

PLAN ROSEBUD 1

This is not a film about the war, nor about the post-war, it isn't a film about war.

This is a film about the production of history and about the history of production. About the history of the production of images and historical narratives, about its fragments, and about how these become compact accounts, as if they had never been construction materials.

This is a story about how documents become monuments, and about how they forget their inscriptions. This is a ghost story about memories and forgettings, and about the use of the voices of others, even if these are dead (voice over)

INTRO

MEMBERS OF THE PUBLIC INTERVIEWED ABOUT THE REMOVAL OF FRANCO'S STATUE IN FERROL (JULY 2002)

- I don't really care either way... whether they remove it or leave it there... I don't... it's not something that... I don't care, really, I just don't.

- It shouldn't be... it should, they should respect everyone's opinion, everyone, and... removing it or not removing it, that's not the issue... the issue is that it's history and it must be respected...

- I think it's terrific... anyway, I don't have a very well-formed opinion, but anyway, I think it's terrific. I think it's a stage of history worth forgetting... but that's it...

- I think it is a stage of history... and they shouldn't be... I think removing the statues is... history, and they shouldn't be removed... To be honest, it doesn't upset me, but it being removed doesn't upset me either!

- Well... my opinion, people are probably not going to like it... because I think that... it is just a statue... people shouldn't be afraid of a statue...

DOCUMENTS

PEPE COIRA (Executive Producer)

- I think we are not yet sufficiently aware of the value of our audiovisual patrimony, and of the necessity to conserve and build this audiovisual patrimony.

- For example, especially so far as television is concerned, how is it conserved? If not everything is conserved, that means choices must be made. Someone must decide what is important to conserve and what isn't important to conserve.

- And there is another problem with the archives, which is that of access to them. To what extent should those archive images be more accessible than they are now? It is a very complicated issue because, on the one hand, you can understand the apprehension of those responsible for watching over them, and on the other hand we have the paradoxical situation, that maybe by watching over this property, we might be preventing the exercise of memory.

MONTSE ARMENGOU (TV3 Journalist)

- The archives... with the lack of resources, they're out of order... unclassified documents, impossible timetables... It is, outrageous prices, around 600 Euros a minute... And digitally it is all so much easier nowadays, they could even send it to you via e-mail. So yes, it makes sense to mention the source, and to make a symbolic payment for the maintenance... but this... I can't... I can't understand it...

PEPE COIRA (Executive Producer)

- I think today we are much more aware of... of how important the testimony that we leave is... and we are much more cautious... I think that makes it difficult to conserve things, doesn't it? I think that, in a certain way, we learned to erase the traces...

- The official accounts of things, they are more and more difficult to refute...

- Are they better edited?

- Yes, they are better edited and they are more solid.

PORTBOU CEMETERY

THERE IS NO DOCUMENT OF CULTURE THAT IS NOT AT THE SAME TIME A DOCUMENT OF BARBARISM

JOAN RAMÓN RESINA (Director of the Department of Iberian and Latin American Cultures, Stanford University)

- Memory is always a process of fictionalisation. That is to say, rather than being a representation of the past grounded on empirical data, memory always intervenes, every memory selects, analyses and eventually frames the representation of the past.

- I find the idea that memory should be legislated absolutely ridiculous. What can be and indeed should be legislated is *denialism*. In other words, what should be legally prevented, is for certain public discourses to circulate and to have a certain impact even on an institutional level... discourses that deny provable facts and criminal acts. This is what I think a responsible government should legislate. But neither the PSOE (Socialist Party) nor any other political party has any intention to do so. What they want to do is create a decorative Law of Historical Memory that, as you accurately point out, does not foresee anything other than a continuation, an updating of the Transition pact.

OURENSE CEMETERY

JOSÉ CABAÑAS (Representative of the Association for the Recuperation of Historical Memory - Ourense)

- This is the emblematic site of Francoist repression against republicans in the town of Ourense. And it's not the only place, as there is documented evidence of executions in El Cumial, which, as I said before, was a penal detachment. So, here is the common grave, the one I know at least... I mean, I don't rule out that it also occupied the exact and specific area in which in September 2005 we placed the monument to the executed republicans, which is the one you can see over there. Without any doubt, I know that the area occupied this whole patch, from that grave to this one, at least.

- What we know from the research of Xulio Prada Rodríguez... he has documented, with names and surnames, at least 160 or 170 individuals who were executed and thrown into the common grave in Ourense's cemetery. The calculations always tend towards the lower numbers, because, as he himself at some point explained, he only included in the list those people, of whom he was absolutely sure that they had been executed and put in that common grave.

XULIO PRADA (Historian, Ourense)

- Every dictatorship has an element of inherent violence. And much more so, when the referential fact of that dictatorship is a civil war.

By definition, when a new order has to be created, all that which could pose any danger to that order has to be eliminated. Which is the role that Galicia played in this strategy of violence? In general terms, the same as all those areas that from the beginning fell on the Francoist side. Paradoxically, I think that they received an extra of violence compared to the rest.

Evidently, the fear of being a victim of repression generates a whole range of compulsive loyalties, which are those that revolve around accusation. But, in this process of accusations, the people who participated, it wasn't just... because if they had acted on fear only, it would be very easy to identify and determine who had acted on fear... it wasn't just people who were implicated or neutral. In this accusation process there were also people involved who came from wide layers of society belonging to the sociological right that identified with the régime.

JAVIER RODRIGO (Historian, University of Zaragoza)

- The Francoist régime is paradigmatic... in its level of violence, in its level of cruelty... There is no such thing as low intensity or high intensity violence... there is just violence, state violence, full stop. And it is educational, it is pedagogical, violence, isn't it? Which doesn't mean that it is selective.

It is a desire and a thirst for revenge, but apart from revenge it is a desire to... to put an end... first of all to any kind of resistance to the coup d'état, this is obvious, and secondly, to put an end to any kind of internal dissidence.

The concentration camps were set up to reeducate... and because it was good... you know? Because the prisoners were a bunch of fools who needed to be reeducated in the camps. Obviously, that wasn't what the reality was.

When you interview or talk to any prisoner of any concentration or labour camp, he doesn't talk to you about reeducation, nor does he talk to you about morality, nor does he talk about the moral regeneration of the prisoner... he tells you about torture, about beatings, about death... he talks of illness, of chronic constipation, he talks about ... pain as therapy.

REPRESENTATIVES OF THE FOUNDATION FRANCISCO FRANCO (Madrid)

- We believe that the Historical Memory bill is a bill that is in fact based on a fallacy, which is that Spanish society apparently needed these clarifications, and we think this is not true. On the other hand, there hasn't been

any demand from Spanish society for that time period, the period that justifies historical memory, to be laying on the table right now. There hasn't been any demand from Spanish society at all.

So then, what happened? In principle, we believe that it is nonsense, it is political nonsense. It is political nonsense because it is breaking the structure, the normality and the coexistence of all Spaniards, of political society and of civil society.

