



---

**Universidad de Valladolid**

**Facultad de Filosofía y Letras**  
**Grado en Estudios Ingleses**

**American and British Cinema**  
**in the Valladolid Film Festival, 1956-1965**

**María Morchón Moyano**

**Tutora: Anunciación Carrera de la Red**

**Departamento de Filología Inglesa**

**Curso: 2024-2025**

### **Abstract**

The Valladolid Film Week (SEMINCI) started as an exhibition of national religious cinema but soon became an international film competition. Among the first nations to participate were the United States and the United Kingdom. This study attempts to contribute to current knowledge about the history of the festival by focusing on the presence of American and British cinema during its first ten editions, from 1956 to 1965. To that end, archival research has been conducted using surviving accountancy records, miscellaneous documents, printed brochures, and bulletins. The results are presented in two parts: first, a reconstruction of the process each film followed before and after the selection stage; second, a chronological narrative of the participation of American and British productions, including both accepted and rejected titles, the awards received, and the guests and professionals from the two countries who attended, collaborated with, or participated in the festival and its activities.

*Keywords:* SEMINCI, film festival, American cinema, British cinema, Valladolid

### **Resumen**

La Semana Internacional de Cine de Valladolid (SEMINCI) comenzó como una muestra de cine religioso español pronto convertida en certamen internacional. Estados Unidos y el Reino Unido estuvieron entre los primeros países en participar. Este estudio trata de contribuir al conocimiento que actualmente se tiene del festival tomando como foco la presencia de los cines americano y británico en sus primeras diez ediciones (1956-1965). Para ello, se ha realizado una investigación de archivo, revisando documentación contable y miscelánea, programas y boletines impresos. Los resultados se organizan en dos partes: en primer lugar, el proceso que seguían las películas antes y después de su selección para el festival; en segundo lugar, una narración cronológica centrada en la presencia de los cines americano y británico incluyendo tanto títulos aceptados como rechazados, los premios recibidos y personalidades británicas o norteamericanas que asistieron, colaboraron o participaron en el festival y en sus actividades.

*Palabras clave:* SEMINCI, festival de cine, cine americano, cine británico, Valladolid

### **Acknowledgements**

This research has been funded by the Spanish Ministerio de Educación, Formación Profesional y Deportes and its programme of Becas de Colaboración en Tareas de Investigación en Departamentos Universitarios, 2024-2025.

I would like to thank the Archivo Municipal de Valladolid and the SEMINCI for granting me permission to consult and reference the documentation. Special thanks are due to Luis Alberto Martínez for his help.

I am also grateful to Anun for her invaluable guidance and support during these months.

## Table of Contents

Introduction .....	6
Chapter 1. A Documentary Reconstruction of the Selection Process of the Valladolid Film Festival's Earliest Editions .....	10
1. Call for Submissions .....	10
2. Registration .....	11
3. Importation.....	12
4. Viewings.....	12
5. Selection.....	13
6. Exhibition.....	13
7. Awards .....	14
8. Dispatch to Origin.....	15
Chapter 2. American and British Films in the SEMINCI, 1956-1965 .....	16
1. The Premise and Foundation, 1956.....	16
2. The First English-language Film Screened in the <i>Semana</i> , 1957 .....	16
3. The Consolidation of the <i>Semana</i> as an Event of International Interest, 1958 .....	17
4. The First SEMINCI Award That Went to a British Film, 1959.....	17
5. American and British Films Compete for their Religious and Human Values, 1960...	19
6. An Edition that Ended in Controversy, 1961 .....	20
7. The <i>Semana</i> Prompts a Moral Code for Cinema in Spain, 1962 .....	22
8. The Return of <i>The Power and the Glory's</i> Unexemplary Priest, 1963 .....	25
9. A Calm Edition and a British Title That Was Never Screened, 1964.....	28

10. Orson Welles' Work at the Center of the Tenth Anniversary, 1965.....	30
Conclusion.....	34
References .....	38
a) Primary Sources .....	38
b) Secondary Sources .....	39

## Introduction

Since its inception in 1956, the *Semana Internacional de Cine de Valladolid* (Valladolid International Film Week), commonly known as SEMINCI, marked one of the key moments of the year in the Castilian city. Directors, producers, journalists, and audiences looked forward to gathering to enjoy a selection of international productions aimed at promoting religious and human values. English-language films, both American and British, formed a significant part of the programmed sessions. They are the focus of this study: American and British cinema in the Valladolid Film Festival from 1956 to 1965.

César Combarros Peláez has published two seminal studies on the SEMINCI. His *Una ventana al mundo: 50 años de la Semana Internacional de Cine de Valladolid (1956-2005)* (2005) traces the history of the festival, providing exhaustive details of the most meaningful events in each edition. It highlights not only that several remarkable filmmakers made their debut in Spain in the festival, but that its early editions were “a testing laboratory, in which the Government experiment[ed] to evaluate the impact that the most socially engaged cinema [had] in the Spanish society” (Combarros Peláez, 2005, p. 16). In *Seminci: una historia de cine (1956-2015)*, published on occasion of the SEMINCI’s sixtieth anniversary, Combarros Peláez (2015) provided a refreshed overview of all editions, illustrated by a photo album.

Some scholars have focused on the ideological background and the religious essence of the cinema offered at the SEMINCI during Franco’s dictatorship. Miguel Borrás (2014) argues that the films the festival featured in times of the regime served as an ideological instrument. Meanwhile, Fuertes Zúñiga (2005) studies the history of the festival from the perspective of the religious cinema exhibited. He points that one of the potential reasons for its loss of popularity over the years was its propagandistic intention, which eventually seemed rather forced (Fuertes Zúñiga, 2005, p. 439).

However, to the best of our knowledge, there is no published work on English-language cinema in the SEMINCI other than Martínez Ruiz’s article (2015) on the national premiere of *Citizen Kane* in the festival. Literature on English-language cinema in Spain

under Franco is abundant, seen from the perspective of translation or censorship studies. Just like Combarros Peláez (2005) defends that the *Semana* could “overcome the pressures coming from the Ministry of Information and Tourism or the Archbishopric” (p. 16), Gutiérrez Lanza’s research (2013) shows that, outside Valladolid, English-language films were subject to the ecclesiastical moral classification and state censorship (p. 296) and all foreign productions had to be dubbed or subtitled (Gutiérrez Lanza, 2000, p. 25). León Aguinaga (2010), investigating cinema and the United States-Spain relations after the Spanish Civil War, has proved that, despite everything, the demand for American films was “very strong” in Spain (p. 443). Meanwhile, the more specific question of the participation of American and British cinema in Spanish film festivals, and especially the Valladolid Film Festival, remains unaddressed, and so is the cultural interaction between Spain and the Anglosphere that the event fostered.

It is mainly because of this that, in our endeavor to understand and reconstruct the participation of American and British cinema in the festival’s first ten editions, we have resorted to archival research and the historiographical method: data collection, analysis, and interpretation. All sources consulted belong to the SEMINCI archive held by the Valladolid City Archive (*Archivo Municipal de Valladolid*, AMVA):

1. Accountancy records

- Archivo Municipal de Valladolid (AMVA), C 50009-001, 1959-1961.
- Archivo Municipal de Valladolid (AMVA), C 50010-001, 1962.
- Archivo Municipal de Valladolid (AMVA), C 50011-001, 1963.
- Archivo Municipal de Valladolid (AMVA), C 50012-001, 1964.
- Archivo Municipal de Valladolid (AMVA), C 50013-001, 1965.

Here are found annual balance sheets, expense reports, customs formalities, receipts and pay slips for services provided by translators, hotels, restaurants, jewelers, printers, transport agencies, telegram and mail services, as well as acknowledgements of receipt.

2. Miscellaneous records

- Archivo Municipal de Valladolid (AMVA), C 40331-001, 1959-1963.

- Archivo Municipal de Valladolid (AMVA), C 40332-001, 1964-1970.

The contents of these two boxes, kept off site, remain undescribed. They include regulations in different languages, entry forms, a few pieces of correspondence, provisional schedules, listings of titles, and institutional reports. Of the regulations, the latest and most complete version of 1965 (AMVA, 40332-001) will be referenced. Of the entry forms corresponding to British and American productions, only those from 1961, 1962, 1964, and 1965 are extant and the details registered are sometimes incomplete.

### 3. SEMINCI publications

These were mainly printed program brochures and daily bulletins. Unfortunately, the collections are incomplete. Program brochures dating from 1956, 1958, 1960, 1961, 1962, 1963, 1964, and 1965 have been preserved, featuring insightful forewords, schedules, and technical and artistic information for most of the films. The only extant copies of the daily bulletins date from 1961, 1962, 1963, 1964, 1965. They inform on each edition in newspaper format.

