

Censorship and TV dubbing in Spain (1972): From *Movie of the Week* to *Estrenos TV*¹

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Introduction

The aim of this paper is to provide an account of the situation of those TV films from the *Movie of the Week* series which were translated from English into Spanish and censored to be shown on the Spanish television (TVE) in 1972. This year belongs to the final stage of Franco's regime (1939-1975) and is part of a politically unstable period which followed the political *apertura* of the 1960s, preceded the transition towards democracy, and witnessed the significant presence of foreign fiction (feature films, TV films and TV series) on the Spanish TV screens.

Within this context, and thanks to the censorship documents kept by the Servicio de Gestión de Materiales del Área de Adquisición de Derechos de Programas, Departamento de Planificación y Medios (Producción Filmada – TVE), we will examine the translation and censorship of the different episodes of the *Movie of the Week* series that reached the Spanish censorship system in 1972. We will try to determine the way this type of TV fiction was chosen to be translated and what strategies were employed to accommodate the foreign materials to the target ideology.

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<http://trace.unileon.es>; <http://www.ehu.es/trace/>

The expansion of television in Spain

Televisión Española (TVE) started to broadcast officially in Madrid on October 28th 1956, but the nation-wide distribution of the information turned out to be a very slow process caused mainly by the initial bad signal in most of the Spanish territory (MEC 2007). The network of repeaters which transmitted the signal reached Barcelona in 1959, Valencia in February 1960, the Basque Country at the end of 1960, Andalusia in October 1961, and the Canary Islands in 1964 (Palacio 1992: 8).

In 1959 there was a very low percentage of TV sets among the Spanish population, but the figures kept increasing steadily until the end of 1962. According to Table 1, adapted from García Jiménez (1965: 119), this relatively quick propagation can be explained in relation to a number of variables such as the social class, the density of population and the age of the viewers:

Table 1. Percentage of TV set ownership in Spain (1959-1962)

	Social class				Population			Age		
	Overall	High	Middle	Low	> 100,000	10,000-100,000	2,000-10,000	< 34	34-54	> 54
Nov. 1959	2.6	-	-	-	-	-	-	-	-	-
Dec. 1961	3.5	14.8	4.3	0.3	8.9	1.5	0.8	4.9	3.8	2.0
June 1962	4.4	26.2	4.4	0.6	9.3	3.7	0.8	6.6	4.6	2.4
Dec. 1962	7.6	34.5	8.7	0.4	16.3	5.7	2.1	8.9	9.3	3.5

García Jiménez (1965: 117) also confirmed that, in spite of the low percentages of TV set ownership shown above, in December 1962 the advertising power of TVE occupied a not inconsiderable third position with a share of 16.48%, rising above the press (14.07%), the cinema (9.99%) and the magazines (6.11%), and falling closely behind the radio (22.53%) and the shops or other commercial establishments (20.46%).

The relatively quick expansion of television in Spain has also been acknowledged in the work of Campo (1971). Whilst omitting age as a criterion, he discusses the fact that the figures of TV set ownership

vary significantly depending on the social status of the owners and the socio-economic development of the particular geographical areas where they live; not on the density of population of those areas. He specifically mentions the difference between urban and rural areas, which at the time did not correspond with the current situation of high urban and low rural density of population. Quoting the survey by the *Banco Español de Crédito* which was carried out in 1964 on a sample of 2,366 Spanish homes, Campo (1971: 9-10) confirms that the levels of TV ownership in rural areas (an overall 21.7%) are lower than those of urban areas (46.5%).

Although García Jiménez and Campo carried out their surveys according to different criteria, their findings show that from 1962 onwards there was an increasing tendency to TV ownership amongst the population. This is also confirmed in the survey by the *Instituto de la Opinión Pública*, which compiles data from 1965 and 1966. At that time television had already established itself in our country as the most popular mass medium, and foreign productions translated from English enjoyed widespread acceptance (González Seara 1967). Moreover, in 1968 the *Encuesta de Equipamiento* by the *Instituto Nacional de Estadística* revealed that 38% of Spanish homes had a TV set, 13% of which were to be found in the country and 47% elsewhere (Campo 1971: 10).

The price of the TV set was still too high for the average Spaniard. This is why, especially in the rural areas, it was a very common social practice for many people to gather together with their friends, their neighbours or relatives in front of the TV set. From the very beginning the number of viewers was higher than the number of owners and in a relatively short period of time television had become so popular in Spain that by the early seventies there was no doubt that most people were perfectly familiar with the medium and were regular viewers. In 1975, the year that Franco died, according to the official statistics the number of TV sets reached a significant 8,200,000.

During its 50 years of life TVE has become one of the national television stations which has most noticeably identified with the socio-cultural history of a country. In the second half of the 1960s, when Spain had acknowledged television as its main source of

entertainment, TVE goes through its particular golden age, which starts in 1964 with the inauguration of the studios in Prado del Rey and continues in November 1966 with the appearance of TVE 2, aimed at an audience interested in cultural and sports contents.