JOSÉ CABAÑAS

- Against all the demands of human rights international laws, which stipulate that all victims of repression must be guaranteed that... they have the right to truth, justice and reparation, this Law, in the best case scenario, will be totally insufficient in relation to the demands as well as to the rights of the victims of Francoism, the rights of the victims of Francoist state terrorism.

REPRESENTATIVES OF THE FOUNDATION FRANCISCO FRANCO

- You might have seen, very probably... mainly in the newspaper El Mundo, many obituaries have been published... you might have noticed that many obituaries forgave and didn't want to know about that time period... they even asked us to pray for... well... for both sides, to put it short, of the Spanish Civil War. This is a criterion that has been broken with (president) Zapatero. This is very serious, because it is dividing Spanish society... and it wasn't necessary... One of the things that, it seemed, he argued, was that during Franco's time there was only exaltation, defense and protection of one group only. And, naturally, 30 years have gone by... and during these 30 years, we have all realised that it hasn't been like that. That it has been the complete opposite. There was a Law of Amnesty in 1979...

- ...in 69...

- ...in 79...

- ...in 69... the important one, really, Franco's law which was in 69, to leave everything for the Prince of Spain, when his successor elected him... to leave everything clean for him... then there was the law of the Transition...

- ...there was one in 76 and another in 77...

- ...but to such a degree that nothing could be done against (the communist leader) Santiago Carrillo, because he had been completely pardoned by Franco...

- ...it's the way it is... then, we can't accept it when it is said that we need to go back to that time period... Regarding the media... all of them... films, books, newspapers... they have made some severe criticisms of Franco's time without any kind of compensation to or response from the other side... and it's been 30 years...

JOSÉ CABAÑAS

- I insist, I think that the lack of validity of this Law is absolutely defined, a Law that, at the same time that the Popular Party finds excessive, the large majority of the Associations for the Recuperation of Historical Memory find... the large majority of the members of the sociological left in this country, find absolutely insufficient.

RESTORATION AND CONSTRUCTION OF THE PROVINCIAL HISTORICAL ARCHIVE AND PUBLIC LIBRARY OF OURENSE

J. R. RESINA

- Unfortunately, when we use the term site of memory, at least within the context of the Spanish state, very frequently we use it in this sense... in the sense of the place or the scene of the crime, because, for better or for worse, we have followed a very reductive process when speaking about historical memory. We have almost exclusively had Francoism and the civil war in mind, and we haven't gone much beyond that. When we discuss or talk about the sites of memory in the Spanish state, we should approach much wider temporal and historical periods, because otherwise, we run the risk of cutting the historical process short, of talking exclusively about Francoist repression without considering how we arrived at these events.

Then, you asked me, what to do about the sites of memory? what function do they serve? I think that the answer is clear. Administrative, state and sub-state politics tend towards the appropriation of certain sites, especially monuments, in order to infuse a specific history into them. I think that the sites of memory, both the official and the non-official ones, are there to be filled with memories. As such places, they are and they aren't. That is to say, they are just almost magical places with a symbolic concentration of the past, which can be activated according to the will and the knowledge of the people who visit these sites.

JOSÉ CABAÑAS

- This used to be the Field of Aragón. And in the Field of Aragón there was a wall or a sort of embankment, which was this one, which was in fact the execution wall... this one we see here, the one they are working on now... which, if they don't completely eliminate it, is going to be left sandwiched in. If you look closely, in that cement wall, you can still see the traces left by the bullets... This wall is very close to the wall that separates this area from the San Francisco cemetery. Apparently a door existed, it was opened on that wall of the cemetery, through which the dead bodies of the executed victims were taken, a smooth operation for the repressive forces, to the common grave... where, as executions would take place, the dead bodies of those executed were put.

- In my opinion this is a clear example of that which should never be done in a site of memory such as this one. If we want to be magnanimous, I don't understand why the new construction that has been placed here needs to reach this point exactly... it could have stopped here... I don't think it is a question of a few more or less metres... in my opinion this is something that should never happen in these sites, because I think that they should be sites of meaning, sites of... sites that should never be prevented from being known by future generations.

INTERVAL 1

A VIDEO GAME ABOUT THE SPANISH CIVIL WAR GOES ON SALE

“Our sentence does not sound severe. The law which a condemned man has violated is inscribed on his body with the Harrow. This Condemned Man, for example, will have inscribed on his body: HONOUR YOUR SUPERIORS.”

JOAN RAMÓN RESINA

- When we think in terms of memory, we tend to virtualise it, to think that it is something that occurs in a non-place. However, memory requires a physical support, just like any other form of digitalisation, we need... And the body is the support on which, many times in a brutal way and others in a more subtle way, our experience is and remains registered.

XULIO PRADA

- We only have to look at Franco's iconography... the victorious General, honoured, with the medieval warrior's armour... even the old man on his death bed, who looked like everyone's grandpa at that moment... This man has the destinies of Spain in his hands!... and yet, he is like the grandfather, who goes hunting or fishing... this is another one of the components of sociological Francoism and of the evolution of the régime which I mentioned earlier... If we only think about structural violence, we won't be able to understand anything about Francoism, nothing at all.

ISABEL JIMÉNEZ-LUCENA (Historian of Medicine, University of Málaga)

- How can a race be built which is not grounded on the physical, on the biological? It is complex, because... itself the concept of race is a biological concept. What happens then? Well, they have to spin the concept around until they are able to build up on it with what was supposedly Spain's prime matter, namely spirituality, catholicism... It was no longer important whether you had blond or brown hair, but only that you were catholic or not.

- The whole eugenic movement, social darwinism... that discourse, is a very useful discourse, because it allows for it to be used... stripping it... or at least, making it seem as though it lacks a political element, since it is coming from, let's say... experts in a field... that is thought of as scientific...

JORGE LUIS MARZO (Art Historian, Curator and Writer, Barcelona)

- Every dictatorship, in any country, in a way leads to Modernity. Electrification, the train, the master discourses... the great industrial infrastructures... and also the cultural ones... usually come by the hand of dictators...

- Artists appear as figures who... yes... were able to break into that (Francoist) world, prudish, insipid, conservative, academicist... with the discourse that we all know... sexist, racist, religious fundamentalist, etc... they were able to sort of inoculate a kind of “virus” which in the end triumphed... The right-wing historicist discourses say that... the conservative state body was able to foresee this Modernity... and the discourse of indifference... which is the one that has in the end triumphed, is one that says “so what else could we do?” The three versions are fundamentally false.

So, from my point of view, which is true? In actual fact... the Spanish ‘avant-garde’ did not collaborate with Francoism... the Spanish ‘avant-garde’ was Francoist.