Some databases have been very useful, principally, that of the Official State Gazette (*Boletín Oficial del Estado*, BOE), for our understanding of the legal framework for the organization of the festival, and [eldoblaje.com](http://eldoblaje.com), as source of invaluable information regarding American and British commercial releases in Spanish cinemas.

Results will be presented in two main sections. First, how the SEMINCI was organized in the period, together with the requirements and the journey that American and British films had to follow to be brought in and out of Valladolid; second, the presence of American and British cinema in the different editions, as well as of foreign personalities that attended, contributed to the festival or participated in the parallel activities programmed. In them, the original texts in Spanish are given in our own English translation.

Our approach to American and British cinema is based on three research questions: which American and British titles were submitted for selection, under what requirements and conditions they were submitted, and how they performed during the week. Among many other aspects, it will present the festival's regulations, the titles submitted, rejected, selected,



and awarded, which films were translated or censored, and their reception during and after the event. We hypothesize an overall predominance of American films over British ones, and an increase in their number and significance as the regime opened.

## **Chapter 1. A Documentary Reconstruction of the Selection Process of the Valladolid Film Festival's Earliest Editions**

The Valladolid Film Festival condensed a whole year of efforts in one week. This chapter draws principally on the festival's Regulations of 1965 (AMVA, 40332-001), because they are the latest and the most complete, but it will also indicate relevant changes with respect to prior editions. Its aim is to reconstruct the process followed by the productions participating in this cinematic event, from call for submissions, the importation of films, through their selection and exhibition, to their ultimate dispatch to origin.

National and international attendants gathered in Valladolid for eight days in April or May, before or after the Holy Week, as the film season was initially designed to accompany the religious celebrations in the city. The event was organized by the Provincial Delegation of the Ministry of Information and Tourism (*Ministerio de Información y Turismo*). Delegate Antolín de Santiago y Juárez became the festival's first Director and head of the Permanent Commission until 1973 (Combarros Peláez, 2015, pp. 19-23). Head offices were located at Alcalleres until 1961 (Semana, 1961a, p. 8) and, since 1962, at Juan de Juni Street (Semana, 1962a, p. 8).

### **1. Call for Submissions**

The official regulations were published "months ahead" (Semana, 1960, p. 7). They were translated into English, German, Italian, and French. Printed as leaflets, the most relevant rules were also advertised in the festival's brochures. Their distribution opened the call for submissions.

According to the rules, to be eligible for competition, the film should have been produced within the two years preceding the festival (Art. V). A maximum of sixteen productions were admitted. Each country could submit one long film and two shorts (additional entries also upon request), which the organizers (the jury before 1965) would classify into either the Religious or Human Values categories. Titles should not have been released commercially in Spain and priority was given to those that had not participated in other festivals. Copies had to be screened in their original version, with Spanish, French or

Italian subtitles; exceptionally, dubbed films were accepted (Art. V). The Permanent Commission could invite films not complying with any of these criteria, depending on quality (Art. XII).

Productions out competition were subject to other requirements (Art. IX). They formed the “Documentary Section”. Basically, the same entry conditions applied, although in this case preference was given to those films that had participated in other film festivals. From 1962 onwards, the Permanent Commission could invite participants (AMVA, 40331-001). A “Retrospective and Cultural Section” was inaugurated in 1962, devoted to one specific topic, school, or director (AMVA, 40331-001). The featured films were invited by the Festival’s Director (Art. X) and no specific entry rules applied to them.

The festival required that films were accompanied by a delegate of the country of origin or producing company (Art. XIV). They should bear the copy’s transport expenses to and from Madrid, while the organizers covered those from Customs at Barajas to Valladolid or in and out of the city, when the copies were already in Spain (Art. XVIII).

## **2. Registration**

To submit a film, an entry form had to be filled in and mailed (Art. XV). This was generally done two months before the event. The printed forms—preserved among the AMVA records (AMVA, 40331-00; AMVA, 40332-001)—were written in Spanish, with abbreviated translation in English and German (since 1965, in French and Italian, too). Forms included the following fields: film title, country, producing company (with address), director, plot and script, genre, release year, main cast, description (black and white or color), screening format (standard, panoramic, CinemaScope, Vista-Vision), language (e.g. original version, with or without subtitles), and length. Previous participation at any international festival and awards received should also be specified. In 1964, fields for cinematography and soundtrack were added, and in 1965, a section on required attachments, namely, two photographs and a short synopsis for full-length films.

### 3. Importation

Copies were to be received one month before the event (Art. XV). The Secretary (Vicente Antonio Pineda) should be notified of the dispatch, detailing date and transport means. Deadlines had to be observed, also for sending promotional material like photographs or posters.

As the AMVA accountancy records reveal, films were carried by Iberia, one of the festival's sponsors. They arrived from locations that were not necessarily the productions' country of origin, but rather the European city where the producing company offices were located (e.g., Paramount Pictures, in Paris). On arrival at Madrid-Barajas airport, generally about a month before the competition, copies were inspected at customs, under the Spanish legislation on foreign film imports (Orden del 7 de julio de 1960), and probably under Art. 137, which describes three-month temporary licenses. The AMVA records tell that it was Vicente Lluch Gómez, one of Iberia's customs agents, who carried out all formalities. Each candidate film was sealed, a customs declaration was issued, and the film was sent off for the required inspection viewings (*visionados*).

### 4. Viewings

Article 137 in the 1960 Order established three types of viewings: a commercial viewing, which was undertaken in designated projection theaters, a censorship viewing, which took place in the facilities of the Directorate-General of Cinematography and Theater (*Dirección General de Cinematografía y Teatro*), and “viewings of a different nature” (*visionados de otra naturaleza*) for films screened in special events like the film festivals. Very likely, foreign films arriving to participate in the festival went through the last type: Lluch registered the field of viewings as “viewings in Valladolid”. In a personal communication, Combarros Peláez (March 2025) explains that the censorship viewings came as a routine procedure, but that it would rather seem that the films participating in the *Semana* were only rarely censored. We will deal with the eventual introduction of censorship in the festival's selection process, but either way, after the viewings, the films had to return to

Barajas to be dispatched either to their countries of origin or to Valladolid, depending on whether they were rejected or selected.

## **5. Selection**

There is strong evidence that these viewings were used by the festival's organizers to make their selection of films. In dates coinciding with the viewings the Selection Commission met in Madrid. This can be told from some remaining payment acknowledgements from 1961 and 1962 of Madrid-based restaurants like Casa Domingo and La Gran Taberna (AMVA, 50009-001) and Senado (AMVA, 50010-001). Additional documentary proof indicates that during those days the *Semana* rented projection rooms in Madrid for screenings, like, for example, the receipts of payment issued by *Sala R.C.A.*, of the Radio Corporation of America (AMVA, 50010-001; AMVA, 50013-001).

In any case, the selected films were then sent to Valladolid by train, transport companies such as Cualladó or La Unión, or by taxi, only days before the festival. Once there, a specific customs office had to be established for the event (Orden 1960, Art. 145), for customs clearance. It is most likely that this was done at the festival's main offices, considering that it is the address that frequently appears in the documents.

## **6. Exhibition**

The contents of each edition were anticipated in a program brochure (*programa*). In its forewords, the Director, the Secretary or some Church representatives, among others, reflected on the festival's history and mission. It was a guide detailing the edition's official selection and program, with posters, pictures and promotional details like Oscar-awarded titles. Advertisements for new releases in Valladolid's theaters or new productions that were about to be filmed in Spain were also printed. Billboards were designed to advertise the official section films in the city (AMVA, 50012-001).

For the duration of the event, and since 1958, all sessions were screened in cinema Avenida (the first two took place at the Teatro Calderón). With a capacity for about 1250 people (Villalobos Alonso, 2020, p. 124), seats were reserved for personalities including local and national authorities, members of the international jury, foreign delegations, guests,

producers, distributors and journalists from international media. Both ticket packages and individual tickets could be purchased. Each day there were three sessions: afternoon, evening, and night. Most generally, contesting productions were featured in the evening and night sessions, together with some others in the so-called Documentary Section. Since 1962, the films in the Retrospective and Cultural Section were presented in the early afternoon. Invited films out of competition were typically exhibited to open or close the edition.

A daily bulletin was published summarizing key events, and each day's screenings. It was also used to advertise the commitment of important figures, review the most outstanding productions, and announce last-minute changes together with the decisions of the jury.