The consolidation of this mass medium in Spain in the middle period of the *francoist* regime caused some resentment and bad feeling among the bourgeois layers of society, who thought it was a dangerous door open to a democratic and liberal Europe (Ibarrola 1992: 49). The elite groups' prejudices against television as a cultural manifestation revealed themselves through the fact that even though they were the ones that could afford it, they were reluctant to have this so called 'open door' at home. In fact, Campo (1971: 16) states that in 1966 "los que ganan más de 20.000 pesetas mensuales poseen televisor en proporción menor (67%) que los que ganan más de 10,000 y menos de 20,000 (80%)" ("those earning more than 20,000 pesetas a month have a TV set in a lower proportion (67%) than those earning more than 10,000 and less than 20,000 (80%)")². However, the flow of foreign information into the Spanish screens seemed to be very popular among the TV audience. As a consequence, when the Spanish authorities realised the potential advertising power of this medium, it became essential for them to establish some sort of institutional control over it and determined the obligatory filtering of all the information that was to appear on the screen.

The reception of foreign TV productions in Spain (1972): institutional control

The planning lists were the most efficient way to classify all the foreign productions that were to be shown (censorship allowing) on TVE and have been the basis for the design our *TRACEtve (1972-1975) Catalogue*. Each planning list was made up with account taken of three different criteria which are the following: firstly the fact that it

² All translations are my own.

was the dubbing studios' responsibility to receive the material and dub it into Spanish meant that a different planning list was made up for each studio every year. There was not an equal number of entries on each list. They were registered in chronological order, always depending on the date of acquisition of the original script. A third classifying criterium that we can infer from the close study of these documents was the kind of TV production, that is, the type of TV series, which could be one of the following three options: a feature film (FF), an episode of the *Movie of the Week* series (*MOTW*), or an episode of any of the other TV series in the market (Ep).

As soon as an English language production was bought by TVE, the person in charge of the registration procedures filled in an entry in the corresponding planning list which, in addition to the dubbing studio, the year/date and the title of the series, contained some very relevant information classified in the corresponding fields. For our purposes, some of the most significant fields are the following: the original title, the Spanish title, the arrival and departure dates of the original, translated and censored scripts, the dubbing start and finish dates, the supervisor's name, the editing date, the date the production was meant to be broadcast and other comments. All of these data have been transferred to the *TRACEtve (1972-1975) Catalogue*, according to which, the number of original titles in English that at some point between 1972 and 1975 were dubbed into Spanish, and consequently censored, comes to a total of 1,815.

The first transformation that the original script had to undergo in order to reach the Spanish TV screen was its translation into Spanish. Both the departure date of the original script and the arrival date of the translated script in the planning lists reveal that the translator did not have a great deal of time to devote to script translation. However, time constraints were not the only factor to make the translator's task more difficult. It can be argued that script translation, as a kind of artistic creativity, was in those times under the influence of the translator's self-censorship, the translator him/herself trying to fit the message content to what was likely to be approved by the censor. These self-imposed restrictions are a hard subject for close study due to the fact that what they are is the result of an internal process in the translator's

mind. Up to now we have found no written evidence on the part of TVE translators to explain their personal choices and therefore would only have to rely upon hypothetical constructs (namely, translated script - original script comparison, as has been done for other textual areas within the TRACE research program) to try to explain the effects of the translator's self-censorship on the final product, i.e., the translation.

Institutional censorship was responsible for the second transformation of the script which, after the translation had taken place, could be totally banned or partially mutilated or transformed by the Spanish authorities. In the particular case of foreign TV productions, the field of information which contains other relevant comments in the planning lists reveals that the production could be either banned or authorised. Whenever the screening was authorised, it was necessary to issue a further censorship document-report whose main purpose was to contain all the compulsory *correcciones de censura* ('censorship corrections') that were to be introduced in the dubbed version of the film prior to the screening. Contrary to the restrictions on the study of self-censorship, the institutional censorship written documents and reports constitute the most valuable evidence to enable researchers to attempt a serious large scale study of the possible effects of this kind of censorship upon TV film translation at the time.

Since nor the original nor the translated scripts have been kept by the Departamento de Planificación y Medios (Producción Filmada – TVE), the analysis of self-censorship is not possible and, therefore, falls beyond the scope of this paper. The only documents that are available for research purposes are both the planning lists and the reports of the censors, which will allow us to study the effects of institutional censorship upon foreign TV productions.

According to the *TRACEtve (1972-1975) Catalogue*, and once the language filter has been applied (only the English language productions will be taken into consideration), the total amount of foreign productions that were translated from English into Spanish and censored in 1972 was 285. Table 2 shows the way they were distributed among eleven dubbing studios, the nature of those productions (FF, *MOTW*, Ep), and whether they were either approved (A) or banned (B) by censorship.

Table 2. Foreign productions dubbed from English into Spanish for TVE and censored (approved or banned) in 1972, classified by series and dubbing studios.

Source: *TRACETve* catalogue (1972)

Dubbing studios / Series	FF (A+B)	<i>MOTW</i> (A+B)	Ep (A+B)	Total (%)
Aitana	8 (7+1)	4 (3+1)	0	12 (4.20)
Arcofón	9 (7+2)	4 (3+1)	0	13 (4.55)
Balcázar	4 (4+0)	2 (2+0)	0	6 (2.10)
Cinearte	12 (11+1)	12 (9+3)	22 (22+0)	46 (16.08)
Cinesón	2 (2+0)	2 (2+0)	0	4 (1.40)
EXA	14 (11+3)	14 (11+3)	3 (2+1)	31 (10.84)
Moro	7 (3+0)*	1 (1+0)	10 (9+0)*	18 (6.29)
Parlo Films	17 (17+0)	2 (2+0)	8 (8+0)	27 (9.44)
Sago	14 (12+1)*	7 (5+2)	0	21 (7.34)
Sincronía	16 (14+2)	4 (3+1)	66 (60+6)	86 (30.07)
Voz de España	15 (13+2)	7 (7+0)	0	22 (7.69)
Total	118 (101+12)*	59 (47+11)	109 (101+7)*	286 (100)

* The censorship verdict for the remaining 5 FF and 1 Ep is unknown.

