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Spanish the family of Don Luis, his wife Dolores and their children, Manolita and Luisito, share the daily life of the Civil War with their maid and neighbours.

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(Clasicos Hispánicos / Hispanic Classics) by Fernando Fernan-Gomez, unknown edition, Paperback in Spanish / español

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The war that won't die charts the changing nature of cinematic depictions of the Spanish Civil War. In 1936, a significant number of artists, filmmakers and writers – from George Orwell and Pablo Picasso to Joris Ivens and

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Spanish
Joan Miró – rallied to support the country's democratically-elected Republican government. The arts have played an important role in shaping popular understandings of the Spanish Civil War and this book examines the specific role cinema has played in this

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process. The book's focus is on fictional feature films produced within Spain and beyond its borders between the 1940s and the early years of the twenty-first century – including Hollywood blockbusters, East European films, the work of the avant garde

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Spanish in Paris and films produced under Franco's censorial dictatorship. The book will appeal to scholars and students of Film, Media and Hispanic Studies, but also to historians and, indeed, anyone interested in why the Spanish Civil War remains such a

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contested political topic.

A counting book that describes summer related activities and events--in both English and Spanish

Under the Franco regime

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(1939-1976), films produced in Spain were of poor quality, promoted the regime's agenda, or were heavily censored. After the dictator's death, the Spanish film industry transitioned into a new era, one in which artists were able to more freely express

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Spanish themselves and tackle subjects that had been previously stifled. Today, films produced in Spain are among the most highly regarded in world cinema. The Encyclopedia of Contemporary Spanish Films features nearly 300 entries on the written by a host of

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Spanish
When it began, modern Spanish cinema was under strict censorship, forced to conform to the ideological demands of the Nationalist regime. In 1950, the New Spanish Cinema was born as a protest over General Francisco Franco's policies: a new series of

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Spanish directors and films began to move away from the conformist line to offer a bold brand of Spanish realism. In the 1950s and early 1960s, filmmakers such as Juan Antonio Bardem, Luis García Berlanga, and Luis Buñuel expressed a liberal image of

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Spanish to the world in such films as *Muerte de un ciclista* (Death of a Cyclist), *Bienvenido Señor Marshall* (Welcome Mr. Marshall), and *Viridiana*. The emergence of new directors continued into the sixties and seventies with Carlos Saura, José Luis Borau, Víctor

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Spanish Erice, and others. After Franco's death in 1975, censorship was abolished and films openly explored such formerly taboo subjects as sexuality, drugs, the church, the army, and the Civil War. The Spanish cinema was no longer escapist and entertaining

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Spanish
but, at long last, mirrored the society it depicted. While established directors like Saura, Bardem, and Berlanga continued to produce distinguished work, the "new wave" of Spanish cinema included brilliant films by the likes of Montxo Armendáriz

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(Tasio), Fernando Trueba (First Work), Imanol Uribe (The Death of Mikel), and Pedro Almodóvar (Women on the Verge of a Nervous Breakdown). In the last couple of decades, exciting works by established filmmakers and newcomers alike continue to be

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Spanish, including Alejandro Amenábar's Thesis, José Luis Garcí's The Grandfather, and Almodóvar's Talk to Her and Volver. In Great Spanish Films Since 1950, Ronald Schwartz presents a compendium of outstanding Spanish films from

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Spanish the pre-Francoist era through the Spanish New Wave of the 80's and 90's and into the present day. Schwartz provides background, plot, and commentaries of key films from six decades of Spanish cinema. In addition to identifying

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Spanish play, ritual, and narrative to mourn safely and without fear of repercussion from the repressive state. An interdisciplinary study that includes close readings of six of Piquer's most famous coplas, *Survival Songs* will be of interest to specialists in modern Spanish

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