## **7. Awards**

Following the screening of the closing film came the award ceremony. Article VI of the regulations ruled that an international jury for long features and another one for short films and documentaries should be established. As shall be seen, relevant American and British figures were invited to join in as members. Since 1959, the official award was the Gold Labarum (*Lábaro de oro*) for the best long and short films (or documentaries) on the Religious Values category (AMVA, 40331-001). It was accompanied by the City of Valladolid Award (*Premio Ciudad de Valladolid*) for the most remarkable long film (AMVA, 40331-001). In 1960, the Gold Spike (*Espiga de oro*) was created for the best long and short films (or documentaries) in the Human Values category; in 1961, the Saint Gregory Award (*San Gregorio*) was introduced for the documentary or long film that demonstrated “the greatest originality in its cinematic expression” (AMVA, 40331-001). Analogously, Combarros Peláez's work (2015) reveals that there were also unofficial awards courtesy of certain cultural institutions such as the FIPRESCI Award of the International Federation of Film Critics (*Fédération Internationale de la Presse Cinématographique*), the Medal from the Film Writers Circle (*Círculo de Escritores Cinematográficos*) or the National Federation of Film Clubs Trophy (*Trofeo de la Federación Nacional de Cineclubs*).

## **8. Dispatch to Origin**

Once the event was over, generally a couple of days afterwards, the records tell that a re-count was made, and each film was individually packed to be returned, either to Barajas or their original Spanish location. Copies were carried to Madrid by train, transport companies, or taxi, and those dispatched abroad—again by Lluç—were shipped by Iberia. At this point, the festival received back their customs bond paid for imports and, in cases where copies did not leave the country—perhaps because they were to be shown commercially, the money was kept as tariff duties (Orden 1960, Art. 145).

All British and American films aspiring to participate took part in this cycle, in full or in part. Let us now reconstruct their presence in the SEMINCI's first ten editions. By paying individual attention to each year, it will be possible to appreciate the performance of the different films, at the same time the rejected titles are unveiled. The variety of international personalities that came to Valladolid to witness the festival for different purposes also represents a key aspect in the festival's evolution.

## **Chapter 2. American and British Films in the SEMINCI, 1956-1965**

American and British cinema constituted a significant part of the film exhibition offered at the SEMINCI, once the event adopted its international scope. This chapter provides an account of the festival's first ten editions (1956-1965), concentrating on the presence of the American and British film productions and their relevance—major events, selected and rejected films, their reception, international personalities, awards and other activities.

### **1. The Premise and Foundation, 1956**

As is well known, the SEMINCI started as a series of film screenings programmed for exhibition around Easter time, to promote the religious devotion of the people of Valladolid. The *Semana de Cine Religioso* (Religious Film Week), as it was first named, started in 1956 under the direction of Antolín de Santiago y Juárez, provincial delegate of the Ministry of Information and Tourism and vice-president of the Provincial Council of Valladolid (Combarros Peláez, 2005, p. 21). During its first edition, held between March 20-25, the *Semana* exhibited six religious films, all of them Spanish, including *La mies es mucha* (1948) and *Balarrasa* (1951) (Semana, 1956).

### **2. The First English-language Film Screened in the *Semana*, 1957**

The following year, the *Semana* took place between April 1-7. It programmed screenings of international productions that had already been released in Spain (Combarros Peláez, 2005, p. 32). These were mainly French and Italian titles, but Elia Kazan's *On the Waterfront* (1954) was an exception. Its screening was arranged for 750 pesetas (AMVA, 50009-1). Shown at the Teatro Calderón, then used as the main venue of the festival, and probably at 5 pm, as was customary, it caused some popular unrest, due to its exploration of social issues rather than religious themes (Combarros Peláez, 2005, p. 34). At the end of the edition, de Santiago y Juárez assured that the festival would become an international film competition (Semana, 1960, p. 9).



### **3. The Consolidation of the *Semana* as an Event of International Interest, 1958**

In the following year 1958, the festival was renamed *Semana Internacional de Cine Religioso* (International Religious Film Week) and inaugurated a new venue in the cinema Avenida at Paseo Zorrilla (Combarros Peláez, 2005, pp. 38-39). It included an international film competition (*Certamen Internacional*), and gold and silver awards named *Don Bosco* for each category of long and short films (Semana, 1960, p. 9). The program extended from March 17 to 23 and included international titles like Jules Dassin's *Celui qui doit mourir* (1957) and Federico Fellini's *Le Notti di Cabiria* (1957), but neither American nor British films participated yet (Semana, 1958). Similarly, this year's first series of forum talks on Catholic cinema gathered only national participants (*Conversaciones Nacionales de Cine Católico*) (Semana, 1958).

### **4. The First SEMINCI Award That Went to a British Film, 1959**

The true internationalization of the Valladolid film festival began with the 1959 edition, held between April 6-12, when the festival published its first official regulations (AMVA, 40331-001; AMVA, 40332-001). An international jury was established, and official awards were introduced, such as the Gold and the Silver Labarums (the latter awarded only that year) for religious films, along with the City of Valladolid Award for other non-strictly religious films (Semana, 1960, p. 10). The selection comprised three American and two British productions. For all of them, Valladolid opened a door for promotion.

The British production *The Prisoner* (1955), directed by Peter Glenville and starring Sir Alec Guinness, was awarded the festival's Gold Labarum (AMVA, 40331-001), "for its religious exaltation and firmness against the methods of aggression towards humanity and the Catholic Church" (Semana, 1960, p. 12), thus becoming the first film to receive the SEMINCI's official award in the history of the festival. It also received an Honorable Mention (Combarros Peláez, 2015, p. 156). Sixteen months later, in August 1960, it was officially released in Spain (Semana, 1961a, p. 23; Bonet, 2000-). Stanley Kramer's *The Defiant Ones* (1958), receiver of City of Valladolid Award, a Medal from the Film Writers Circle (*Círculo de Escritores Cinematográficos*), and an Honorable Mention (Combarros

Peláez, 2015, pp. 155-156), was officially released in the rest of the country later in September (Semana, 1960, p. 13; Bonet, 2000-). Alfred Hitchcock's *The Wrong Man* (1956), starring Henry Fonda, was also said to have benefited from this first screening in Valladolid, according to the *Diario Regional* (Semana, 1961a, p. 23) and in effect, it was released in Spain only two months later (Bonet, 2000-).

Cecil B. de Mille's *The Ten Commandments* was premiered in Spain at the festival's closing ceremony. Still today this is one of the most celebrated events in the history of the SEMINCI. This superproduction was advertised as a tribute to its director for having undertaken "the greatest cinematic effort to spread God's word to date" (Semana, 1960, p. 13). Combarros Peláez (2005) explains the crucial role that the director of the National Film Archives (*Filmoteca Nacional*) had in obtaining a brand-new Spanish-dubbed copy directly from the United States, after his visit to Paramount Pictures in Paris (p. 52). In fact, Paramount's executives Henri Michaud and Frank Siter attended its screening in Valladolid (Semana, 1960, p. 12) and authorized an additional charity showing, whose proceeds were donated to José García y Goldáraz, Archbishop of Valladolid (Semana, 1960, p. 13). After the SEMINCI, *The Ten Commandments* was released commercially in Spanish cinemas (Semana, 1961a, p. 23) in Madrid, Seville and Barcelona, three years after its official release in the United States (Bonet, 2000-).

The case of Joseph Breen's *The Redeemer* (1959), which was also part of the official selection, is noteworthy. The film was part of the trilogy of *The Mysteries of the Rosary*, produced in support of the "Family Rosary Crusade" led by the Catholic Irish migrant in the United States Father Patrick Peyton (Semana, 1960, p. 13). The Crusade stayed in Spain for long: as late as 1964 and 1965, Peyton was still rallying in Madrid and Barcelona with the slogan "The Family that Prays Together Stays Together" (NO-DO, 1964; NO-DO, 1965). Closely aligned with the *Semana*'s devotional spirit, *The Mysteries of the Rosary* received a merit diploma (Semana, 1960, p. 13).

The presence of North Americans in Valladolid included members of the jury and press correspondents. Canadian priest and documentary film maker Jean Marie Poitevin, representing the International Catholic Organization for Cinema (OCIC), formed part of the

international jury for long features and American journalist from *Variety* Hank Werba reviewed the Valladolid exhibition for the journal's London office (Semana, 1960, p. 12), highlighting the role that *The Defiant Ones*—which had premiered at the Berlin Festival—had in making festival authorities establish the City of Valladolid prize for secular films, “for the courage and sincerity with which the film exposes a delicate aspect of racial coexistence” (Semana, 1960, p. 13; Werba, 1959, p. 15).

### **5. American and British Films Compete for their Religious and Human Values, 1960**

The 1960 edition coincided with the festival's fifth anniversary. Held between April 17-24, a total of eleven countries submitted previously unreleased productions, despite being small in scale (Semana, 1961b). Inspired by the warm reception of Kramer's drama, the regulations introduced two official competition categories for both Religious and Human Values (Semana, 1960, p. 6), which resulted in the festival being renamed *Semana Internacional de Cine Religioso y Valores Humanos* (International Religious and Human Values Film Week).