According to Table 2, out of a total number of 286 foreign productions, 190 of them (66.43%) were dubbed by the four more active studios, which were Sincronía (86 productions, 30.07%), Cinearte (46 productions, 16.08%), EXA (31 productions, 10.84%), and Parlo Films (27 productions, 9.44%). The remaining 96 productions (33.57%) were dubbed by the remaining seven studios. Both Sincronía and Cinearte seemed to be devoted to the dubbing of the three types of foreign productions, while EXA specialised mainly in feature films and episodes of *Movie of the Week*, and Parlo Films specialised mainly in feature films and episodes of other series.

In relation to their nature, the 286 foreign productions can be classified as follows: there are 118 feature films, 12 of which were banned (10.17%), 59 episodes of *Movie of the Week*, 11 of which were banned (18.33%), and 109 episodes of other TV series, 7 of which were banned (6.42%). These data demonstrate that *Movie of the Week* was the TV series that suffered the highest number of bannings on the part of censorship. Therefore, both because of the special interest of censorship upon this series and because of the high success it enjoyed

among the Spanish viewers, in the following section our analysis will mainly focus on the effect of institutional censorship upon the already mentioned 59 episodes of the *Movie of the Week* series, which in Spain was known as *Estrenos TV*.

From Movie of the Week to Estrenos TV

Although it was “a daring concept for an uncertain time” (Ingram 2008), the *ABC Movie of the Week*, “a weekly series of original movies produced especially for television” (Ingram 2008), became so popular in USA that it “delivered top-ten ratings for several years beginning 1969” (Ingram 2008). The initial success of the Tuesday night ABC TV-movie special allowed the network to add a Wednesday night version three years later. This way, topics such as unwed pregnancy, racial tension, and homosexuality were introduced to the American TV audiences nearly for the first time. The effective plots, full of chilling, dramatic, and even disastrous situations, together with the exceptional casts, worked as the perfect catch. “Before this series, a lot of movie stars would never have even considered appearing on television. But these made-for-TV films had such good production values, good directors, and crews that they drew talented casts”. (Karol 2005: xiii. Foreword by Denise Nickerson). This remarkable mixture of ingredients, accompanied by the innovative format of the series, produced impressive results at the beginning of the 70s:

Few movies have become cultural touchstones in the way that *The ABC Movie of the Week* has. Its lengthy run and ambitious goal (to present an original film every week to a demanding audience, one that was much larger than the typical audience of today) were partly the reason, but mostly it’s because these short films – most running about 77 minutes to fill a 90-minute time slot – were funny, sad, real, horrific, and yes, cheesy. Memorably so. (Karol 2005: xv. Preface by Michael Karol)

However, “by the fall of 1974, the TV-movie hit a saturation point, with up to 60 tele-films a year being broadcast on the three networks” (Ingram 2008). Eventually, since ratings went down, “ABC dropped the *Tuesday/Wednesday Movie of the Week* in 1975, but kept pumping out original films to mix with theatrical releases on their Sunday and Friday movie nights” (Ingram 2008). As a consequence, although there were more TV-movies broadcast each year than theatrical releases, by 1980 the *ABC Movie of the Week* was long gone and there has never been again anything like it on any of the three big American networks.

The arrival of the series at TVE took place almost immediately. According to Table 2 above, a total number of 59 episodes of *MOTW* were translated from English into Spanish and censored to be show on TVE in 1972 (see the full list in Appendix I). Out of these 59 episodes of *MOTW*, 11 of them (18.33%) were banned (indicated with a B in the last column of Appendix I). Although the TVE censorship documents do not provide the reasons for their banning, they may have been rejected on the grounds of their morally or politically controversial plots, a summary of which is as follows:

Women in Chains, January 25, 1972

All-female prison movies have always been a draw, in movies, on stage, in pulpy print, or on television. (...) (Karol 2005: 42)

The Reluctant Heroes, November 23, 1971

You’ll either find this Korean war movie lame or interesting (...) (Karol 2005: 38)

Suddenly Single, October 19, 1971

The plot is simple and threadbare: a divorced man has to readjust to being single. (...) (Karol 2005: 35)

Black Water Gold, January 6, 1970

This MOTW pre-dated the disco-era *The Deep* by seven years but the plot keeps coming back to haunt us, with different actors. Here, Keir Dullea, Bradford Dillman, France Nuyen, and Ricardo

Montalban are all after the sunken treasure from a Spanish galleon. (Karol 2005: 17)

Playmates, October 3, 1972

Here, an appealing cast is saddled with trifling, clichéd script: Two ex-married men (Alan Alda and Doug McClure) become friends... (Karol 2005: 49)

Murder once Removed (Dubin 1971)

A doctor and the wife of one of his wealthy patients hatch a plot to get rid of her husband so they can be together and get his money. (IMDb 1990-2010)

Banyon (Day 1971)

Robert Forster delivers a magnificently complex portrait of a detective who needs to detach himself emotionally from his work, but ultimately, is too stubborn a devotee to humanity to do so completely. (IMDb 1990-2010)