RAQUEL PELTA (Historian of Design, Universidad de Barcelona)

- There is an image by Sáenz de Tejada, in which the whole of the “régime leadership” is represented... so to say... the ideology... At the front is a soldier who is lifting a child over his head... and behind him are the farmer, the worker, the Falangist, the Carlist... and furthermore, a woman... in the back, very much behind them...

JORDI GRACIA (Critic and Professor of Spanish Literature, Universidad de Barcelona)

- When we speak of Tapies, or Saura or Millares or Feito... the last three founded the avant-garde group “El Paso” with more people... from 1956... 57... or the early Tapies, when he is doing his first collaborations with “Dau al set”, with Joan Brossa, with Joan Pons, etc... You see... what Tapies is doing with Brossa and with Pons, is not Francoist at all... And this is the same for writers, poets, essayists... who wrote for the SEU journal (Spanish University Union), who wrote for the journals that were being published in Spain... once they built certain circuits and a certain public presence... and after they published in private commercial publishing houses... then they started dissociating themselves from the state apparatus... which had been the first... the first stage of public exposure for painters, poets, essayists, novelists... and film directors... Juan Antonio Bardem... Carlos Saura... you see... they are using the resources provided by the state... all of these... which we have mentioned... I don’t think they have an ideological link with Francoism at any point really... practically at no point...

JOAN RAMÓN RESINA

- This is arguable, of course... it is extremely arguable, the idea that current generations have been able to enter a post-historical phase, from which the past can be judged in purely aesthetic terms... Here I think lies the great danger against which Walter Benjamin was already warning us in the 30s, wasn’t he?... The aestheticisation of politics... then, of course... Benjamin called for the politicisation of aesthetics, of course...

- Are we making up an anti-Francoist past cut to the size of the present? No, no... not that probably... I’m not saying that... I’m just saying that memory is a reinvention by force, and thus, you retain, recover, re-elaborate... unavoidably... that which you need to tell...

JORGE LUIS MARZO

- The social function of art does not exist in this country. This is very important in order to understand what happened during Francoism.
Franco once went to an exhibition and he was told: “Be careful, a Republican has sneaked in”... and he went to see it... it was Robert Motherwell... and Franco said: “Ok, if this is how they do the revolution... let them go on... let them go on...”.

XULIO PRADA

The element of structural violence gets weaker with time. Not one single political régime can survive for 40 years supported on bayonets alone, this is obvious. There comes a moment when the repressive mechanisms, without disappearing, because, of course, they never disappear, leave the front stage to practices of attraction. This is no doubt one of the keys to the survival of Francoism. The levels of structural violence remain there, but in diminishing proportions.

RAQUEL PELTA

- The régime... put into practice all the ideas about women’s return to tradition... let’s say they manage it through the Feminine Section... and the Feminine Section plays a very important role during the civil war, because... let’s say that they carry out a lot of activities of a social nature... the soup kitchens for children, etc... but, furthermore, it is a very clear indoctrination body, isn’t it? Firstly there is the whole issue of traditionalism, the spirit of the Crusades which justified Franco’s coup d’état... but also, there’s a very important economic side to it... and if women had continued working, as they had already started to do during the Republic, that would have meant the loss of jobs for men...

MEMBERS OF THE FFF

- At each moment, Franco did what could be done...
- We got to 1936 with a 35%, 40% of illiteracy... when Franco dies, this has disappeared. You could say that illiteracy didn’t exist... this is very important...
- The health system... this is one thing... look, Franco is accused of being authoritarian... anyway... with specific ideas... but Franco carries out the social revolution in Spain. This is such a basic and important fact, that, therefore...

- ... the welfare state...

ISABEL JIMÉNEZ-LUCENA (Historian of Science, Universidad de Málaga)

- Power generates positive discourses, this is important for sustaining a political régime, and Francoism did this, they did it very well. Among other things, all the social policies were aimed at this... the Social Security system is indeed this: to turn a social problem, of injustice, of repression, into a technical problem... to resolve it, diminishing the pressure a little, the social conflict... and this can be identified very well in this type of policies... social policies, health policies, a health insurance that is taken up again in its most conservative and reactionary version... that model had already been superseded...

XULIO PRADA

- Franco was like "the good little father" who came to relieve our misery a bit... He wasn't identified as the cause of that situation. Then, this process with which every dictatorial state plays with, was one which Francoism handled masterfully, of course, to consolidate and perpetuate itself in power.

COLONY

JO LABANYI (Professor of Spanish, New York University)

- The museum discourse, the tourism discourse... do you think there are two clearly separate discourses?

MARIA RUIDO

- What I have learnt, from the different sites that we have visited, and from the way the politics of memory have been applied to them... is that they overlap. None of both is, in itself, the perfect option or ... the best option... One is not better than the other, is it? The dilemma which we face is, whether any of the two options can offer a non-univocal discourse.

JO LABANYI

- Touristification is used to deceive the public, to get their money. It is a capitalist project... it is... this cannot be denied. Not everything is bad. I wouldn't want to condemn it... theme parks and all of that... generally they are designed quite badly, but they could be made with important pedagogic aims.

JESÚS PÉREZ VARELA (Former Galician Cultural Adviser, San Simón Island, 1997)

- Today, I think it is a great day for Redondela...

CESANTES RESIDENTS' ASSOCIATION (REDONDELA)

- We want to talk! We want to talk about Cesantes! There is freedom of expression! We want to talk! We want to talk about Cesantes!...

XULIO PRADA (Historian, Ourense)

- It is very hard to specify, very hard to explain, that this attempt at recuperating memory, which was always the patrimony of the political left, and not of the right, is not carried out in order to create a division, nor to beat the political right down, but rather, it has an aim beyond all this, a prophylactic aim, which is to liberate the old ghosts in order to truly reach this concerted memory. The rereading must take place in terms of the notion of the value of democracy, the value of a peaceful coexistence and of free critical discrepancies. So then, whatever it is that is done as instrumentalisation, and I don't care where it comes from, is dangerous for the true aim which I think should be there.

TOURIST VISIT TO SAN SIMÓN ISLAND (August 2006)

- What you can see now, that is the guard's house and the reception, during all the years and epochs that we know of the history of the island, it was always the reception and the guard's house.

We know that San Simón and San Antonio island has been populated since the beginning of times, human remains have been found dating all the way back to prehistory to... not so long ago.

The buildings that we are going to see in both islands are buildings from the time that the island was a lazaretto. When this period came to an end, the island was deserted, and during the Civil War they decided to build a prison here. After the Civil War was over, the island was again abandoned, and they decided to build here an orphanage, an orphanage for the children of dead seamen. It was the only happy period of the island, and this lasted up until 1977, more or less. From that time until the reconstruction, the island was derelict.

- The vegetation is so important... almost more than the buildings. All these trees and plants, which we see here, were earlier, in the peninsula, in the whole of Spain, impossible to find...

Three years ago, when the island was inaugurated, over 5000 people came to the island in one weekend and they stole many of the things. Many of the things that were stolen were plaques, and some of the plants and objects that were in the island. And this is why at the moment we are organising small groups to control that no litter is left, and cigarettes are not put out on trees and that sort of thing.