The resulting program featured only one British production: *The Boy and the Bridge* (1959), a project by Irish director Kevin McClory, was selected for the Human Values section (Semana, 1960, p. 23). In contrast, several American films competed for their Human Values (Semana, 1960, p. 28). Among the American productions shown, apart from Daniel Mann's *The Last Angry Man* (1959), Stanley Kramer featured again with his psychological drama *On the Beach* (1959). Meanwhile, Edward Dmytryk participated out of competition with two films: *The Mountain* (1956), starring Spencer Tracy, in the Human Values category, and *The Left Hand of God* (1955), in the Religious Values category, as a tribute to Humphrey Bogart (Combarros Peláez, 2005, p. 58). Combarros Peláez (2005) reports that *Ben-Hur* was considered for the opening ceremony, but that the project did not come to fruition (p. 54). Actually, the film inaugurated the Cannes Film Festival the following month (Cannes Film Festival, n.d.).

One instance of how local audiences welcomed the films screened in the festival is that, after the film week had ended, the copy of Dmytryk's *The Left Hand of God*, initially

set to be returned to Madrid, was retained in Valladolid to be shown at the cinema Coca (AMVA, 40331-001). It would be later released in Madrid in October 1960 (Bonet, 2000-), just like *On the Beach* had done earlier in April (Bonet, 2000-), immediately before the SEMINCI.

Notable British and North American figures attending the festival this year included Ralph E. Forte, journalist and director of the *New York Daily News* in Spain, as member of the International Jury for long features (Semana, 1960, p. 19). Father John A. V. Burke of the Archdiocese of Westminster, a member of the OCIC (OCIC in Dublin & Burke, 1955), participated in the second Cinema Talks, now open to international participants (Semana, 1960, p. 27).

The efforts of the city to earn international recognition were rewarded. Charlton Heston visited the city and province for the first time. Heston featured in the official program with an advertisement of *The Buccaneers*, a Paramount production directed by Anthony Quinn, which was about to premiere in local cinemas Roxy, Carrión, and Avenida (Semana, 1960). At the Castillo de la Mota, he received the Best Foreign Actor prize, and the city of Valladolid named him Guest of Honor (Combarros Peláez, 2005, p. 61). Soon afterwards, Heston would travel to the nearby town of Torrelatón, accompanied by Anthony Mann and Samuel Bronston, to start shooting *El Cid* (Combarros Peláez, 2005, p. 60).

## **6. An Edition that Ended in Controversy, 1961**

During the sixth edition of the festival, celebrated between April 9-16, the United States and the United Kingdom were featured besides other eight countries in a tight program (Semana, 1961b). A total of six American and six British productions were submitted and two of them received awards (Semana, 1961b).

Among the films that did not pass the selection phase are Charles Crichton's *The Boy Who Stole a Million* (1960), Philip Leacock's *Hand in Hand* (1961) and R. G. Springsteen's *Operation Eichmann* (1961) (AMVA, 40331-001). The reasons why they were rejected are unknown. *The Boy Who Stole a Million* and *Operation Eichmann* were submitted in their original English version without subtitles (AMVA, 40331-001), but perhaps the films'

content may have influenced the decision or even led to them being censored. Crichton's film was shot in Valencia, in an atmosphere of poverty and underdevelopment which did not offer a favorable image of Spain; Springsteen's crudely revolved around the life of Adolf Eichmann, SS officer and one of the minds behind the Holocaust; ultimately, the plot of *Hand in Hand* featured the peaceful interaction between Catholics and Jewish, which perfectly suited the Human Values category, but was perhaps discordant with the regime's ideology. In any case, apparently, none of these three films were later commercialized in Spain.

The official selection included four American films (Semana, 1961a, pp. 21-25). Out of competition, the Disney production *Toby Tyler* (1960) inaugurated the edition. In the same section of Human Values, Billy Wilder competed with two films: *The Apartment* (1960), which had premiered at the Venice festival in 1960 (AMVA, 40331-001), and *The Spirit of Saint Louis* (1957), despite surpassing the production constraint of three or two years before the festival. Denis Sander's *Crime and Punishment U.S.A.* (1959), an American film adaptation of Dostoyevsky's novel, participated too, and received an Honorable Mention (Combarros Peláez, 2015, p. 157). In the last minute, a fifth American production joined in the program out of competition: Charles R. Rondeau's *The Littlest Hobo* (1958) replaced the French title *Vers l'extase* (1960), whose copy never arrived in time (Semana, 1961b).

For its part, the entire British selection competed (Semana, 1961a, pp. 21-25). The Human Values category featured Guy Green's *The Angry Silence* (1960), starring Richard Attenborough, which, despite receiving an Honorable Mention (Combarros Peláez, 2015, p. 157), was not released in the rest of Spain until the following year (Bonet, 2000-), and Ronald Neame's *Tunes of Glory* (1960), a drama featuring Alec Guinness in the leading role, which had participated in the Venice festival the previous year (AMVA, 40331-001), was awarded a Silver Rose (Combarros Peláez, 2015, p. 157), an award for which no further information could be found. Other two British films competed for their Religious Values: the documentary *The Heritage of Paul* (1961) by the photographer and filmmaker Alfred Vella Gera, about Malta's Catholic heritage, and Ralph Thomas's *Conspiracy of Hearts* (1960), about a group of nuns helping Jewish children in Italy.

Notably, the connections with the American and British cultural administration, film producers and journalists consolidated every year. Ralph. E. Forte returned to the festival to form part of the FIPRESCI prize jury; Anthony Cefaratti, from the United States Information Agency (USIA), served as vice-president of the international jury for long feature films (Semana, 1961a, p. 12). Among the journalists, Joseph Dorrell signed up as a foreign press correspondent (Semana, 1961b). Other personalities came on business, official or diplomatic missions. British Producer Ralph Alexander, accompanied by his wife, attended on behalf of the Rank Organization and, although Leo Hochstetter, from the Motion Picture Association of America (MPAA), could not attend as planned, Gregorio Marañón Moya, director of the Hispanic Culture Institute (*Instituto de Cultura Hispánica*)—aimed at fostering relations between Spain and Latin America—, took his place (Semana, 1961b). Representing the USIA that year, Thompson B. Grunwald visited Valladolid to promote cultural exchanges (Semana, 1961b).

This was a somewhat tumultuous edition. While these films were screened in their original version, not all copies were subtitled in Spanish. In her column for the festival bulletin, María Teresa Íñigo de Toro expressed her annoyance that, during the screening of *The Spirit of Saint Louis*, audience members were translating into Spanish to their companions (Semana, 1961b). She also reproached the outcry of the crowd in protest, which Joseph Dorrell interpreted, more positively, as a contribution to improve the event's organization in the future (Semana, 1961b). In addition, although the closing ceremony apparently went as usual, the award of the Gold Labarum to Ingmar Bergman's *The Virgin Spring* (1960) was condemned by the Catholic Church since the plot revolved around the rape of a young girl (AMVA, 40331-001). This would lead to a series of changes, although it is doubtful whether they were for the better in this case.

## **7. The *Semana* Prompts a Moral Code for Cinema in Spain, 1962**

In the edition of April 22-29, 1962, the festival returned with a new name: *Semana Internacional de Cine Religioso y Valores Morales* (International Religious and Moral Values Film Week). The addition of "Moral Values" to its title is significant. The edition was

marked by the commotion caused by *The Virgin Spring* the year before. For the first time, preventive measures were incorporated in the festival's organization and selection process.

By the end of 1961, Modesto R. de Castroviejo, director of the Episcopal Commission for Cinema, Radio and Television (*Comisión Episcopal de Cine, Radio y Televisión*) asserted the need for a moral conduct code for cinema in Spain (AMVA, 40331-001). A roundtable discussion was held between experts in the field, the SEMINCI Board, and Castroviejo to study issues related to the festival that would also be considered by the Directorate-General of Cinematography and Theater in the creation of moral standards for cinema, taking the example of other measures adopted around the world, the Hollywood's Hays Code among them (AMVA, 40331-001). Besides, Castroviejo proposed that the Church entered the selection committee and juries, in addition to Cinema Talks and roundtable discussions. The initiative was discussed and approved, so that, starting in this edition, religious consultants would attend the viewings in Madrid, under recommendation that any film likely to cause confusion in the audience was rejected (AMVA, 40331-001).

Five American and two British films were submitted. The new measures left out the American production *The Power and the Glory* (1961), Marc Daniels' adaptation of Graham Greene's novel, with Laurence Olivier in the leading role. It was rejected for depicting a priest "who lives in scandal" (AMVA, 40331-001). The final official selection, which Castroviejo endorsed (AMVA, 40331-001), consisted of fourteen long films including four American productions, compared to two British ones (Semana, 1962a, pp. 20-21).