Haunts of the Very Rich, September 20, 1972

Atmosphere is key to a horror or fantasy film, and this movie had it in spades. A collection of different character types – played by TV and movie veterans like Ed Asner, Cloris Leachman, Anne Francis, and Robert Reed – are on a plane, heading, we think, to an exotic vacation spot. (...) Each passenger is hiding a secret: Francis is a pill-popping housewife; Reed a conflicted minister, and so on. (...) (Karol 2005: 47)

New Kind of Love aka *A Time for Love* (Schaefer & Silliphant 1973)

Time for Love features two different stories of love. One shows a change of life style involving a businessman. The second one features a rock singer who finds it hard to change his ways of life, love and romance. (IMDb 1990-2010)

Rolling Man (Hyams 1972)

While he is serving time in prison, a man's wife dies and his children disappear. When he gets out of prison, he starts to search for his kids. (IMDb 1990-2010)

Tattered Web, A (Wendkos 1971)

A detective discovers his son-in-law is cheating on his wife. He confronts the other woman and accidentally kills her (...) (IMDb 1990-2010)

The remaining 48 episodes of *MOTW* were supposedly less dangerous, since they were approved to be shown on TVE (indicated with an A in the last column of Appendix I). However, many of them also suffered the effects of censorship, in which case the corresponding censorship reports usually included certain *correcciones* (“corrections”), clearly stating where both in the *rollo* (“reel”) and in the *página* (“page”) of the translated script those *correcciones* were to be entered, indicating which piece of translated dialogue had to be modified, and providing the new piece of translated dialogue that substituted the censored one. Out of the 48 possible censorship reports which correspond to the 48 episodes that were approved, only 31 censorship reports filed by the *Servicios de Producción TVE* are available now (which correspond to the ID number of the following episodes in Appendix I: 2, 4, 8, 9, 10, 11, 12, 14, 15, 16, 19, 22, 26, 27, 28, 29, 30, 31, 32, 34, 36, 39, 40, 41, 46, 50, 51, 53, 55, 56, 57). This either means that there were no *correcciones* – and, therefore, no reports – in the remaining 17 episodes, or that the corresponding 17 reports have been lost.

The *correcciones* included in the above mentioned 31 censorship reports are quite varied but can be classified into three main groups. The great majority of them are aimed at certain references to some religious or moral issues (such as marriage, adultery, sex, pregnancy, nudity, insults, etc.) present in the translated script that are considered inappropriate and, therefore, need to be modified. While some of them constitute vague references to those issues, some others are much more explicit. They are the following:

MOTW episode: ID 2 (see Appendix I). *Correcciones*:
Reel 2, page 3. “MEDIOS RELIGIOSOS” por “CIERTOS MEDIOS”.

MOTW episode: ID 4 (see Appendix I). *Correcciones*:
Reel 1, page 22. “AFEMINADO” dos veces por “COBARDE”.

MOTW episode: ID 8 (see Appendix I). *Correcciones*:
Page 7. “CON LA QUE ME LÍE” por “CON LA QUE ME CASE”.
Page 19. “EL CONEJO Y LA ZORRA” por “EL RATÓN Y EL GATO”.

MOTW episode: ID 9 (see Appendix I). *Correcciones*:
Page 15. “BAÑÉMONOS DESNUDOS” por “BAÑÉMONOS JUNTOS”.

MOTW episode: ID 10 (see Appendix I). *Correcciones*:
Page 14. “INCLUSO AUNQUE NO ME CASE” por “Y LO TENDRÉ POR ENCIMA DE TODO”.

MOTW episode: ID 11 (see Appendix I). *Correcciones*:
Page 17. “HOMBRES BLANCOS VIOLARON Y MATARON A MI MADRE” por “HOMBRES BLANCOS ABUSARON Y MATARON A MI MADRE”.

MOTW episode: ID 12 (see Appendix I). *Correcciones*:
Page 3. “LOS CONTACTOS ÍNTIMOS” por “LAS MANIFESTACIONES AMOROSAS”.
Page 8. “MIRADA LASCIVA” por “MIRADA PROVOCATIVA”.
Page 11. “VAMOS A TOMAR JUNTOS UN BAÑO DE SOL” por “VAMOS A TOMAR JUNTOS UNAS COPAS”.
Page 21. “ERES UNA MUJERZUELA” por “ERES UNA PROFESIONAL”.
Page 21. “NO ME TOQUES FARSANTE” por “NO TE ACERQUES”.
Page 22. “ESA MALDITA RAMERA” por “ESA MUJERZUELA”.
Page 23. “RAMERA BARATA Y ESTÚPIDA” por “MUJERZUELA BOBA Y ESTÚPIDA”.

MOTW episode: ID 14 (see Appendix I). *Correcciones*:
Page 5. “AMANTE” por “AMIGO”.

Page 13. “RAMERA, ZORRA Y TRAIIDORA” por “MUJERZUELA” y otros adjetivos.

MOTW episode: ID 15 (see Appendix I). *Correcciones:*

Page 3. “YO TAMBIÉN TENGO CIERTOS IMPULSOS QUE NECESITO SATISFACER” por “YO TAMBIÉN TENGO CIERTA CURIOSIDAD QUE ME LLEVA HACIA TI”.

Page 3. “¿Y SÓLO PARA ESO TE CASAS CONMIGO?” por “¿Y SÓLO POR ESO TE CASAS CONMIGO?”.