INAUGURATION OF THE PLAQUE COMMEMORATING THE "YEAR OF MEMORY" (July 2006)

- San Simón, buried in waves, was an easy victim of oblivion during too many years. Of institutional amnesia, which weighed heavily on this people's conscience. A heavy weight of oblivion, firmly set in place, contributed to delaying, weakening and demoralising all the impulses which, from the base, from where the conscience of all people must surge, germinated throughout the years.

Civil amnesia was just a consequence of this repressive weight, of the silence that was institutionally imposed, at first, under the threat of punishment, and later, with the subtle excuse of reconciliation. With each tribute, with each testimony, with each vindictive act, Galician civil society gradually lifted this weight of silence, until finally, the institutions looked down.

For the first time, after the beginning of the barbarism of 70 years ago, this country's institutions have taken over from civil society and have assumed their historic responsibility, by championing this national tribute to the victims of Francoist repression. The chosen site, the island of San Simón, which in the past was a lazaretto, and in 1936 a prison, and where during 7 years many more men than we could ever imagine would fit here, lived together in subhuman conditions.

XULIO PRADA (Historian, Ourense)

- Even from the perspective of those who insist on placing both sides of the conflict at the same level, it is obvious that if one side had their names for 40 years on headstones in churches, if state money was used to pay for the investigation to recuperate all of those names, it seems that, even if it's just a simple matter of balance, the same effort of recuperation should be made. What worries me is that it is not being explained correctly, to one part of society, that this must be the true aim. Pedagogy, I think, is missing. There are people, which sociologically identify... or have reminiscences... or simply because their fathers fought on the winning side, who are interpreting what is being done now as revenge.

FRANCISCO FRANCO FOUNDATION (Madrid)

- So then what is going on... when it is said that there were many... there were many detainees during the two first "Years of Peace". Why? Because all the soldiers, and all those who had reported on others in the villages, they were taken to an internment camp, not a concentration camp. There, a selection was made... Mr. So-and-so... they contact the village, they investigate... and he is set free on the streets again... But not with Mr. Whoever... he is taken to court. A selection was made. And those were the ones taken to court. Because as far... as far as I know, in the "red" area, they killed, they murdered, but... there weren't any courts. And most of them... were sentenced to death, and then pardoned by His Excellency, the Head of State. There are many, many... that I have known... that I remember... I'm old now... but for example my father... who would say... look, that one was sentenced to 4 death sentences... and he was on the streets, after some time. They were inside for a very short time. Those who were inside the longest, were those whose crimes... who couldn't be pardoned... rapists, those who...

TOURIST VISIT TO SAN SIMÓN ISLAND (August 2006)

- Here, this part here, that wall of the cemetery, that was the execution wing. Here is where the prisoners were executed, some, whose ideology they didn't manage to change, those were executed. As far as it is known, 7 of them were executed. Many, many more died, but it is not known where they were killed...

The weekend of the tribute, those who are still alive, who are close to 80, almost 90 years old, all of them, and many of them lived the years of the executions, and many of their fellow inmates died, and they were present when they were killed and all of that... they decided to put a plaque there as a tribute to their fellow inmates. The Xunta (Galicia's autonomous government) was put in charge of this plaque, and the former prisoners said what they wanted to engrave on the plaque, they brought flowers... well, they have been here for two weeks now, and they don't look too good... if you get closer you can see the plaque...

"To the men and women who fought for freedom, democracy and rights in Galicia. 23 July 2006, Year of Memory".

INTERVIEWS WITH TOURISTS

- I think it is a bit... well, very much wasted... one of these places, I don't know, especially with the amount of money that was spent here... it explains why the hotel is in the latest fashion... 20 rooms... the conference room... I don't know how many events they have in a year, maybe 3 or 4, and most are political ones...

- I don't know... to make use of it... use of it, but in a controlled manner, because, actually, the island is beautiful, and I imagine they would have to organise things with control, so that it doesn't get filled with people, so that it is not spoiled...

- Are you from here, from nearby, from Vigo?

- We are from Zamora... but I live in Vigo... they are there...

- And before coming to the island, did you know that it had been a prison, during the Civil War...?

- Yes, yes... I visit this area a lot, and I knew a little bit of the history...

TOURIST VISIT TO SAN SIMÓN ISLAND (August 2006)

- ... and during the time of the orphanage, this was where the director lived, with some of the nuns, and the staff that took care of the children... teachers and all the rest... Today, this is a hotel, a hotel with 21 rooms, 20 double rooms, one suite... all the rooms are ready... they have a bed, a plasma tv, and all the rest...

Inside there is a jacuzzi like the one we saw there, a little bit bigger... with thermal springs... it has a huge extractor that throws... the programmes depend on the temperature...

- They decided to put this sculpture here as a tribute to Jules Verne, because many of the merchants who travelled to other continents and countries, spoke a lot about the *ria*, about the island, and about its history... they talked about the famous Battle of Rande in 1702... about the fact that there are sunken galleons all the way from the tip of the beach to the Rande bridge... full of gold and silver... and many people came here to visit... Jules Verne, when he found out about the history of this area, he decided... in... "20,000 leagues under the sea" ... to include a chapter about this area...

XULIO PRADA (Historian, Ourense)

- Fraga is not the only one responsible for the *memoricides*, or for the oblivions, nor for the non-recuperation of memory... Fraga is one part of the whole structure, and Fraga, at the moment at which, at a (Spanish) state level it is decided to give up the possibility of a politics of memory, is an extremely unimportant part in comparison to the rest... his power of influence is very small. So then, what Fraga does, when he arrives in Galicia is to continue a line of action, which is, I don't know whether it is explicitly agreed upon, but which certainly is the reality which has been carried out in Spain since 1975.

Are we still on time to recuperate this memory? We don't need... in order to build a democratic memory, and a referential memory of something, we don't even need to preserve alive those generations or those specific individuals who played the main role in that part of memory. Just like a symbol, just like a monument, the important thing for the three generations that have followed, is not what the moment that was identified represented, I think, but rather, the reading that we do of that monument now.

STAGES

JOAN RAMÓN RESINA (Director of the Department of Iberian and Latin American Cultures, Stanford University)

- We have already spent many decades talking about historical memory. I think these things end up being tiring and exhausting, and I think one of the symptoms of this intellectual fatigue is precisely the fact that these discourses are appropriated by those same powers which were on a first instance questioned by the discourses. One way which these powers employ to dissolve the caustic element that can be found in a marginal discourse is, of course, the appropriation, and the banalisation, the trivialisation of the discourse.