In the Religious Values category, among the American representatives, Michael Curtiz's *Francis of Assisi* stood out as "guest of honor" (AMVA, 40331-001). The copy of the film was already in Spain, distributed by Hispano Fox Film, Twentieth Century Fox's Spanish branch in Madrid and Barcelona (AMVA, 40331-001), since the title had premiered in Barcelona in October 1961 (Bonet, 2000-). Its novel format—Cinemascope and Color DeLuxe (AMVA, 40331-001)—guaranteed a warm reception and the film was released in Madrid cinemas later in September (Bonet, 2000-). The other American film categorized in this section was Mervyn Leroy's *The Devil at 4 O'Clock* (1961), which was released in the rest of Spain in that same month (Bonet, 2000-). The only British production to compete in

this section was Leo McCarey's *Satan Never Sleeps* (1961), a war and religious drama based on Pearl S. Buck's novel.

There were two American entries in the Moral Values category: Daniel Petrie's *A Raisin in the Sun*, the screen adaptation of Lorraine Hansberry's play, starring Sidney Poitier, which would compete for the Palme d'Or the following month (Cannes Film Festival n.d.), and Georg Tressler's *The Magnificent Rebel*, a 1962 Disney television film on Beethoven's life. As for the British representative, Bryan Forbes participated with his drama *Whistle Down the Wind* (1961).

From handwritten notes in their entry forms saying "invitado" (AMVA, 40331-001), it may be gathered that, this year, all the American and British participant productions were invited. Although none of them received any awards, all the listed films competed except *The Devil at 4 O'Clock* (1961), which was screened at the closing ceremony out of competition (Semana, 1962a, p. 21).

Some journalists were returning press correspondents. For the third consecutive time, Ralph E. Forte was part of the FIPRESCI Award jury (Semana, 1962a, p. 23), and Hank Werba, accompanied by his wife, returned after his first visit in 1959 (Semana, 1962b). Ralph Alexander also repeated in representation of the Rank Organization like the previous year (Semana, 1962b). Among the newcomers was Jacob Canter, President of the American Embassy in Madrid, who attended the closing ceremony (Semana, 1962b). Some have highlighted the fact that Walt Disney himself would have been among the festival's guests for the screening of *The Magnificent Rebel*, produced by his company, if, unfortunately, his health condition would not have prevented it (Combarros Peláez, 2005, p. 439).

A Retrospective and Cultural Section (*Sección Retrospectiva y Cultural*) was introduced in the program for the first time, to test its success (Semana, 1962a, p. 57). As usual, parallel activities were organized. This year's Cinema Talks addressed the topic "Man and Cinema", and British and American cinema were part of the discussion. On April 24, Juan Tebar López spoke about man in British cinema (Semana, 1962a, p. 18), drawing on film adaptations of the works of Shakespeare, Dickens, Bernard Shaw, Chesterton and Wilde,



before addressing the new Free Cinema current of the 1950s that flourished with “The Angry Young Men” and its more realist approach to human nature (Semana, 1962b). The following day, Alberto Fernández Galar delivered about man in American cinema (Semana, 1962a, p.18). The range of films examined was broad, from *High Noon*, *Bigger than Life* and *The Bachelor Party* to *Twelve Angry Men* and *Marty* (Semana, 1962b), although his views were rather common: that American cinema in general offered an idealistic, consumerist portrayal of American society and westerns represented the quintessential American genre (Semana, 1962b). In parallel, a meeting of Catholic film clubs and film forums, including representatives from Britain and Ireland, was held during the week (Semana, 1962b).

The *Semana*’s social program consolidated with the event. As in the previous edition, in 1962 (Semana, 1961b; Semana, 1962b), national and international attendants visited La Mota Castle, where they were treated with a lunch accompanied by Castilian wine and entertained by a regional dance and singing performances by the Falange Feminine Section from the Castilian provinces. Later, in Medina del Campo, guests could attend previews of some of the Spanish films that would be exhibited in the official program.

#### **8. The Return of *The Power and the Glory*’s Unexemplary Priest, 1963**

The eighth edition of the Valladolid film festival began with the publication of a series of censorship regulations published in the Official State Gazette of February 9 (Orden del 9 de febrero de 1963). Interestingly, these regulations had their origin in the Valladolid’s Cinema Talks of 1961, and the news was disseminated in the festival’s daily bulletin (Semana, 1963b).

In 1963, the selection process seemed to be particularly complicated. According to the Director, there was little time to carry out the viewings, and the Secretary informed that some of the films registered had to be rejected due to their low quality (Semana, 1963a). The case of the American film *Born to Sing* (1942), directed by Edward Ludwig, must have been different, as it clearly did not comply with the festival’s requirements that entries had to be produced within the past two or three years.

Since no entry forms from 1963 are to be found, we cannot know exactly how many film productions were registered in total. Similarly, the lack of documentation prevented us from determining which films were official participants and which were invited by the organization. Only the number of selected films is known. One British film was selected for competition in the Human Values section: Peter Glenville's *Term of Trial* (1962), starring Laurence Olivier (Semana, 1963a). This was Glenville's second film in contest, after *The Prisoner*. By contrast, the United States had acquired greater protagonism, including a short and two long feature films (Semana, 1963a). The former was Andrew Marton's *The Valley of the Fallen* (1963), which was screened out of competition in the closing session for its way of "praying for the dead" of Spain (Semana, 1963a). The latter were Frank Perry's opera prima *David & Lisa* (1962), whose category in the festival is still unknown to us; and *The Power and the Glory* (1961), directed by Marc Daniels, the only American film participating in the Religious Values category that year. Orson Welles' *The Trial* (1962), a French, German and Italian production based on Kafka's novel, was also submitted to participate and programmed to be screened out of competition after the award ceremony (Semana, 1963a).

The set of surviving documentation about *The Power and the Glory* is interesting (AMVA, 50011-001). As already mentioned, the film had registered for competition in Valladolid in 1962 but was rejected for not qualifying morally. There is no extant registration form for the festival of 1963. The film, however, underwent the whole set of Lluç's customs formalities. Two viewings took place in Madrid, in the *Mutualidad de Seguros de Empresarios de Espectáculos de España*, first on March 22 and a second time on March 29. Around April 17 was the censorship viewing and the viewing in Valladolid was authorized at customs as of April 20. That same day, a taxi carried the film to Valladolid, where it was screened in competition on April 22. Its screening did not seem to arouse any controversy.

Only American films were among the award winners that year. Combarros Peláez (2015) indicates that *David and Lisa* (1962) received an Honorable Mention, while *The Valley of the Fallen* (1963) received a Plaque of Honor from the Advisory Commission (p. 158). It is also worth mentioning that *The Trial* (1961) won the National Federation of Film

Clubs Trophy, the FIPRESCI Award, and a Plaque of Honor from the Advisory Commission (Combarros Peláez, 2015, p. 158).

Among the Anglo-American personalities that visited Valladolid this year stands out Nicholas Ray, during a halt in the post-production of *Fifty-five Days at Peking* (Combarros Peláez, 2005, p. 80). He acted as a member of the international jury for long features and accompanied guests on a daytrip to La Santa Espina, for a social program with lunch, regional dances by members of the Feminine Section of the Falange from Valladolid and Santander, and a visit to the Foreman School (Semana, 1963b). The following day, he attended the Cinema Talks, where he commented on the influence of cinema on younger generations (Semana, 1963b). Sam Jaffe came too (Combarros Peláez, 2005, p.81). For his part, actor Mel Ferrer, who was shooting *The Fall of the Roman Empire*, joined the jury of the Hispanic Culture Institute and was named guest of honor (Semana, 1963b). According to Combarros Peláez (2005, p. 81), he came with his wife, Audrey Hepburn, and the two had reserved seats at the Avenida, although apparently never attended. Other invited guests were absent. Samuel Bronston was producing *The Fall of the Roman Empire*, and Orson Welles, visiting the Feria de Abril, sent a telegram excusing his absence (Semana, 1963b).

Critics and journalists from English-speaking media continued to cover the festival. Hank Werba formed part of the FIPRESCI Award jury that year (Semana, 1963b), while Derek Traversi, a literary critic resident in Madrid served in the international jury for short films (Semana, 1963a). As usual, journalists from *Variety* and *The New York Mirror* were also attendants (Combarros Peláez, 2005, p. 79).

The festival's growing success obtained local institutional support. The creation of a film studio in Valladolid was proposed (Combarros Peláez, 2005, p. 78), as well as the building of an archive with all participating films in the SEMINCI (Semana, 1963b). The University created a Chair in Film History and Aesthetics and developed summer courses in cinema (Semana, 1963b). At the end of the edition, the Spanish newsreels NO-DO recorded the closing ceremony of the festival (Semana, 1963b).