MOTW episode: ID 19 (see Appendix I). *Correcciones:*

Reel 1, page 2. “O LA COMPAÑERA DE UNA NOCHE” por “UNA COMPAÑERA DE DIVERSIÓN”.

Reel 4, page 2. “SU MADRE BEBE” por “NO TIENE MADRE”.

MOTW episode: ID 22 (see Appendix I). *Correcciones:*

Page 20. “¿O ES USTED INVERTIDO?” por “¿NO LE GUSTAN LAS MUJERES?”.

Page 28. “EN EL DORMITORIO” por “AHÍ DENTRO”.

Page 28. “EN ADULTERIO” por “CON OTRA MUJER”.

MOTW episode: ID 27 (see Appendix I). *Correcciones:*

Page 2. Dos veces la palabra “MOJIGATA” por “MALPENSADA”.

MOTW episode: ID 29 (see Appendix I). *Correcciones:*

Page 15. “TENER COMPAÑERO” por “TENER ESPOSO”.

MOTW episode: ID 30 (see Appendix I). *Correcciones:*

Page 3. “UNA CASA DE HUÉSPEDES PARA SEÑORITAS” por “UNA CASA DE JUEGO Y SALÓN DE BAILE”.

Page 4. “PROPOSICIONES DESHONESTAS” por “CIERTAS PROPOSICIONES”.

Page 8. “GOLFA, GOLFA” por “SUCIA, LADRONA”.

Page 21. “ESTA MUJER ME HA ENTRETENIDO” por “ESTA MUJER ME HA ROBADO”.

MOTW episode: ID 31 (see Appendix I). *Correcciones*:
Page 7. “CON FOTOS DE CHICAS DESNUDAS” por “CON FOTOGRAFÍAS DE ARTISTAS”.

MOTW episode: ID 32 (see Appendix I). *Correcciones*:
Page 4. SUPRIMIRSE LA EXPRESIÓN “O EMBARAZADA”.
Page 5. “EVITAMOS TU PRESENCIA EN NUESTRA ALCOBA” por “EVITAMOS TU PRESENCIA EN NUESTRA INTIMIDAD”.
Page 7. “PODEMOS UTILIZAR EL RASPADO” por “PODIAMOS HACER UNA OPERACIÓN”.

MOTW episode: ID 34 (see Appendix I). *Correcciones*:
Page 14. “DORMIR CONTIGO” por “VIVIR CONTIGO”.

MOTW episode: ID 36 (see Appendix I). *Correcciones*:
Page 8. “CHULO” (o “alcahuete”) por “SINVERGÜENZA”.
Page 17. “ALCOBAS” por “HABITACIONES”.

MOTW episode: ID 39 (see Appendix I). *Correcciones*:
Page 9. “VIOLADORES” por “ESTAFADORES”.
Page 12. “RELACIONES ÍNTIMAS” por “RELACIONES AMOROSAS”.
Page 12. “EL AMOR A UNA PERSONA SE DESPIERTA A VECES AL MARGEN DE LAS NORMAS MORALES” por “¿TE DIJO RAY CARSON QUE ESTABA ENAMORADO DE TI? ¿TE HABLÓ DE MATRIMONIO?”.
Page 13. “PROSTITUÍMOS” por “REBAJAMOS”.
Page 23. “HASTA SUS ACTOS SEXUALES” por “HASTA SU VIDA MÁS ÍNTIMA”.

MOTW episode: ID 46 (see Appendix I). *Correcciones*:
Page 26. “EL HECHO DE QUE SU HERMANO ERA UN DROGADICTO” por “EL VICIO QUE ARRASTRABA A SU HERMANO”.

MOTW episode: ID 50 (see Appendix I). *Correcciones*:
Page 2. “ES UNA SUPERSTICIÓN” por “ES SIMPLE IMAGINACIÓN”.

MOTW episode: ID 53 (see Appendix I). *Correcciones*:
Page 26. “¿TODAVÍA NO LE HAS PEDIDO QUE SE quite LA ROPA?”
por “¿TODAVÍA NO HAS CONSEGUIDO IMPRESIONARLA?”.

MOTW episode: ID 55 (see Appendix I). *Correcciones*:
Page 8. “LAS MUCHACHAS SON CÁLIDAS Y GENEROSAS” por “LAS
MUCHACHAS SON CÁLIDAS Y AMOROSAS”.
Page 27. “LOS HÁBITOS SEXUALES DE LOS ESQUIMALES” por
“COMPORTAMIENTO SEXUAL DE LOS ESQUIMALES”.

MOTW episode: ID 56 (see Appendix I). *Correcciones*:
Reel 3, page 6. “DESDE QUE JESUCRISTO” por “DESDE QUE SAN
JOSÉ”.
Reel 3. Page 10. “UNA ACCIÓN MISERICORDIOSA” por “UNA
DECISIÓN MÁS PRÁCTICA”.
Reel 5, page 2. “DESNUDA HASTA EL OMBLIGO” por “CON TODA
TRANQUILIDAD”.
Reel 5, page 9. “NO ESTOY EN ESTADO” por “NO ESTOY CANSADA”.

MOTW episode: ID 57 (see Appendix I). *Correcciones*:
Page 2. “SE FUGÓ ANOCHE CON EL NOVIO” por “SE FUE ANOCHE
CON EL NOVIO”.