PATRICK McCORMICK (Manager at Eden Camp, Malton, Yorkshire)

-Eden Camp, as a prisoner of war camp, started in early 1942. And it was a green field site, it was just a field. 250 Italian prisoners of war were brought here with a small contingent of British guards, given some tents and some plans to build the camp and told to get on with it. And Eden Camp was the result. They were housed in this camp until the Italian capitulation in the middle of 1943 when Germans replaced the Italians, so this camp then housed German prisoners until they were repatriated at the end of 1946, early 1947. It then had a short spell being a camp for displaced persons, until 1949 it was left derelict. The present owner of this museum bought the camp in, I think it was 1986. He didn't have the idea of opening the camp as a museum then. I think

he had plans for it to be a factory of some sort. But shortly after he bought it, two former inmates, German prisoners who had been held here, came to find him and asked for permission to visit their old home.

-There wasn't a lot of interest in World War 2 after the war. I was brought up shortly after the war and during my school days the Second World War wasn't mentioned. We certainly didn't study it at school as a subject. And it's only relatively recently that people have come back to reminisce. The 50 and 60 year anniversaries have been far bigger events than 10, 20 and 30.

ANTHONY HELLEN (Geographer, Newcastle)

-There were as you've heard about 1,500 camps in Britain, some big, and taking as many as 4 or 5000 men, and maybe 350 of them, the rest were called satellites, hostels and labour hostels to bring the men and the prisoners close to the farms and the forest and wherever they were working; they mainly worked in agriculture, so you had 402,000 of them, a great number, and they gradually started going home in 1947 in big numbers. And we have officially 5 intact camps, none in Scotland, in England, and probably 2 of these are in the process of being redeveloped, to be knocked down for housing or some such thing.

-It was absolutely verboten, forbidden to associate with prisoners by the British from 1939, or at least 1940. There was a law until the end of 1946. You just ignored the prisoners.

I was just fascinated, as it were a local study, you know, to see these things, getting explanations from people, why they had been there, what happened in these camps. I didn't imagine they'd been secret concentration camps or whatever, I just frankly knew very little about the detail. And so I went into this and gradually, having published - I published, I would like to say, a key paper in 1999, not to flatter myself, but people became interested in the academic sense.

And that was how it happened. And I think your second question was, why it took so long for the subject to rise up. And it's very curious, we've been dominated of course in Britain, in a way, by the war.

PATRICK McCORMICK

-The only complaint we ever have is that they don't get enough time to go around the entire museum and they have to come back another day. Mostly everybody who lived through the last war, love this place. Because not only are there the artifacts for them to see, but we've tried to reproduce the smells as well, and the sounds of what went on. The air raids, the sirens, the sounds of buzzbombs coming over. We've tried to recreate it all.

-You can speak us a little about the kind of public?

-We do have a lot of veterans that love the museum as well, but, as well as the old people, we do have a lot of schoolkids coming here. And that's one of the essential parts of this museum, that it's helping children start learning about history the proper way. They start asking questions when they see a gasmask, they want to know what it was used for.

-We have had quite a number of inmates, yes. Some Italians, but quite a number of Germans have called up on us, and we've made recordings where we've been able to have their stories, about the times when they were kept here. Because most of the prisoners who were held here in the latter part of the war, were made to go out and work on the local farms, and of course, not all of them went back to Germany. At the end of the war, quite a number of them stayed round here.

-Are they known locally?

-Oh, yes yes.

-I think they like it as a museum. You get the impression that they're rather overwhelmed by going back so far in time and finding the camp is still here largely as they would have known it. Accept of course that these gentlemen are quite elderly now. We get one or two tears, little... It's quite emotional, I'm sure.

ANTHONY HELLEN (Geógrafo, Newcastle)

-Well, re-education was the favourite word. It was, you know, a theme word and so forth, a great deal of attention was paid to that, and the underlying thing was of course to de-nazify, to get rid of the nazi, or national socialist ideology, which has crept into people.

-Screening went on till 1947, and the Germans hated it of course, because they were classified basically as 'nazi', 'neutral' or 'democrat', 'black', 'white' and 'grey' nowadays with all this pc stuff perhaps they wouldn't even use those terms. But a 'black' was an ardent nazi, very often a younger one, or somebody who'd held a position of responsibility and so on.

-Of course, the British began repatriation as you know in 1947, in a systematic way. They wanted to use the labour of these people, remember Russia took 3 million prisoners, Germans, France which had a rather less distinguished war record than the British, took 600,000 prisoners, Britain took 400,000. And they were there in large part to work on the land, because we were desperately short of food production of course.

-But at the other end of the scale, the education of young people, I think a camp like that, and you spoke of Eden Camp, which had, whilst you were there 500 schoolchildren or young people coming through the gates and so on. This is organised, not cultural tourism, education, it's part of a programme, there to see a bit of a reconstructed history. I'm not altogether sure that it's, you know, an effective way of putting it across, because it can stereotype history, or events, for a lot of people.

PATRICK McCORMICK (Gerente de Eden Camp, Malton, Yorkshire)

-We are very popular. Of the top of my head I don't honestly know how many people on average we do get, but we have quite massive car parks, and quite often they are full.

-No, no. We don't get any money from any other source at all. We keep this camp running, very successfully, solely by the number of people who come and see us every day. That is where our funds come from.

-Why is the Nestle logo there?

-That's an old logo. It's not a current one, it's an old one. It's just to make the whole effect, you know.

INTERVAL 2

BASILIO MARTÍN PATINO (Filmmaker, Madrid)

- We lived quite well in Salamanca. Maybe it was when I came to Madrid that I truly realised what the war and the post-war had been... which over there we hadn't known about. From that the idea came to me... more than an idea, it was a necessity, to make "Canciones para después de una guerra" [Songs for after a war] (1971)... which was a way of finding out for myself about what had happened... because I had been a "right-wing" child, privileged, in Salamanca...

- It is not normal, to be living in a certain reality, and to have to mentally live in another.

MARIA RUIDO

- In that sense, film was like a place to dream, wasn't it? ... it helped you survive during those times?

BASILIO MARTIN PATINO

- I think it still is, isn't it? To the extent that film is still around... I guess that... the kind of film that I am interested in is that kind of film... a type of film that generates emotions, that generates knowledge about a certain past...

JO LABANYI

- When these people went to the cinema... it was a place for escape, but a form of escape that helped maintain certain alternatives to the régime alive... to what life was like. In other words, it was resistance in the sense that it preserved a private space for oneself... and then... since the aim of fascism is for the state to colonise private space, then... the cinema is something that helps you preserve a world of personal desires that you know you can't satisfy, but that you're not willing to give up either... the cinema was, above all, something that allowed for strong emotions. It is a bit like your life condensed, because it is the memory of your subjective life. It is not the memory of the events you lived, but an emotional memory.

PEPE COIRA

- I think there is something common to all authoritarian régimes and also to democratic ones in terms of the history of cinema, and that is... the value that cinema is given. There is something common to Lenin, and Mussolini, and Hitler, and... the American president, isn't it? ... which is the knowledge that film permeates all of society.