## 9. A Calm Edition and a British Title That Was Never Screened, 1964

Fourteen long features and twenty-two short films were programmed for the ninth edition of the Valladolid festival, which took place between April 12-19 (Semana, 1964b). Out of nine American films, five were selected to participate, whereas only one British film was submitted and selected (AMVA, 40332-001).

David Lean's *Lawrence of Arabia* (1962), alongside the work of filmmakers like John Huston (*Freud*, 1961), Otto Preminger (*The Cardinal*, 1963) and David Miller (*Captain Newman M.D.*, 1963) registered for the competition, as can be known from the entry forms, but were rejected by the selection committee (AMVA, 40332-001). The decision may have been guided by their content: Lean's film was perceived to misrepresent Arab culture; *The Cardinal* and *Freud* were condemned by the Catholics for being too progressive.

Those selected included Ralph Nelson's *Lilies of the Field* (1963) in the Religious Values category (Semana 1964a). The *Semana's* bulletin highlighted Sidney Poitier's outstanding performance, which had garnered him one Oscar, as well as the award the film had received at the Berlin Film Festival (Semana, 1964b). Still, it was not released in Spain until 1965 (Bonet, 2000-). The only British production of the edition, *This Sporting Life* (1963), directed by Lindsay Anderson, participated in the Human Values section (Semana, 1964a), after its success in the Cannes festival of 1963 (AMVA, 40332-001). Delmer Daves' *Spencer's Mountain* (1963), starring Henry Fonda, was exhibited out of competition (Semana, 1964a). It was released on April 22, right after it was screened in Valladolid (Bonet, 2000-).

All the feature films were screened together with a short film in one same session (Semana, 1964a). There were three American shorts. *Genesis* (1962), directed by Abe Liss, was an animated picture distributed by the Council on International Non-Theatrical Events in the United States (AMVA, 40332-001). Mel Stuart's *The Rafer Johnson Story* (1961), a film produced by the television section of the USIS (United States Information Service), presented the African-American decathlete's achievement in the 1960 Olympics (Semana, 1964a). When the edition finished, this copy together with *Genesis* was returned to the branch

of the USIS at the American Embassy in Madrid (AMVA, 40332-001). As a curiosity, Ben Marble's American and Spanish documentary *To Catch a Dream* (1964), produced as advertising material for Iberia and featuring various Spanish tourist landmarks, was shown too, of course, out of competition (Semana, 1964b).

As usual, the organizers had to deal with minor issues, like technical problems in the projection booth, or last-minute changes, like the time schedule shift of *Spencer's Mountain* (Semana, 1964b). Others were more challenging. Akira Kurosawa's *High and Low* (1963), which had been selected to compete in the Human Values section, became lost after its shipment to Spain (Semana, 1964b). Pedro Couret from the Spanish distributor Mercurio Films offered to lend the festival a copy of Roy Ward Baker's *Flame in the Streets* (1961) in replacement, and, accordingly, it was planned to be screened on April 19, out of competition and Spanish dubbed. Yet, *High and Low*'s copy was found at last and eventually, *Flame in the Streets* was never screened (Semana, 1964b).

The 1964 edition stands out for the lowest number of Anglo-American guests. Once again, the regular attendee Hank Werba travelled from Madrid, this time to be one of the members of the international jury for long features (Semana, 1964a). Similarly, Father John A. V. Burke returned to the Cinema Talks with his presentation on religious agnosticism and human behavior in cinema ("El agnosticismo religioso como base de la conducta humana en los diferentes géneros cinematográficos") (Semana, 1964a), and was awarded a medal by the festival in a ceremony at the Círculo de Recreo that gathered de Santiago y Juárez, speakers in the Cinema Talks and national and international press representatives (Semana, 1964b). This year the day trip and usual entertainments returned to Medina del Campo and la Mota Castle (Semana, 1964b).

The Spanish NO-DO arrived again to record this year's closing ceremony, in which *The Sporting Life* received the Gold Spike, the National Federation of Film Clubs Trophy (Semana, 1964b), and the R.I.F.J. Award (*Premio R.I.F.J.*) (Combarros Peláez, 2005, p. 88); whereas *Lilies of the Field* received the City of Valladolid Award (Semana, 1964b). This year, RTVE (*Radio Televisión Española*) recorded a 30-minute documentary film about the SEMINCI, which was to be broadcasted on TV (Semana, 1964b).

## 10. Orson Welles' Work at the Center of the Tenth Anniversary, 1965

The festival's tenth anniversary received the highest number of inscriptions of Anglo-American productions. Two changes were introduced to carry out the selection. First, the films were no longer pigeonholed by the organization in the Religious and Human Values categories (Semana, 1965a), but depended on the jury, which determined whether a film possessed those values or not (AMVA, 40332-001). This was probably oriented towards a broader opening of content and the future disappearance of the category of religious cinema. However, according to Combarros Peláez (2005), "the Committee for Censorship specifically in charge of supervising the *Semana* discarded more and more titles that had been previously selected by the organization" (pp. 90-91). If we consider these events, this could be interpreted as a conscious attempt to control the festival's intentions. Among the banned films were the anti-war film *King and Country* (1964), directed by Joseph Losey, and Desmond Davis's adaptation of Edna O'Brien's *The Loney Girl, Girl with Green Eyes* (1964) (Combarros Peláez, 2005, p. 91), dealing with a young girl's relationship with a middle-aged professor in conservative Ireland. From the custom's registers, it is confirmed that the latter's censorship viewing was performed—together with that of *The Best Man*, with which it had been dispatched from Paris—around April 21 (AMVA, 50013-001). This banning led to the resignation of the festival's Secretary Pineda (Combarros Peláez, 2005, p. 91) and Director de Santiago y Juárez published his view that the declined films would have given "an unquestionable brilliance to the *Semana*" (Semana, 1965a).

A copy of the Paramount science-fiction film, *A Crack in the World* (1965), which had been shot in Spain by Andrew Marton, was imported (AMVA, 50013-001) but did not participate in the festival, either. The reasons for this may only relate to the film's quality, as there is no record of having undergone any censorship viewing.

The final selection of long features included Britain's only candidate for competition, *Young Cassidy* (1965), directed by John Ford and Jack Cardiff and starring Rod Taylor, along with several American productions, whose number significantly increased that year (Semana, 1965a). There were nine long feature films distributed in different categories accompanied by four short films. On the one hand, the American titles competing in the official selection

were Franklin J. Schaffner's *The Best Man* (1964), starring Henry Fonda, and Larry Peerce's *One Potato, Two Potato* (1964), which had participated in the 1964 edition of the Cannes Festival (Cannes Film Festival, n.d.) and portrays an interracial marriage facing social and institutional racial prejudice, as announced in the festival's program: at the demand of her ex-husband, the woman loses her daughter's custody for marrying a black man (Semana, 1965a).

The documentary film *Ivanhoe Donaldson* (1963), by Harold Becker, was considered by the organization as another long feature film. It was named after its real-life protagonist Ivanhoe Donaldson, secretary of the SNCC (Student Nonviolent Coordinated Committee). At the peak of the Civil Rights Movement, footage shows Donaldson's contribution in Virginia, Alabama and Mississippi, showing citizens how to act and encouraging them to fight for voting rights (David M. Rubenstein Rare Book & Manuscript Library, 2020). Nonetheless, the film would encounter racial prejudices among the Valladolid audience: Father Barranquero Orrego believed that, outside America, such socially conscious work would not get "the attention of white men toward the urgent need for heeding the clamor of black people" (Semana, 1965b).

The other American short films that participated in the cinematic event included *Nine from Little Rock* (1964), directed by Charles Guggenheim, *Born a Man* (1964), by Gary Goldsmith, *Hangman* (1964), by Paul Julian and Les Goldman, and Edmond Levy's *Beyond Silence* (1960). *Nine from Little Rock*, *Born a Man*, and *Beyond Silence* were three short films brought by the USIA (AMVA, 40332-001) to teach the Valladolid audiences about current issues in American society. The first exposed the public the real-life story and future aspirations of the first nine black students attending Little Rock Central High School after segregation ended with the Civil Rights act of 1964. The second was created upon the request of the USIA after Goldsmith was recruited as one of its filmmakers; it tells the true story of Jack Polston, who managed to move on with his life and work as an electrician and integrated into society after he became blind (US National Archives, 2015). Unfortunately, no additional information could be found on the third.