A second group of *correcciones* is constituted by those aimed at certain references to some socio-political issues (such as the image of Spain and Franco, the Spanish King and Prince, communism, Hitler, the Jews, the Japanese, black people, the Spanish terrorist band ETA, the military institution, democracy, etc.) also present in the translated script that, again, are considered inappropriate and, therefore, need to be modified. They are the following:

MOTW episode: ID 4 (see Appendix I). *Correcciones*:
Reel 1, page 15. “ENTRE FRANCIA Y ESPAÑA” por “ENTRE FRANCIA
Y SUIZA”.
Reel 1, page 16. “FRANCO” por “FRANCIA” y “ESPAÑOL” por
“FRANCÉS”.

Reel 1, page 17. “PRÍNCIPES FALSOS” por “ARISTÓCRATAS FALSOS”.
Reel 1, page 23. “EL REY DE ESPAÑA MURIÓ EN MADRID” por “EL REY MURIÓ EN PARÍS”.
Reel 1, page 23. Suprimir la segunda referencia al “REY DE ESPAÑA”.

MOTW episode: ID 9 (see Appendix I). *Correcciones*:
Page 25. “SUCIO COMUNISTA” por “SUCIO ESPÍA”.

MOTW episode: ID 14 (see Appendix I). *Correcciones*:
Page 18. “GOBIERNO” por “DETENCIÓN”.

MOTW episode: ID 16 (see Appendix I). *Correcciones*:
Pages 4 and 9. LA SIGLA DEL AEROPUERTO ES “E.T.A.”. SI NO APARECE EN IMAGEN, CAMBIARLO POR “A.T.E.”.

MOTW episode: ID 22 (see Appendix I). *Correcciones*:
Page 1. “JUDÍOS” por “PORTORRIQUEÑOS”.

MOTW episode: ID 26 (see Appendix I). *Correcciones*:
Page 2. “CAPITÁN, EN EL EJÉRCITO TENEMOS GENTE PARA HACER ESO” por “CAPITÁN, YA TENGO A MI SERVICIO UN ORDENANZA PARA ELLO”.
Page 9. “¿NECESITA VEINTE HOMBRES PARA ENJUGAR LA SALIVA DE LA BARBILLA DEL GENERAL?” por “NECESITA VEINTE HOMBRES PARA DARLE BRILLO A LAS BOTAS DEL GENERAL?”.
Page 15. “SI LLEGO A SABER QUE EL EJÉRCITO ERA ESTO” por “SI LLEGO A SABER QUE ESTO ERA LA GUERRA”.

MOTW episode: ID 30 (see Appendix I). *Correcciones*:
Page 18. “DE POLÍTICOS” por “DE LOS QUE MANDAN”.
Page 20. “LOS MILITARES” por “ESTE ASUNTO”.

MOTW episode: ID 34 (see Appendix I). *Correcciones*:
Page 12. “LOS JAPONESES SON UNA RAZA DEPRAVADA A LOS QUE NO SE PUEDE TRATAR CON LAS CONSIDERACIONES QUE EXIGE LA

RAZA HUMANA” por “NO PODEMOS TRATAR CON CONSIDERACIÓN A LOS JAPONESES. SOMOS DOS RAZAS, DOS PUEBLOS ABSOLUTAMENTE INCOMPATIBLES”.

Page 12. “VIVEN COMO RATAS, RESPIRAN COMO RATAS, ACTÚAN COMO RATAS” por “VIVEN DE MANERA DISTINTA A NOSOTROS, PIENSAN DE FORMA DIFERENTE”.

Page 13. “PERROS RABIOSOS” por “MALDITOS ASESINOS”.

Page 19. “HITLER HACE EXACTAMENTE LO MISMO” por “LOS NAZIS HACEN EXACTAMENTE LO MISMO”.

MOTW episode: ID 40 (see Appendix I). *Correcciones*:

Reel 3, page 19. “LOS PODERES DE LOS NEGROS HAN MENGUADO TRISTEMENTE” por “MI LIBERTAD DE ACCIÓN HA MENGUADO TRISTEMENTE”.

MOTW episode: ID 41 (see Appendix I). *Correcciones*:

Page 23. “SE VE ENSEGUIDA QUE ES COMUNISTA” por “YA ME IMAGINABA QUE HABÍA ALGO”.

Page 32. “GOBIERNO” por “SOCIEDAD”.

MOTW episode: ID 56 (see Appendix I). *Correcciones*:

Reel 5, page 9. Suprimir la frase “ASÍ ES COMO EMPEZÓ HITLER, ¡HITLER!”.

Finally, there is a last group of *correcciones* whose purpose cannot be clearly inferred from the context. Here are two examples:

MOTW episode: ID 2 (see Appendix I). *Correcciones*:

Reel 5, page 2. “¿SIN TI?” por “¿Y TÚ?”.

MOTW episode: ID 40 (see Appendix I). *Correcciones*:

Reel 1, page 1. “DEBIERAN SER Y RARA VEZ SON” por “DEBEN SER PARA SER PERFECTOS”.

As can be seen above, in order to please the censors, the suggested changes to the translated dialogue tend to avoid specific words and

expressions considered either highly immoral or socio-politically dangerous such as *amante* ('lover'), *adulterio* ('adultery') and *comunista* ('communist'). The tolerance level was quite low if we consider that other not so explicit references such as the insult *ramera* (euphemism for 'whore') or *una casa de huéspedes para señoritas* ('a guest house for ladies') were not allowed to be included in the translated dialogue and also suffered modifications.