JOSÉ LUIS CASTRO DE PAZ (Film Historian, Universidad de Vigo)

- Francoism takes as a referent the European totalitarian, fascist models... German national-socialism, Italian fascism... and there is an attempt to copy propaganda and indoctrination films... which is at the same time virulently avant-garde, sometimes, and modern... the great contradiction taking place in Spain is that Franco is not fascist, nor... because he lacks the intellectual capacity for it...

PEPE COIRA

- During Francoism there are many different epochs, and the epoch that is the purest... the most fascist, lasts until 1945... and the way that the control mechanisms of film are imitated is... these are mechanisms plagued with fractures...

JOSÉ LUIS CASTRO DE PAZ

- There is a kind of overall "botched feel" to the régime, together with hints of an avant-garde cinema...

PEPE COIRA

- What was being pursued... there was a politics of survival, I think... I think it is funny that a film like "Raza" (Race) had two versions, I think this is quite curious, isn't it?

"RAZA" [Race] (1941) (José Luis Sáenz de Heredia, script written by Jaime de Andrade, pseudonym of General Franco)

- I was really looking forward to seeing you, Marisol! To be able to thank you in person for everything that you have done for me.

- You would have not gotten very far without God's intervention.

- God's... and yours, Marisol! I swear to you that from now on...

Unfortunately, it is not over yet... You have to get out of here and go to National Spain.

- For the first time I am really saddened to leave all this behind. It is a lot which I leave behind, Marisol... and we've spent so little time together...

- It doesn't matter José. Our life will forever now be these moments that we've lived together.

- Closer than ever and than anyone...

JO LABANYI

- Nobody confuses film and reality. I mean, they were fully aware that what they were watching was happening in film, and they never mistook it for their lives... many times, the public is referred to as foolish people, that are easily beguiled, tricked by the propaganda in the mass media, and... this is not what happens to the people we have interviewed, they are totally lucid...

"ESA PAREJA FELIZ" [The happy couple] (1951) (J.A. Bardem and Luis G. Berlanga)

- It's over.

- Miss Keitel! Miss Keitel!
- When you see the actor coming closer like that, coming towards us, that is called a tracking shot... Uhhh.... the camera is set up on tracks, and it slides back and forth... do you understand?...
- Aha...

PEPE COIRA

- I remember, for instance, interviewing an old Republican... he told me that the audience would always wait for the NO-DO (Francoist Documentary Newsreel) to be over before entering the cinema, because they would refuse to watch that newsreel, that Francoist newsreel... It's a totally mistaken perception. Almost everyone enjoyed watching the NO-DO, amongst other reasons, because it offered the only possibility of watching a newsreel... but he had nevertheless kept the idea that, obviously his was a personal attitude, that there was no way he would sit through the NO-DO...

“ESA PAREJA FELIZ” [The happy couple] (1951) (J. A. Bardem and Luis G. Berlanga)

- ... I will know how to wait for you...
- Damn, they've cut out the kiss again!

JOSÉ LUIS CASTRO DE PAZ

- At the moment when the most distorting grotesque experiences are produced... absolutely inaccessible for the régime... the régime funds a national cinema which virtually no one watches... furthermore, I think that what García Escudero (Head Administrator, Dept. of Film, between 1951-52 and 1962-68) and the New Spanish Cinema manage to do is to break that process in favour of the régime... film, and I'm not just talking about the Barcelona School... half the films that are made in Madrid, are of no interest to anyone, they don't get any spectators... the real dissidence is preserved in popular titles, in commercial titles... for example, in the “spaghetti western”... the “spaghetti” allows for radically anti-Francoist readings... because, and I insist, the New Spanish Cinema is an absolute failure... sponsored by the régime... let's not forget that...

BASILIO MARTÍN PATINO

- He has no idea... He has no grounds, absolutely no grounds... We were a bunch of spontaneous, intuitive filmmakers... and I, at least, I speak for myself, but I think I could speak for others as well... maybe I'm wrong... I didn't give a damn, I wasn't thinking about whether it would be premiered, whether it was a film... we did what we felt like doing... and I didn't think once that it would ever be shown in a cinema... and especially “Nueve cartas a Berta” [Nine letters to Berta] (1965), which was a film that was made with no money, with my mates...

JO LABANYI

- After the first Transition years... I think there is an interruption during which... there are very few films about the civil war... and those that are made, are slightly nostalgic... plus, they use a technique very much like that of... British heritage film... which has also been accused many times of being nostalgic... imperial nostalgia...

JOSÉ LUIS CASTRO DE PAZ

- A politics of memory, no... there isn't one... and when it was attempted... if you refer to Pilar Miró (Head Administrator, Dept. of Film, 1982-1985) as an attempt at a politics of memory... it is an attempt that fails completely, because any politics that is decreed, stiffens. I think... rather than politics... a certain construction of a war memory, which can be fruitfully traced from the 40s up to today... in some of the threads structuring the fabric of the films...

JO LABANYI

- I am sorry to say that the idea of the Transition that young people have is Almodóvar, Almodóvar, Almodóvar... and a Spain that is iconoclast, supermodern, “cool”... it is the image that has remained, and people like it... There is a certain tendency to think that all that is popular culture is something positive, in the sense that it produces a certain position of agency, as you were saying, in a positive way... but, of course, not all popular culture is liberating in a political sense... it can transmit very reactionary ideas...

“HARKA” (1941) (Carlos Arévalo)

- This is why I have loved you like a brother, like a son almost... because I thought you were like me...

SOUVENIRS

No-Do (Audio)

SCREEN 1: 4000 naval units and thousands of small ships concentrate on British ports in order to carry out, with the help of the air force, the invasion of Europe. In the morning of the 6th of June, this large mass of forces begins the operation, in which 11000 crafts take part.

SUSANNAH RADSTONE (Professor in Comparative Literature, East London University)

There is in some mobilisations of trauma theory an expectation that if you want to “find” trauma, then where you should look for it is in accounts of suffering.

Why would it be that it would be there that one would look for the signs of some sort of traumatic memory. Why not comedy? Why not the genres that one’s own country is mobilising in terms of popular entertainment?

I would say that, if what one wants to understand is how one’s nation is understanding its past, then look to sitcoms, look to comedy, look to science-fiction, look in the strangest places and then think about how maybe to try and understand those texts as historical texts, because they are.

I don’t know now, whether film is still playing such a role, but, certainly film, I think, is one of the places in culture where national identities get worked out, get renegotiated, where, if you like, the faultlines in national identities can be glimpsed.

I think, one of the really interesting things about trying to think about film and trauma is that it can enable us to think about embodiment, affect and the emotions, alongside questions of discourse, identity and positioning.

MICHAEL PHILLIPS (Perception Travel’s Manager)

Here we are at the Medium Longues Gun Battery of Longues sur Mer, a very important place in the history of D-Day.

We’re right in the middle of the invasion area. These guns could cover both the landings on Gold Beach and on Omaha Beach, so they needed to be destroyed.

