamma Group. (2001). The Vinegar syndrome, an handbook. Prevention, remedies and the use of new technologies. Bologna: Cineteca del Comune di Bologna.
- 1982 Smither, Roger (editor). (2003). This film is dangerous. A celebration of nitrate film. Brussel·les. FIAF.
- 1983 Aubert, Michelle i Billeaud, Richard (editors) (2000). Image and sound archiving and access: the challenges of the 3<sup>rd</sup> Millenium, proceedings of the joint technical symposium. Paris. CNC.
- 1984 National Fire Protection Associsyion. (edició) (2001). NFPA-40 Standard for the storage and Handling of Cellulose Nitrate Film.
- 1985 International Organization for Standardization ISO 10356. (1996). Cinematography – Storage and handling of nitrate-base motion-picture films. Geneva. International Organization for Standardization.

**Preservation and Resoration:**

**1975** *Brandi, Cesare. (1977). Teoría de la restauración. Edició castellana (1988), Madrid: Alianza Editorial.*

**1976** *Volkman, Herbert (editor). (1986). Preservation and restoration of moving images and sound. Brussel·les: FIAF*

**1977** *Comencini, Luisa i Pavesi, Matteo. (editors). (2001). Restauro, conservazione e distruzione dei film. Milà: Fondazione Cineteca Italiana.*

**1978** *Housto, Helen. (1994). Keepers of the frame, the film archives. Londres: British Film Institute.*

## SPECIAL THANKS

In alphabetical order

Joan Albert Álvarez Betriu

Amat Carreras

Juan Bosco Díaz de Urmeneta Muñoz

Elisa Deulonder

Familia de Jacinto Esteva

Ramon Espelt

Miguel Fernando Ruíz de Villalobos.

Montserrat Fortino

Joan Francesc de Lasa

MACBA Museu d'art Contemporáni de Barcelona

Ana Macías

Tomás Mallol

Joan Margenat Roma

Nieves Márquez Luque

Ramon Monfá

Familia de Ovidi Monllor

Jacobo Peña

Maria Eugenia Pujalá

Toni Quer

Maria Ripoll Freixes

Eva Romagosa

Francesc Romero

Alex Sánchez.

Ricard Soto

Ana Turbau

Glòria Vilalta

## FILMS REFERENCED IN WHOLE OR IN PART IN “CRONICA D'UNA MIRADA”

### EPISODE 1

Aspectes i personatges de Barcelona 1964 (1975) by Carles Barba (16 mm, 25')

I Semana Naval de Barcelona (1966) by Carles Barba (16 mm, 14')

Dues processons (1967) by Carles Barba (16 mm, CM)

El alegre Paralelo (1963-1964) by Enric Ripoll-Freixes and Josep Maria Ramon

(16 mm, 28'). Cinematography: Josep Maria Ramon; Film and sound editing: Enric Ripoll-Freixes and Josep Maria Ramon, with the collaboration of Ramon Villar

Un viernes santo (1960) by Joan-Gabriel Tharrats (16 mm, 26'). Assistants:

Pepe Ulloa, Joan-Carles Gassent, Joan Riba and Oriol Bassa; Cinematography: José María de Luis Madoz and Antoni Farré; Cast: Francis Bernal, Miquel Garau, Sara Rodríguez and Ivan Tubau

Lejos de los árboles (1963-1972) by Jacinto Esteva (35 mm, 101'). Produced by:

Filmscontacto; Producers: Pere Portabella, Ricard Muñoz Suay and Francesc Ruiz Camps;

Cinematography: Joan Amorós, Juan Julio Baena, Luis Cuadrado, Francesc Marin, Milton

Stefani and Manuel Esteban; Stills Photography: Oriol Maspons; Music: Marco Rossi, Carlos

Moleras, Johny Galvao, Los Gatos Negros, Los Mustangs and Os Duques; Editing: Joan Lluís

Oliver, Ramon Quadreny, Emili Ortiz and Maria Dolors Pérez Pueyo; Narrator: Luis González

Seara; Contributors: Antonio Gades, Antonio Barrero (Chamaco), José María Nunes, Rafael

Azcona, Luis Ciges and Joaquim Pujol

### EPISODE 2

Será tú tierra (1966) by Llorenç Soler (16 mm, 40'). Production: Ramon Guinart for Filmagen; Editing:

Ramon Quadreny; Music: classical, Los Sirex, Raimon and popular Spanish songs

52 domingos (1967) by Llorenç Soler (16 mm, 27'). Cinematography: Llorenç Soler and Manuel

Esteban; Editing: Joan Aguilar

Largo viaje hacia la ira (1969) by Llorenç Soler (16 mm, 26')

Noticiero RNA (1970) by Llorenç Soler (16 mm, 18')

El campo para el hombre (1973) by Colectivo Cine de Clase (Helena Lumbreras and Marià Lisa) (16 mm, 48' 30")

O todos o ninguno (1976) by Colectivo Cine de Clase (Helena Lumbreras and Marià Lisa) (16 mm, 41' 15")

No se admite personal (Plaza de Urquinaona) (1968) by Antoni Luchetti and Agustí Corominas (16 mm, 15')

Distància 200 metres (1967) by Jordi Bayona (8 mm, 10')

Distància 0 a Infinit (1969) by Jordi Bayona (16 mm, 8'). Assistant director and co-editor: Sergi Boyer;  
Singer: Miguel García