Final comments

This paper has attempted to study the influential power of censorship upon TV film dubbing in the final years of Franco's dictatorship. The actual censorship documents that were issued at the time confirm the fact that the Spanish authorities were responsible for determining what films were, or were not, shown on TV and what information was, or was not, appropriate to be carried over from the original to the translated scripts, and, therefore, from the original productions to the dubbed versions of the films.

As can be seen in the previous pages, the TV series that registered the highest percentage of bannings is *Movie of the Week*. Various factors may have guided the censors to focus their attention on these famous episodes collectively known in Spain as *Estrenos TV*. Firstly, the series was produced especially to be shown on television and, therefore, since these episodes had not been shown previously on the Spanish cinemas, it was the first time they had to face the Spanish censorship. Secondly, if we take into account that already in 1966 TV films occupied 13% of the viewing time (González Seara 1967: 77-79), we can confirm the great popularity they enjoyed among the Spanish audience and, as a consequence, the censors' need to control the high levels of violence, intrigue, and passion so characteristic of their contents. So, although these contents were very attractive from the point of view of the audience, they also constituted an easy target for the censors.

In the particular cases studied in the present paper, only in 1972 out of a total number of 59 episodes of the *Movie of the Week* series, 11 episodes (18.33%) were banned and, therefore, not shown on TVE.

The rest of the episodes was approved by introducing a number of changes in the translation concerning the dilution of certain strong moral and socio-political comments which otherwise might have sounded too straightforward to the viewers' ears. This systematic dilution of such instances was likely to have a double effect, not only eliminating the audience's contact with the dangerous issues but also allowing for the introduction of new harmless contents in the dubbed version of the films. In summary, this was the way the innovative *ABC Movie of the Week* was turned into its popular Spanish version *Estrenos TV*.

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Appendix I

Episodes of *MOTW* dubbed from English into Spanish for TVE and censored (approved or banned) in 1972. Sources: *TRACETve (1972-1975) Catalogue* and www.imdb.com

ID	Original title (Director, year)	Spanish title	Studio	Translated	Censored	Verdict
1	<i>Women in Chains</i> (Kowalski 1972)	<i>Mujeres encadenadas</i>	Aitana	22/6		B
2	<i>Deadly Dream, The</i> (Kjellin 1971)	<i>Sueño mortal, El</i>	Aitana	24/8	26/8	A
3	<i>No Place to Run</i> (Mann 1972)	<i>Sin rumbo fijo</i>	Aitana	21/11	29/11	A***
4	<i>What's a Nice Girl Like You...?</i> (Paris 1971)	<i>¿Por qué tenía que pasarte a ti?</i>	Aitana	24/11	16/12	A
5	<i>Reluctant Heroes, The</i> (Day 1971)	<i>Sabio de la colina, El</i>	Arcofón	19/7		B
6	<i>Devil and Miss Sarah, The</i> (Caffey 1971)	<i>Diablo y la Sra. Sarah</i>	Arcofón	24/11	29/11	A***
7	<i>Astronaut, The</i> (Lewis 1972)	<i>Astronauta, El</i>	Arcofón	26/11	29/11	A***
8	<i>Crooked Hearts, The</i> (Sandrich 1972)*	<i>Corazones burlados</i>	Arcofón	22/12	10/1*	A
9	<i>Death of Me Yet, The</i> (Moxey 1971)	<i>Espiar es mi destino</i>	Balcázar	12/6	17/6	A
10	<i>Say Goodbye, Maggie Cole</i> (Taylor 1972)	<i>Di adiós Magie Cole</i> (sic.)	Balcázar	5/12	15/12	A
11	<i>Trackers, The</i> (Bellamy 1971)	<i>Rastreadores, Los</i>	Cinearte		23/3	A
12	<i>Do Not Fold, Spindle, or Mutilate</i> (Post 1971)	<i>No doblar, rasgar ni mutilar</i>	Cinearte		24/3	A
13	<i>Suddenly Single</i> (Taylor 1971)	<i>Soltero de repente</i>	Cinearte	17/4		B
14	<i>River of Gold, The</i> (Friedkin 1971)	<i>Río de oro</i>	Cinearte			A
15	<i>Immortal, The</i> (Sargent 1969)	<i>Inmortal, El</i>	Cinearte	19/5	22/5	A
16	<i>Terror in the Sky</i> (Kowalski 1971)	<i>Terror en el cielo</i>	Cinearte	4/7	8/7	A
17	<i>Ballad of Andy Crocker, The</i> (McCowan 1969)	<i>Balada de Andy Crocker, La</i>	Cinearte	4/7	10/7	A***
18	<i>People, The</i> (Korty 1972)	<i>Hogar perdido</i>	Cinearte	6/6	10/6	A***
19	<i>Thief</i> (Graham 1971)	<i>Día en la vida de un ladrón, Un</i>	Cinearte	6/6	12/6	A
20	<i>Black Water Gold</i> (Landsburg 1970)	<i>Dominio del Agua Negra, El</i>	Cinearte	4/7		B
21	<i>Playmates</i> (Flicker 1972)	<i>Compañeros de juego</i>	Cinearte	11/12		B
22	<i>Incident in San Francisco</i> (Medford 1971)*	<i>Incidente en San Francisco</i>	Cinearte	19/1*	29/1*	A
23	<i>Two for the Money</i> (Kowalski 1972)*	<i>Fugitivo, El</i>	Cinesón	21/12	2/1*	A***