But moreover, 20 years later, when they came to make the film “The longest day”, most of the scenes from “The longest day” were shot here, including a remarkable scene which is famous in cinema history of the German major, Major Pluskat, who’s looking out through an observation slit on that morning of 6th of June.

The first plan to be laid to commemorate the D-Day landing sites, was laid on the 5th Anniversary, in June 1949.

You know, in the 50s and the 60s, it was very difficult to get here from America, but in the 70s of course, Charter Airlines and so on, and people started to drift in. But behind that of course comes the filmmakers who want to see what it is that people are actually interested in, and so they will make their programmes which goes out there on television and more people become interested.

The film “The longest day” was the second most expensive film in history to be made. And of course that was made to coincide with the 20th Anniversary of the landings in 1964 and from that of course, more and more people came, and then Spielberg got interested...

So, today, the summer months here is responsible for the main part of the economy of Normandy in terms of tourist revenue.

MICHAEL PHILLIPS (Perception Travel’s Manager)

-We’re here at the American cemetery at St Laurent, which is the site of the larger of the two American military cemeteries here in Normandy. In Normandy there are two large American cemeteries, this is the larger of the two, and the other one is down at St. James, which is near Mt. St. Michel...

- ROSA: ...you personal experience when you are coming bringing American tourists...?

-It is very emotional for them. They don't quite know what to expect.

The reverence of course that people have, the great deal of respect when they see all these headstones and the information that's contained in the headstones and you read that, and it does bring it home to them. You know, that their home states provided so many of the soldiers here who came and fought and died for people's liberty, that we enjoy today.

...We are going to have a look at the graves of the Niland brothers, one of 32 pairs of brothers to be buried in this cemetery.

And this is the basis of the story of "Saving Private Ryan", it wasn't Ryan, it was Niland...

I guess that they used the name Ryan because it had more connotations with Cornelius Ryan, who wrote the book "The longest day"... And just beyond the Niland brothers' grave is Dolores Brown, one of four women, just four women to be buried in this cemetery here.

No-Do (audio)

SCREEN 2: In the German fortifications on the Atlantic coast the alarm signal goes off just before dawn on the 6th of June. Military action begins, the shadows of the night are torn by the beams of the searchlights, the trails of rockets and tracer bullets, and the flashes of shots.

MICHAEL PHILLIPS (Perception Travel's Manager)

"The longest day" (1964)

We are here in the famous church square of Sainte Mère Église. The strategic importance of this town was to capture and hold the road that is behind you. This was the main road at the time, and it was the road along which the German reinforcements would come in from the North, from Cherbourg and Vellon.

14.000 paratroopers, 7.000 each from the 101st and 82nd airborne divisions landed around the town here, and in particular John Steele... his parachute caught on the church tower, and he watched in horror as all his friends were killed by the Germans who were down here...

The model was hung from the church for the making of the film "The longest day"...

A very dramatic thing, but a very important thing in terms of tourism, because this is now the most important town for tourists to come to simply to see the effigy of the paratrooper John Steele being caught on the tower by his parachute. And there he remains and he's been there since 1964.

INTERVAL 3

JAVIER RODRIGO

- State cemeteries... there are public commemorations, etc... the thing is that in Spain, there is the "Valle de los Caídos" [Valley of the Fallen], which... exceeds... not just in ugliness... it exceeds in signification everything that has been ever done before, in terms of a politics of worship of the dead and a politics of memory... And thus... we speak of Francoist "memoricide"... shit, yes... memoricide in terms of the annihilation and elimination from the public space of a specific narrative of the past, which is that of the defeated... but state memoricide, in terms of a state politics, not at all. There hasn't been such an advanced project of national identification and national construction, as explicit and very probably as successful as that of the first Francoist period.

MARIA RUIDO

- In the case of England (UK) national identity is articulated, firstly in terms of the empire, and then, after the loss of the empire, in terms of World War II...

JAVIER RODRIGO

- In England (UK) the politics of memory... the creation, for instance, of the Imperial War Museum... it is obvious in this sense... the way that everything is conceived to “create” British subjects...

MARIA RUIDO

... but it's not just Churchill who makes use of it... Margaret Thatcher also makes use of it...

JAVIER RODRIGO

- ... for Thatcher it works really well... in fact, it works wonderfully for any government... the rhetoric and... let's say the recurrent use of the past... for a national identification... eh... this happens in Spain as well, doesn't it? The current president presents himself as a “grandchild of the civil war”, doesn't he? Just like Felipe González, who used to present himself as a “son of the civil war”, who didn't want to talk about the civil war, because that is what society demanded at that time... the same as Aznar, who becomes the paradigm and the paladin of the transition to democracy... and of forgetting about the civil war, isn't it?... and of forgetting Francoism as well...

- When I look at... the politics of commemoration... the politics of public commemoration nowadays, I detect certain tendencies that... of course, you couldn't find them in the 80s, because there weren't any politics of public commemoration then... but I do detect certain tendencies that you would be able to find in 1939, you know?... lifting to the “altars of the homeland”... of course, now the homeland has changed... it is no longer the Francoist homeland, it is not the “Victorious Spain”, the “Spain of the Crusade”... today the homeland that they try to extol is another one... but this homeland also demands heroes... and demands martyrs, doesn't it?

PALOMA AGUILAR (Professor of Political Science, UNED)

- I think it still is an uncomfortable past... The civil war is an uncomfortable past, because many people committed many atrocities, and Francoism is an uncomfortable referent because... of course, the citizenship as a whole did not stand up to it and fight against the dictatorship from beginning to end... Once the repression is not so harsh, and when certain channels are opened that allow for the expression of dissident opinions... some make use of these channels, and others get comfortable living under a régime that is... providing them with a level of welfare that, up until then, they had not counted on.

- I don't think the Transition is uncomfortable at all... quite the opposite... it is the moment of history with which Spaniards identify the most and feel most satisfied... what happens is that, the great majority of Spanish society has forgotten everything about... how violent that period was. Many people don't know the level that the number of deaths reached during that period, or they think that there were only ETA victims, and forget about all the victims by the extreme right... about the bombs that the extreme right would systematically put in bookshops all over the country, etc...

PALOMA AGUILAR

- Even if it is still a basilica, which seems to be what the Law of Memory envisages for the future, I would be very much in favour of handing over the remains of José Antonio (Primo de Rivera) and Franco to their families, so that they can bury them in a private cemetery or wherever they deem appropriate... to stop it from being a site of peregrination for the extreme right, and to stop it from being, with the changes that the Law will introduce, such a controversial monument, such... an unrecyclable and complicated monument, which it is right now.

MEMBERS OF THE FFF

- We have to start from the fact that the true definition of the “Valle de los Caídos” is that of a site for reconciliation. This is a fact... from this premise, we can talk all you want... it is a site for conciliation, that is sure and true. The papers of that period wrote... that the “Valle de los Caídos” was being built... that whoever from both sides wants to take their dead there, they can take them there, because it is considered a site for prayer and reconciliation... we are talking about the 50s, very hard years...