Considering the films above, it may come as no surprise that the topic selected for the 1965 International Cinema Talks in Valladolid was “Human Coexistence” (Semana, 1965b), although there were no English-speaking participants. They were, however, not absent from the international jury. American scriptwriter Daniel Aubrey and British reporter William Stuttard, from *The Times*, were among the members of the jury for long features (Semana, 1965a). The American producer Thomas J. Brandon was another festival guest (Semana, 1965b). They were treated with a day trip to Medina de Rioseco, where they attended an amateur bullfight or *capea* and engaged with a young heifer, under the supervision of professional matadors (Semana, 1965b).

Orson Welles was undoubtedly one of the protagonists of the edition. *Citizen Kane* (1941) was featured out of competition, while other of his films were exhibited in this year’s Retrospective and Cultural Section, which consisted of two parts. One part included Billy Wilder’s *Sunset Boulevard* (1950) together with other films with cinematographic significance (Semana, 1965b). The other was entirely dedicated to Orson Welles and named “Homenaje a Orson Welles”, where *The Magnificent Ambersons* (1942), *Mr. Arkadin* (1955), and *Touch of Evil* (1958) were exhibited on April 29, 30, and May 2, respectively (Semana, 1965a).

Screening *Citizen Kane* was one the SEMINCI’s great successes. This was the first time the film was ever screened in Spain, twenty-four years after its release in the United States. Its plot based on William Randolph Hearst’s story had been one of the obstacles to its worldwide circulation (Martínez Ruiz, 2015, p.33). It fascinated the festival’s guests, public and critics. For example, Juan Ramón Pérez de las Clotas, director of the newspaper *La Nueva España* (Asturias), was delighted by the exhibition of this masterpiece in the SEMINCI and considered it to be “a great idea of the *Semana*” (Semana, 1965b). The fervor was such after the first screening on April 27 that a second screening was made on April 28 upon public request in the Retrospective and Cultural Section (Semana, 1965b).

*The Magnificent Ambersons* had been first dubbed into Spanish and released in Barcelona in 1944, and later in Madrid in 1945 (Bonet, 2000-). After its participation in the *Semana*, the copy was newly dubbed into Spanish in July 1966 (Bonet, 2000-), which seems



to be another success of the SEMINCI. *Mr. Arkadin* was one of Welles' films shot in Spain. It had been released in Madrid in October 1955 (Bonet, 2000-). It featured outstanding locations of the province of Segovia such as the Alcázar, whose interior was planned to be the historical College of San Gregorio in Valladolid (de Pablos Miguel, 2015, p. 16). The scene of a masquerade shot there caused controversy, and the scenes shot in Valladolid were ultimately deleted (p. 24). *Touch of Evil* was released in Barcelona in 1961 and in Madrid in 1962; the version that was commercialized in Spain was censored and shortened by two minutes and a half (Bonet, 2000-).

The award ceremony of 1965 resulted in the British film *Young Cassidy* winning the Medal from the Film Writers Circle and the R.I.F.J. Award, while the American *One Potato, Two Potato* only received an Honorable Mention (Combarros Peláez, 2015, p. 159). *Citizen Kane* receiving the 10th Anniversary Award (*Premio 10 Semana*) (Semana, 1965b). Combarros Peláez (2015) further reveals that it also won the National Federation of Film Clubs Trophy (p. 159). Unfortunately, Welles could not be present to witness his success at the SEMINCI but sent a telegram of gratitude from Seville in which he announced that “a new Spanish film” was in progress (Semana, 1965b). In one way or another, Valladolid had acknowledged its debt with the director, and he showed his appreciation.

## Conclusion

Owing to the remarkable trajectory of the Valladolid Film Festival over the past seventy years, examining the presence of American and British cinema in this event presented a significant subject of study. The volume of English-language titles that participated in the festival, promised that such an inquiry would be worthwhile. Yet, given its magnitude, we opted for chronologically delimiting our focus, concentrating on the period from the festival's inception until its tenth anniversary (1956-1965), so as to be able to pay the necessary attention to each edition and at the same time bring to light meaningful aspects of the early functioning of the SEMINCI that seemed to have been left in the background. Our study aimed to contribute to a better knowledge of the early history of the festival and, in particular, the participation of British and American film productions and industry.

Our historical approach resorted primarily to archival material. Secondary literature helped identify a notable gap. We found that the SEMINCI represents a topic that remains unexplored by academics. To date, Combarros Peláez's *50 años de la Semana Internacional de Cine de Valladolid (1956-2005)* (2005) contains the most comprehensive study of the festival. Naturally, his insightful history does not focus specifically on any particular nationality. Other important contributions like those by Miguel Borrás (2014) and Fuertes Zúñiga (2005) concentrated their studies on the political and religious backgrounds of the cinematic event. Our fundamental contribution on American and British cinema came from the primary sources of the SEMINCI collection in the Archivo Municipal de Valladolid that comprised archived accountancy records and miscellaneous documents, on the one hand, and printed materials such as brochures and bulletins, on the other. After a thorough examination, the analysis and interpretation of this extant documentation enabled us to reconstruct the *Semana's* organization from the publication of the rules and regulations to the dispatch to origin of the different films, and the participation of American and British cinema in each edition.

Our findings on the selection process were as follows. Feature films and shorts could be submitted by their producers or distributors to participate in or out of competition. They could also be invited by the Permanent Commission, especially in cases such as that of the

Retrospective and Cultural section created in 1962. Films were classified by the organization into the categories of Religious or Human Values until 1965, when the jury was entrusted with the task. They had to have been produced within two or three years before the festival, depending on whether they competed or not. Although the festival was open to consider exceptions, the SEMINCI favored films in their original version with subtitles in either Spanish, French or Italian, which indicates that there were no hired translators in charge of this task in Valladolid. For their formal registration, entry forms were filled with technical details about the film in question. Later, copies had to arrive in Spain in time for the required commercial, censorship and viewings of a different character managed by Customs. No films were censored during censorship viewings. Once in Valladolid, the cinema Avenida became the official venue for the film exhibitions, replacing the Teatro Calderón after the first two editions. When the awards were presented and the edition was over, films were individually packed, sealed and dispatched to return to their point of origin. It should be noted that this is the first time that something like this has been attempted relying on archived documentation.

The participation of productions from the United States started in 1957, the second edition of the event, with a rented copy of *On the Waterfront*. Except for 1958, American and British entries in the SEMINCI were recurrent, ever since the festival adopted its international and competitive scope. Edition by edition, the volume of American productions was considerably higher in comparison with the total of British ones in all aspects. From 1959 to 1964, between three to five American films were featured in the final selection of films, as opposed to one or two British films. The 1961 edition was an exception given that the highest number of British films were selected that year, a total of four, which was quite balanced compared to the five American candidates. The greater disparity can be found in the 1965 edition: while there was only one British candidate, twelve American titles were featured. One of the reasons behind this increase lies in the festival's tribute to Orson Welles, which implied that, apart from the official selection of films, three of Welles' titles were invited. What this suggests is that the presence of British cinema could be said to follow what the rules and regulations prescribed, since, on average, only a couple of British titles were submitted to participate. Conversely, it seems clear that the festival tended towards a

preference of American cinema. We could even argue that the participation of the United States was certainly oriented towards cultural diplomacy, which is best illustrated by the short films produced by the USIA that were brought to Valladolid with a particular propagandistic purpose.

A range of nations were included in the list of prize winners. Despite neither American nor British cinema garnered any awards in 1960 and 1962, in general terms, the former had more success than the latter, and in almost all cases they were receivers of the critics' awards, namely, the FIPRESCI Award, the Medal from the Film Writers Circle or the National Federation of Film Clubs Trophy. The truth is that only British films received the most important official awards: the Gold Labarum (*The Prisoner*) and the Gold Spike (*This Sporting Life*). No significant evolution was appreciated as figures oscillated without dramatic changes. Similarly, while only three British films were rejected between 1961 and 1965, a total of eight American ones were rejected during the same period. Although we initially thought that some titles were rejected for not meeting language requirements, we also speculate that one of the potential causes was the themes they covered in case they deviated from the festival's tone and character, as that was the particular case of *The Power and the Glory*'s unexemplary protagonist in 1962, when the Church intervened in the selection process after *The Virgin Spring*'s scandal of 1961.

In the same way, American attendees predominated over British ones. Every year, the festival gathered a series of international guests that came for multiple reasons. Some even came to Valladolid more than once. There were journalists covering the festival for international media such as Hank Werba and Joseph Dorrell, producers like Ralph Alexander or Thomas J. Brandon, or diplomats like Thompson B. Grunwald. But, in most cases, apart from experts in the discipline, Americans and British from different backgrounds were invited to become members of the jury of both official and critics' awards. Besides, they often engaged in cultural day trips organized by the SEMINCI. Some like Nicholas Ray even attended the Cinema Talks or participated in them as was the case with Father John A. V. Burke, apart from the many Spanish and Italian members of the Catholic clergy.

