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Caspístequi Gorasurreta, Fco. Javier (Univ. de Navarra. Dpto. de Historia. Edificio Biblioteca de Humanidades. Campus Universitario, s/n. 31080 Pamplona / Iruñea): **El cine como instrumento de modernidad defensiva en Pamplona (1917-1931)** (Cinema as an instrument of *defensive modernity* in Pamplona (1917-1931)) (Orig. es)

In: *Ikusgaiak*. 7, 5-38

Abstract: The development of cinema in Pamplona as from 1917 was conflictive, as it had to adjust to the established morality of that time. It was the most popular entertainment as from the early nineteen-twenties, although it was characterised by a defensive modernisation, as it was implanted in a controlled manner in order to avoid radical change. Although it introduced Pamplona into the culture of abundance, the modernization it implied was merely superficial.

Key Words: Pamplona. Cinema. Mass shows. Defensive modernisation. Tradition. Social history.

Cañada Zarranz, Alberto (Eusko Ikaskuntza. Pl. Castillo, 43 bis – 3. D. 31001 Pamplona / Iruñea): **La censura y la moral en el cine de la Pamplona de los años treinta (1931-1939)** (Censure and morals in cinema in the Pamplona of the nineteen-thirties (1931-1939)) (Orig. es)

In: *Ikusgaiak*. 7, 39-71

This text studies the influence of official censorship and dominant morals in cinematographic shows, in Pamplona during the years of the Second Republic and the Civil War (1931-1939). Catholic associations had a considerable interest in imposing a moral cinema, this being the reason to organise in 1935 the *Week against immoral cinema*, although they were not especially successful.

Key Words: History of cinema. Pamplona. Censorship. Morals. Second Republic. Civil War. 1931. 1939. Catholic associations. Protection of childhood.

García Senosiain, Javier (Univ. de Navarra. Dpto de Historia. Edificio Biblioteca de Humanidades. Campus Universitario, s/n. 31080 Pamplona / Iruñea): **El cine en Pamplona durante la Guerra Civil** (Cinema in Pamplona during the Civil War) (Orig. es)

In: *Ikusgaiak*. 7, 73-106

Abstract: The cinematographer was one of the scarce forms of public entertainment in Pamplona during the war. This was a form of entertainment that obviously suffered the impact of the conflict that started in July 1936, as can be demonstrated by the growing interest on its control by the authorities, for political, ideological and moral reasons.

Key Words: Cinema. Civil War. Pamplona. Press. Propaganda. Censorship.

Ansola González, Txomin (Eusko Ikaskuntza. M^a Díaz de Haro, 11 – 1. 48013 Bilbao): **Tiempo de crisis para la exhibición cinematográfica en Guipúzcoa (1967-1977)** (Times of crisis for cinematographic shows in Guipúzcoa (1967-1977) (Orig. es)

In: *Ikusgaiak*. 7, 107-124

Cinematographic exhibitions in Gipuzkoa reach their highest point in 1966. The appearance of new forms of entertainment, like television, automobiles and discos, began to diminish the public for cinematographic shows. The result was a crisis in cinema and a decrease in the number of cinemas, which especially affected, during the first decade of the crisis, the villages of the province.

Key Words: Cinematographic shows. Cinematographic exhibitions. Crisis. Cinemas. Spectators. Ticket office returns. Gipuzkoa. Basque Country.

Ituarte Pérez, Leire (Eusko Ikaskuntza. M^a Díaz de Haro, 11 – 1. 48013 Bilbao): **Breve inventario del imaginario posmoderno en *El día de la Bestia*: proyecciones utópicas de una distopía urbana** (Brief inventory of the post-modern imagerie in *El día de la Bestia* (The Day of the Beast): utopic pojections on an urban distopia) (Orig. es)

In: *Ikusgaiak*. 7, 125-136

Abstract: This essay briefly scans through some key arguments that articulate the post-modern imagery in the film *El día de la Bestia* (The day of the beast). Starting from an approximation to a constellation of *leitmotifs* that configure that imagery, the idea is to evaluate the utopian virtuality of the film and its projection on to the wider context of post-modernity.

Key Words: Distopia. Utopia. Post-modernity. End of the story. Post-modern hyperspace. Culture of simulations.

Ansola González, Txomin (Eusko Ikaskuntza. M^a Díaz de Haro, 11 – 1. 48013 Bilbao): **La producción cinematográfica en el País Vasco durante 2003: Aumentan las películas, disminuyen los espectadores** (Cinematographic production in the Basque Country in 2003: An increase in the number of films, a decrease in the number of spectators) (Orig. es)

In: Ikusgaiak. 7, 137-155

Cinematographic production in the Basque Country during 2003, which totalised seven films, has once again registered a significant decrease in the number of spectators. Other relevant facts were the legislative changes introduced in financial aids for audiovisual productions, within the i2i European project and the constitution of the Inter-sector Commission of Basque Audiovisual Productions.

Key Words: Cinematographic Industry. Cinematographic Production. Cinematographic legislation. Films. Spectators. Ticket office returns. Basque Country.