VALLE DE LOS CAÍDOS (18 November 2006)

SPOKESPERSON FOR PATRIMONIO NACIONAL (Spanish National Heritage)

- It's due to the comings and goings of history... because Patrimonio Nacional has always been linked to the head of state... it has been called Crown's Heritage, Heritage of the Republic, and during Franco it was called National Heritage... then, since this is the only monument that was built during Franco's time... it became part of Patrimonio Nacional. When democracy arrives, the property of Patrimonio Nacional, the former Crown's Heritage, is regulated by law... and then the “Valle de los Caídos” is left out, it is not included in the list... it is left in a transitory provision.

MEMBERS OF THE FFF

- About the “Valle”... many infamies have been spread in the news. First of all, that it was built with “Franco’s slaves”, that hundreds of people died there... you must have heard this... The number of deaths in the construction of the “Valle de los Caídos” is 14. Nobody was forced to work there. They were recruited... so to say... it was announced in the prisons... every day of work took five days off... anyway, there was no form of physical repression, nobody was killed there... they went in groups with total freedom...

COMMEMORATION OF THE 31st ANNIVERSARY OF GENERAL FRANCO’S DEATH

- They won’t shut us up? They won’t shut us up! They won’t shut us up!
- Viva Franco! Viva!
- Viva Franco! Viva!
- Viva Franco! Viva!
- Franco! Franco! Franco! Viva España! Viva!

MARIA RUIDO

- What does it mean for you to come here... and remember him?

VOICE

- Look... the order... that Spain lacks, the respect... that Spain lacks... and let’s see if the delinquents governing us realise this mess... that’s right...

- You don’t agree...
- Of course not, of course not...

- Viva España! Viva!

- The most amazing thing is that this man, after being dead for 31 years... this is amazing... there is no head of state in history or in the world who can mobilise this 31 years after his death...

MARIA RUIDO

- Should I take another (photo), just in case?
- Ok!

- These people talking about historical memory have no idea at all what historical memory truly is... the euphoria... I think that Zapatero’s (current president) behaviour has maintained it further, because during Felipe González’s (president between 1982 and 1996) time, people didn’t speak of the two Spains, nor of repression because of historical memory, nor of the murdered grandfather, and crap like that...

MARIA RUIDO

- But nobody wants to repeat the civil war...

VOICE

- Of course not!
- ... that is clear...
-... but in 1936, when the war broke out, there were fewer reasons for it than today, careful!
-... you think so?
-... believe me...
-... I hope not...
-... no, no... of course not...

SONG

-... because Spain’s Crown is not for any asshole... whoever wants a Crown, can make one out of straw, because Spain’s Crown is not for a son of a bitch...
-... they are antimonarchist...
- Visca Catalunya española! (Long live Spanish Catalonia!)
-...the Republic threw his grandfather out... and that individual, who is king now, well he has to weather the storm and try not to end up like his grandfather...

VOICE

-... those... those are probably Le Pen people, they come here every year on behalf of Le Pen...

FALANGE (Spanish Falangist movement) IN FORMATION

- Fall in, fall in now... come on, quickly, we don't have the whole afternoon!
- Come on, quick! Come on, quick! Attention!

MEMBERS OF THE FFF

- Let's see... the "Valle", young lady, there are two types of people who go there, that is very clear. Those of us who go there... us... who go there to pray and sometimes bring a flag... and things like that... and the groups that are at the door...

- This is the Falange! Fall out! Arriba España!

-... these kids, you shouldn't restrict... you can ban things up to a certain point, but to stop it altogether?... and let it be said, I want to... those kids at the door with the flags and their hails, they deserve tremendous respect... when I was 18 or 20 I also came with the flag and hailed the same things...

- One Spain and not 51!

- I don't think it's reasonable, because it's part of history... and let it be said that I am a socialist...

- I don't care... it does me no good... it did me no harm... I don't care...

- So you come just to witness this moment...?

- Exactly!

- I can't speak... I find this horrible, what is happening here... The whole construction work (of the car park), which is useless work, it has been an excuse to get rid of Franco's statue, nothing else... It's a plan that I... I have been talking to architects and they have told me that the Plaza de España, underneath, is full of water springs that can damage the structure...

- I am here to see how they take down the statue of the sun of a bitch. This comes 25 years too late... I'm not going to say anything else... I am almost getting emotional...

-... holding the statue...

- Where is the liquor?

- To the horse's health!

- We are all democrats who have come here to celebrate this historic moment, and especially to remember the many people who have died along the way, who have not been able to see this statue being taken out of the city.

- Well, we have gathered here, at least I have, to say farewell to General Franco's equestrian statue, because I think it's awful that they... move it to where they are going to put it... article number 46 in the Constitution, which refers to the conservation of the artistic heritage, which this statue is, mandates that the public authorities, which is the city mayor, conserve... and to conserve doesn't mean to donate, it doesn't mean to deposit, no... one has to know a bit better... pick up the dictionary...

- Fuck you... son of a...

- Fascist! Son of a bitch!

CREDITS

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[On images, sites and politics of memory]

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Editing

Jordi P. Donat and David Codina (TvWorks, Barcelona)

Graphic Design

Uqui Permui

Soundtrack

Xoan Anleo

Musical fragments

Norbert Schultze : “Lili Marleen” (1937)

Audiovisual fragments

Orson Welles: “Citizen Kane” (1941)

J.L. Sáenz de Heredia: “Raza” (1941)

Carlos Arévalo: “Harka” (1941)

POW’s Camps Films (Imperial War Museum) (1942-1947)

Darryl F. Zanuck: “The longest day” (1964)

Richard Fleischer: “20000 Leagues Under the Sea” (1954)
Luis G. Berlanga and Juan Antonio Bardem: “Esa pareja feliz” (1951)
No-Do (Documentary Newsreel)
TVG (Galicien Television)
CGAI (Galicien Center of Image Arts)
Juan Blanco Arquive (Santiago de Compostela))
Raquel Pelta Arquive (Madrid)
www.youtube.com

Texts

Franz Kafka: “In the Penal Colony” (1914)

Interviews

Pepe Coira, Montse Armengou, Joan Ramón Resina, Xulio Prada, José Cabañas, Javier Rodrigo, Member of the Francisco Franco Foundation, Jorge Luis Marzo, Isabel Jiménez-Lucena, Raquel Pelta, Jordi Gracia, Jo Labanyi, Tourist Guide of San Simón Island, Patrick McCormick, Anthony Hellen, Basilio Martín Patino, José Luis Castro de Paz, Susannah Radstone, Michael Phillips, Paloma Aguilar, Spokesperson for Patrimonio Nacional (Spanish National Heritage)

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Barcelona, 2008

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