The reconstruction of the *Semana* has also shed light on the festival's rules and regulations, which have proved to be essential evidence to understand the process American and British films followed to participate, as well as the legal proceedings according to the national legislation of the time. Although the SEMINCI started as a religious event, it did not take long to expand the theme by including films with remarkable human values, whose number rapidly increased in parallel with the regime's softening. The limited number of religious films in the last years of the period under study allowed us to foresee the possible disappearance of that category in the following editions. Ultimately, the SEMINCI clearly implied the entrance of numerous American and British titles that had never been seen before in Spain. The influence of the festival was such that films were immediately commercialized and released in the rest of the country in the following months. It goes without saying that the release of *Citizen Kane* in 1965 was probably the most important of all; it was so outstanding that the audience demanded a second session.

By keeping to the extension limit, many interesting issues had to be left out, but which are intended to be accordingly approached in future research. This includes, mainly, the reception of the *Semana* in local, national and international press, and the remaining documentation in national archives and the SEMINCI's current office regarding the negotiations involved in the import and censorship of American and British films. Our research deserves to continue with the study of the presence of Anglo-American cinema in the decade 1966-1975. This would provide a full picture of the evolution of the relations that the festival in Valladolid propitiated with the English-speaking countries during its phase under Franco's dictatorship.

## References

### a) Primary Sources

Archivo Municipal de Valladolid (AMVA), C 40331-001. Documentación miscelánea. (1959-1963).

Archivo Municipal de Valladolid (AMVA), C 40332-001. Documentación miscelánea. (1964-1970).

Archivo Municipal de Valladolid (AMVA), C 50009-001. Ingresos y gastos. D040208 Documentos contables. (1959-1961).

Archivo Municipal de Valladolid (AMVA), C 50010-001. Ingresos y gastos. D040208 Documentos contables. (1962).

Archivo Municipal de Valladolid (AMVA), C 50011-001. Ingresos y gastos. D040208 Documentos contables. (1963).

Archivo Municipal de Valladolid (AMVA), C 50012-001. Ingresos y gastos. D040208 Documentos contables. (1964).

Archivo Municipal de Valladolid (AMVA), C 50013-001. Ingresos y gastos. D040208 Documentos contables. (1965).

Semana de Cine Religioso. (1956). [Brochure]. Tipografía Manolete. [Unpaginated].

Semana Internacional de Cine Religioso. (1958). [Brochure]. Talleres gráficos Ceres. [Unpaginated].

Semana Internacional de Cine Religioso y de Valores Humanos. (1960). [Brochure]. Sever-Cuesta.

Semana Internacional de Cine Religioso y de Valores Humanos. (1961a). [Brochure]. Gerper.

Semana Internacional de Cine Religioso y de Valores Humanos. (1961b). [Bulletin]. Issues 11, 12, 14, 16. [Unpaginated].

Semana Internacional de Cine Religioso y de Valores Humanos. (1963a). [Brochure]. Gerper.

Semana Internacional de Cine Religioso y de Valores Humanos. (1963b). [Bulletin]. Issues 10-16. [Unpaginated].

Semana Internacional de Cine Religioso y de Valores Humanos. (1964a). [Brochure]. Sever-Cuesta. [Unpaginated].

Semana Internacional de Cine Religioso y de Valores Humanos. (1964b). [Bulletin]. Issues 8<sup>a</sup>, 8<sup>b</sup>, 10, 11. [Unpaginated].

Semana Internacional de Cine Religioso y de Valores Humanos. (1965a). [Brochure]. Sever-Cuesta. [Unpaginated].

Semana Internacional de Cine Religioso y de Valores Humanos. (1965b). [Bulletin]. Issues 3, 6, 7, 9. [Unpaginated].

Semana Internacional de Cine Religioso y de Valores Morales. (1962a). [Brochure]. Gerper.

Semana Internacional de Cine Religioso y de Valores Morales. (1962b). [Bulletin]. Issues 8, 12, 14, 15. [Unpaginated].

## **b) Secondary Sources**

Bonet, A. (2000-). *eldoblaje.com* [Online database]. <https://www.eldoblaje.com/home/>

Cannes Film Festival. (n.d.). *Retrospective*. Festival de Cannes. <https://www.festival-cannes.com/en/retrospective/1960/>

Combarros Peláez, C. (2005). *Una ventana al mundo: 50 años de la Semana Internacional de Cine de Valladolid (1956-2005)*. Semana Internacional de Cine de Valladolid.

Combarros Peláez, C. (2015). *Seminci: una historia de cine (1956-2015)*. Semana Internacional de Cine de Valladolid.

David M. Rubenstein Rare Book & Manuscript Library. (2020). *Captured in the Crucible: "Ivanhoe Donaldson" and Preserving a Movement*. The Devil's Tale.

<https://blogs.library.duke.edu/rubenstein/2020/02/28/captured-in-the-crucible-ivanhoe-donaldson-and-preserving-a-movement/>

de Pablos Miguel, C. (2015). *La controversia de Valladolid: Orson Welles y el Museo Nacional de Escultura*. Grapheus.

Fuertes Zúñiga, E. (2005). La evolución del cine religioso. La semana de Valladolid (1956-1974). *Anuario De Historia De La Iglesia*, 14, 435-439. <https://doi.org/10.15581/007.14.23506>

Gutiérrez Lanza, C. (2000). Proteccionismo y censura durante la etapa franquista: Cine nacional, cine traducido y control estatal. In R. Rabadán (Ed.), *Traducción y censura inglés-español: 1939-1985* (pp. 23-59). León: Universidad de León.

Gutiérrez Lanza, C. (2023). Normativa y legislación de la censura eclesiástica y estatal del cine en la España franquista y su aplicación a las películas traducidas del inglés. *Mutatis Mutandis, Revista Latinoamericana de Traducción*, 16(2), 293-314. <https://doi.org/10.17533/udea.mut.v16n2a03>

León Aguinaga, P. (2010). *Sospechosos habituales: el cine norteamericano, Estados Unidos y la España franquista, 1939-1960*. Consejo Superior de Investigaciones Científicas.

Martínez Ruiz, M. J. (2015). 24 años después, la Semana Internacional de Cine de Valladolid estrenó “Ciudadano Kane”. *Revista Atticus* (Extra 11), 33-37.

Miguel Borrás, M. (2014). El cine como instrumento ideológico: la Seminci (1956-1975). In J. M. Delgado Idarreta, R. Viguera Ruiz, & J. Pérez Serrano (Coord.), *Iglesia y Estado en la sociedad actual: política, cine y religión* (pp. 217-244). Logroño: IER instituto de estudios riojanos.

NO-DO. (1964). *España responde. Cruzada del Rosario en Familia*. Filmoteca Española. <https://www.rtve.es/play/videos/documentales-blanco-y-negro/espana-responde-cruzada-del-rosario-familia/2846215/>



- NO-DO. (1965). *Actualidad nacional. La Cruzada del Rosario en Familia. Magna concentración en Barcelona*. Noticiario Cinematográfico Español, 8 de marzo de 1965. Filmoteca Española. <https://www.rtve.es/play/videos/nodo/not-1157/1477128/>
- OCIC in Dublin, & Burke, J. A. V. (1955). Film. *The Furrow*, 6(2), 102–103. <http://www.jstor.org/stable/27656616>
- Orden del 7 de julio de 1960 por la que (...) se modifican los artículos 137, 138, 139, 140, 141, 143, 144, 145, 146, 147 y 148 del vigente texto refundido de las Ordenanzas Generales de la Renta de Aduanas, aprobado por Decreto de 17 de octubre de 1947. *Boletín Oficial del Estado*, 167, July 13, 1960. <https://www.boe.es/buscar/doc.php?id=BOE-A-1960-10342>
- Orden del 9 de febrero de 1963 por la que se aprueban las “Normas de censura cinematográfica”. *Boletín Oficial del Estado*, 58, Mar 8, 1963. [https://www.boe.es/diario\\_boe/txt.php?id=BOE-A-1963-7006](https://www.boe.es/diario_boe/txt.php?id=BOE-A-1963-7006)
- US National Archives. (2015). *The True Story of a Blind Electrician: “Born a Man” as a Document of Disability Rights*. The Unwritten Record. <https://unwritten-record.blogs.archives.gov/2015/10/08/the-true-story-of-a-blind-electrician-born-a-man-as-a-document-of-disability-rights/>
- Villalobos Alonso, D. (2020). *Arquitectura de cines en Valladolid. En busca de una identidad arquitectónica y urbana*. GIRAC, Universidad de Valladolid.
- Werba, H. (1959). ‘Defiant Ones’ Provokes Sensation at Spain’s Religious Film Week. *Variety*, 15-20.