Un lloc per dormir (1971) by Jordi Bayona (8 mm, 18'). Contributors: Andreu

Martin, Isabel Martinez, Jaume Casas and Tere Prat; songs: Antonio Molina and "cante jondo"  
songs

### **EPISODE 3**

Demonstrations in Barcelona (1 and 8 February 1976) (1976) anonymous  
(16 mm, 20')

SEAT, Víctor Pradera: amnistia laboral, CC.OO., Telefónica i RENFE  
(1973-1975) anonymous (16 mm, brief reports)

PCE Meeting in Geneva (1974) anonymous (16 mm, 40')

Muntanya (1970) anonymous (16 mm, 10')

Paris, 20 June 1971 (Meeting at Montreuil) (1971) anonymous (16 mm, 105')

### **EPISODE 4**

El sopar (1974) by Pere Portabella (16 mm, 60'). Executive Producer: Jordi

Conill; Cinematography: Manuel Esteban; Camera Assistant: Pere-Joan Ventura; Assistant  
Director and Sound Recordist: Annie Settimo; Editing: Teresa Alcocer; Assistant Editor: Lola  
Besses; Cast (ex- political prisoners): Narcís Julián, Àngel Abad, Jordi Conill, Lola Ferreira and  
Antoni Marin

La censura del franquismo (1971) by Manuel Esteban (35 mm, 29'). Production: Tamaya, PC; Sound:  
Pere-Joan Ventura; Narrator: Carlos Trías; Cast: Adolfo Marsillach, Basilio Martín Patino,  
Fernando Fernán Gómez, Elías Querejeta, Núria Espert, Fabià Puigserver, Carles Duran,  
Jaume Fuster, Joan Anton Codina, Pere Portabella, Alfonso Sastre

Poetes catalans (1970) by Pere Portabella and students at the Aixelà Film School. (16 mm,  
30')

Sant Cugat (1970) anonymous (16 mm, 5')

### **EPISODE 5**

Sexperiencias (1968) by José María Nunes (35 mm, 92'). Assistant Director:

Manuel Muntaner; Cinematography: Jaume Deu i Casas; Stills Photography: José Adrián;  
Editing: Ramon Quadreny; Music: Antoni Ros i Marbà; Cast: Carlos Otero, Marta Mejías,  
Antonio Betancourt, Maria Quadreny

Dafnis y Cloe (1969) by Antoni Padrós (16 mm, 23'). Cinematography: Marcel Villier; Cast: Rosa



Morata and Toni Martinez

Pim, pam, pum revolució (1969-1970) by Antoni Padrós (16 mm, 22').

Cinematography: Marcel Villier and Antoni Padrós; Cast: Rosa Morata, Jordi Batiste and Marcel Villier

Lock-out (1973) by Antoni Padrós (16 mm, 140'). Writing Credits: Antoni Padrós and Fernando Huici, based on an idea by Antoni Padrós; Cinematography: Carles Gusi; Music: Lluís Rambla and scattered fragments; Cast: Rosa Morata, Marta Vives, Rita Cemeli, Walter Cots, Paco Caja, Fernando Huici, Miguel Tristán, Enric Ibáñez and Jesús Garay

Cop baix (1968) by Jan Baca and Toni Garriga (16 mm, 20'). Production: Pinchus Films; based on a story by Ernest Hemingway; Cast: Toni Canal and Ernest Serrahima

Hàbitat (1971) by Jan Baca and Toni Garriga (16 mm, 8'). Production: Pinchus Films (animation)

L'home de la poma (1972) by Jan Baca and Toni Garriga (16 mm, 12'). Production: Pinchus Films; Cast: Toni Font (animation and image)

Blanc i negre (1974) by Jan Baca and Toni Garriga (16 mm, 12'). Production: Pinchus Films (animation)

## EPISODE 6

Un libro es un arma (1975) by Cooperativa de Cinema Alternatiu (Alternative Film Co-operative) (16 mm, MLF)

Can Serra. La objecció de consciencia en España (1976) by Cooperativa de Cinema Alternatiu (Alternative Film Co-operative) (16 mm, SF)

Testamento (1977) by Joan Martí i Valls (16 mm, SF)

El Altoparlante (1970) by Llorenç Soler (16 mm, 20')

Carnet de Identidad (1970) by Llorenç Soler (16 mm, 30')

Film sin nombre (1970) by Llorenç Soler (16 mm, 28')

¡Votad, votad malditos! (1977) by Llorenç Soler (16 mm, 23')

Entre la esperanza y el fraude (España 1931-1939) (1975-1976) by Bartomeu

Vilà, Mercè Conesa, Joan Simó and Rosa Babi, for the Alternative film Co-operative (16 mm, 95')

**Alborada (1974-1975) by Joan Mallarach and Lluís Garay**  
**(16 mm, 42')**

**Hic Digitur Dei (1976-1977) by Antoni Martí i Gich (Super 8 mm, 85'). Writing credits: Quim Monzó and Roser Fradera; Cinematography: Ivo Antonov; Production and Editing: Antoni Martí i Gich; Music: Quim Sota; Wardrobe: Lluís Cobas; Cast: Rosa Novell, Pep-Maur Serra, Joan Fernández, Xabier Elorriaga, Alfred Luchetti, Maruja Rorres, Pepa López, Montserrat Carulla, Miquel Cors and Nadala Batiste**