24	<i>Night Song</i> */****	<i>Mi corazón nocturno</i>	Cinesón	3/12	13/1*	A***
25	<i>Silent Gun, The</i> (Caffey 1969)	<i>Revolver silencioso, El</i>	EXA		24/3	A***
26	<i>Carter's Army</i> (McCowan 1970)	<i>Compañía B, La</i>	EXA	2/5	4/5	A
27	<i>Foreign Exchange</i> (Ward Baker 1970)	<i>Intercambio</i>	EXA	6/5	16/5	A
28	<i>Love War, The</i> (McCowan 1970)	<i>Hombres de otros mundos</i>	EXA	6/5	16/5	A
29	<i>Night Slaves</i> (Post 1970)	<i>Pueblo de fantasmas</i>	EXA	6/5	16/5	A
30	<i>Wild Women</i> (Taylor 1970)	<i>Cinco mujeres indómitas</i>	EXA	10/7	13/7	A
31	<i>Assault on the Wayne</i> (Chomsky 1971)	<i>Asalto al Wayne</i>	EXA			A
32	<i>Last Child, The</i> (Llewellyn Moxey 1971)	<i>Día que requisaron los niños, El</i>	EXA	9/9**	16/6**	A
33	<i>Murder Once Removed</i> (Dubin 1971)	<i>Burlador burlado, El</i>	EXA	30/5		B
34	<i>If Tomorrow Comes</i> (McCowan 1971)	<i>Martillo de vidrio, El</i>	EXA	29/7	3/8	A
35	<i>Banyon</i> (Day 1971)		EXA	11/11		B
36	<i>Daughters of Joshua Cabe, The</i> (Leacock 1972)	<i>Hijas de Joshua Cabe, Las</i>	EXA	28/11	3/12	A
37	<i>Haunts of the Very Rich</i> (Wendkos 1972)	<i>Extraña reunión</i>	EXA	15/12		B
38	<i>Escape</i> (Llewellyn Moxey 1971)*	<i>Profesión sus fugas</i>	EXA	22/12	2/1*	A***
39	<i>Fitzgerald and Pride – Heart of Anger</i>	<i>Dominado por la ira</i>	Moro	8/6	16/6	A
40	<i>Woman I Love, The</i> (Wendkos 1972)	<i>Mujer que yo amo, La</i>	Parlo Films	15/11	28/11	A
41	<i>Two on a Bench</i> (Paris 1971)*	<i>Conflicto para dos</i>	Parlo Films	26/12	29/1*	A
42	<i>Pigeon, The</i> (Bellamy 1969)	<i>Pichón, El</i>	Sago	31/5	6/6	A***
43	<i>To All my Friends on Shore</i> (Cates 1972)	<i>A todos mis amigos de la orilla</i>	Sago	30/5	16/6	A***
44	<i>New Kind of Love</i> (Schaefer & Silliphant 1973)	<i>Nuevo estilo de amor</i>	Sago	28/6	4/7	B
45	<i>World Premiere: McCloud</i> (Colla 1970)	<i>McCloud</i>	Sago	28/8	29/8	A***
46	<i>Cross Current</i> (Thorpe 1971)	<i>Encrucijada</i>	Sago	11/11	24/11	A
47	<i>Failing of Raymond, The</i> (Sagal 1971)	<i>Examen extraordinario</i>	Sago	16/11	24/11	A***
48	<i>Rolling Man</i> (Hyams 1972)		Sago	14/12		B
49	<i>Longstreet</i> (Sargent 1971)	<i>Longstreet</i>	Sincronía	6/5	16/5	A***
50	<i>She Waits</i> (Mann 1972)	<i>Ella está esperando</i>	Sincronía	29/5	6/6	A
51	<i>Death Takes a Holiday</i> (Butler 1971)	<i>Muerte está en un dilema, La</i>	Sincronía	13/11	22/11	A
52	<i>Tattered Web, A</i> (Wendkos 1971)	<i>Tela harapienta</i>	Sincronía	14/12		B

53	<i>Weekend of Terror</i> (Taylor 1970)	<i>Noches de terror</i>	Voz de España		12/4	A
54	<i>Seven in Darkness</i> (Caffey 1969)	<i>Siete en la oscuridad</i>	Voz de España		7/4	A***
55	<i>Gidget Grows Up</i> (Sheldon 1969)	<i>Gidget ya no es una niña</i>	Voz de España		23/3	A
56	<i>Second Chance</i> (Tewksbury 1972)	<i>Segunda oportunidad</i>	Voz de España	10/6	19/6	A
57	<i>Quarantined</i> (Penn 1970)	<i>Cuarentena</i>	Voz de España	19/6	19/6	A
58	<i>Adventures of Nick Carter,</i> (Krasny 1972)*	<i>Aventuras de Nick Carter</i>	Voz de España	25/11	13/1*	A***
59	<i>Probe</i> (Mayberry 1972)*	<i>Operación rescate</i>	Voz de España	29/12	13/1*	A***

* These films were translated and/or censored in January 1973, but they have been included here because they originally appear in the planning lists of 1972.

** Although these dates have been transcribed literally from the source, they do not follow the normal sequence (translation usually comes first).

*** These are the 17 approved episodes of *MOTW* whose censorship report has not been found.

**** Our sources provide no more data about this film.