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# Abstracts

## La petición

Pilar Miró was not only a well-known filmmaker but also a courageous and honest woman without whom the last few decades of Spanish cultural life are unfathomable.

She had a close affinity with the city of San Sebastian, which bestowed a special honour on her, the *Tambor de Oro*, in appreciation of her support for the International Film Festival held in this city. In the prologue to this publication, San Sebastian Mayor *Odón Elorza* makes a point of this close relationship.

*Diego Galán* interviewed Pilar Miró for television in 1993. This interview, reproduced in this number, was defined by Pilar Miró herself as a conversation between friends and in it she expresses topics never before discussed. Among other matters, she sheds light on her childhood memories, her beginnings in the Official School of Film, the military trial she was subjected to for *The Cuenca Crime*, the 23 February attempted coup d'état, her years as General Manager of State-owned Spanish Radio and Television (RTVE), her political activism in the PSOE (Spanish Socialist Party) and her ensuing disenchantment with the party.

*Jesús Angulo* discusses her cinematographic production film by film, and takes a look at the various joys and hardships involved in each of her productions.

*Javier Aguirresarobe*, director of photography for three Pilar Miró films, gives an account of what his professional relationship with her was like and offers a few anecdotes which help illustrate how Pilar Miró perceived light in her work.

*Miguel García-Posada* touches on the figure of Pilar Miró in her work adapting Spanish theatrical classics for film.

*Vicente Molina Foix* portrays a theatre- and opera-loving Pilar Miró, and traces her accomplishments as stage manager.

*Carlos F. Heredero* details the operation of the Spanish cinema protectionist measures enacted by Pilar Miró while she was General Manager of Cinematography.

*Carmelo Romero*, who worked under Pilar Miró, devotes his attention to another fundamental faces of her work at the forefront of Spanish cinema: the job of promoting and disseminating Spanish films in international circuits and creating a new, more competitive and modern image.

*Jesús Martín*, Director of Spanish Television when Pilar Miró was General Manager of Spanish Radio and Television, talks about their work together and how she accomplished such outstanding achievements in so little time. These included, among others, increasing the number of

domestic and coproductions, multiplying broadcasting hours and increasing the amount of sports, opera and concert broadcasts. He explains how the basic idea of her policy -to make RTVE an agency dependent on, not owned by, the Government- ended up costing her her job.

*Fernando Moreno*, another one of the many people who worked with Pilar Miró in Spanish Television, explains her view on film programming. The Miró period is still remembered by many film enthusiasts as the best time for Spanish public television in terms of film variety.

*Antonio Santamarina* considers another one of Pilar Miró's ties with television, telling about her facet as creator of television melodramas and serials, and adaptations of plays for the small screen.

*Ángel Fernández-Santos*, *Eduardo Haro Tecglen*, *Carlos Boyero* and *Francisco Umbral* outline different aspects of Pilar Miró the woman, each from their own perspective, based on the personal relationships they had with her.

The publication is rounded off with extensive documentation, including the filmography of Pilar Miró and a selected bibliography.