



Jessica Belda
Natalie Pinot/Roser Pujol
Manuela Rodríguez

Españolas, Franco ha muerto

de Jessica Belda y Ruth Sánchez
Dirección Verónica Forqué

Diseño de Iluminación Lola Barroso
Escenografía y Vestuario Beatriz San Juan
Dirección de Producción Miguel Cuerdo

una coproducción de

LAZONA



TEATROESPAÑOL



Comunidad de Madrid

SPANISH WOMEN, FRANCO IS DEAD

written by JESSICA BELDA and RUTH SÁNCHEZ

Directed by VERÓNICA FORQUÉ

With

Jessica Belda

Natalie Pinot

Manuela Rodríguez

Stage Design and Wardrobe

Beatriz San Juan

Lightning Design

Lola Barroso (A.A.I.)

Music Director

Ángel Ruiz

Director Assistants

Vanesa Espín
Xus de la Cruz

Stage Design and Wardrobe Assistant

Jorge Castaño

Audiovisual Documentation

Félix de Molina

Technical Director

Luis Abad

Sound

Ana Boe

Video

Natalia Moreno

Executive Producer

Elisa Fernández

Production Assistant

Sara Brogueras

Production Director

Miguel Cuerdo

Communication and Distribution

Pepa Rebollo

Graphic Design and Photographs

Javier Naval

Set Construction

Readest

PRODUCED BY



OUR PROYECT

At the beginning of 2018, Jessica Belda, actress and co-author of *La Sección*, contacted me to invite me to see the performance they were putting on at *Teatro del Barrio* and to make me a proposal. I accepted her invitation and discovered a theatrical proposal that I really liked and that moved me. It focused on the lives of many women whose lives were marked by educational-political-religious and gender impositions that had a deep impact on Spanish society during the dictatorship. They offered another point of view in contrast to the purely androcentric view of the war and the subsequent dictatorship that has been transmitted to us.

After this experience, we decided to collaborate in a second show with the same approach, but centred on the Spanish Transition. *Españolas, Franco ha muerto* is a reconstruction of the history of more than half of the population that has not been taken into account. It is the voices of yesterday that lead us to understand the women of today.

The idea is to continue working with the same team of actresses and to continue to count on women in all creative areas. For the direction, in this case, we are going to have a director and actress who, in addition, has lived through the historical period we are dealing with, Verónica Forqué, who was enthusiastic about the project as soon as we offered it to her. Also joining the project are Beatriz San Juan and Lola Barroso, professionals with a solid career. The new authors are Ruth Sánchez and Jessica Belda.

With this project we continue in our endeavour to premiere living Spanish drama-turgae, just as we did with *Una vida americana*. Another of our hallmarks in the creative process is that, although we start from an already written text, there is a period of research and creation prior to the rehearsals in which the whole team participates.

Miguel Cuerdo
Production Director

SYNOPSIS

Those whose names are no longer remembered will tell the silenced story of women in the transition period in the form of a documentary. Their memory is linked to episodes that illustrate other lives from that period. From Franco's death until 1985, we will focus on those aspects that directly affected women and that are still forgotten today.

"Patience, we were told, it is the time of democracy, not of feminism"

Forty-three years have already passed.



foto: javier naval

AUTHORS

JESSICA BELDA

Jessica Belda (Valencia, 1981) has a degree in Dramatic Art from the *Centro Teatral Escalante* and the *CNC (Centro de Nuevos Creadores*. Cristina Rota-Madrid); in Dance from the *Escuela Superior de Danza de Valencia* and a degree in Hispanic Philology from the University of Valencia.



She is currently studying for her PhD at the Complutense University of Madrid, focusing her thesis on political theatre. She has been part of the research team of the project for the visibility of women in history developed by the University of Valencia and is a member of the cooperative *Teatro del Barrio*.

Trained in dance and theatre with Andrés Lima, Michel Simonot, Tamzim Townsend, Jorge Picó, Eric Thamers, Alex Geurba (Teatro Bolçoi), Marta Reig, Alicia Alonso, Carmen Roche, Simon Mottram, Elías García, Chevy Muraday, Mónica Runde, Eliane Capitone, among others.

As an author, she has written, among others, **Quando el silencio cae en los relojes de arena**, **No se está mal en el paraíso** and **Blues, camino de Cem-pasúchil** for *Dársena Producciones*, and commissioned texts such as **Cantos** (published by *Acotaciones en la Caja Negra- Universidad de Valencia*), as well as **Frío en los pies** (*Acotaciones en la Caja Negra*) and **Aceptamos barco como animal acuático** (co-written with Alejandro Jornet and Maribel Bayona), both performed as final year productions at the ESAD in Valencia. Currently, *La Sección*, the first part of a trilogy that aims to make visible the role of women in the recent history of Spain, has been produced and is being performed at the *Teatro del Barrio* in Madrid.

AUTHORS

RUTH SÁNCHEZ

Ruth Sánchez (Salamanca, 1973), a graduate in Hispanic Philology, has trained as a scriptwriter at the *Escuela de Cine y Audiovisual* de Madrid (ECAM) and has taken specific courses on television scriptwriting taught by Rafael Palmero and Dramaturgy, including **La normalidad como campo de batalla**, taught by Javier Montero at the *Teatro del Barrio*.



As a scriptwriter, she has written the short films **Ana Duerme** (ECAM production with the participation of TVE), **Apnea** (co-scriptwriter. ECAM production with the participation of TVE) and **Menchu, la liberal infiltrada** (*Mercado Social de Madrid*). One of her latest works has been as co-author of *La Sección*, mujeres del franquismo español together with Jessica Belda.

In addition to her work as a scriptwriter, she has taught Spanish in Japan and collaborated with several publishing houses, including *La linterna sorda*. She has also participated as a speaker at the conference on gender Women in the civil war and the post-war period. *Memoria y Educación* (*Asociación Madrileña de Trabajadores y Trabajadoras de Arqueología* (AMTTA) McyPAUDEMA) and in the VI *Jornadas de Teatro y Feminismo* RESAD.

She is currently a co-operativist and activist at *Teatro del Barrio*, where she is in charge of citizens' activities that give space to different collectives in the theatre, and is researching her PhD thesis at the *Instituto del Teatro de Madrid* (ITEM) at the Complutense University of Madrid.

DIRECTOR
VERÓNICA FORQUÉ

**CINEMA**

- "SALIR DEL ROPERO" Dir. Ángeles Reiné
- "REMEMBER ME" Dir. Martin Rosette
- "TENEMOS QUE HABLAR" Dir. David Serrano
- "ALÍ" Dir. Paco R. Baños
- "ENLOQUECIDAS" Dir. Juan Luis Iborra
- "LA DAMA BOBA" Dir. Manuel Iborra
- "REINAS" Dir. Manuel Gómez Pereira
- "I LOVE YOU, BABY" Dir. Albacete y Menkes
- "SIN VERGÜENZA" Dir. Joaquín Oristrell
- "KIKA" Dir. Pedro Almodóvar

THEATRE AS A DIRECTOR

- "ADULTERIOS"
- "LA TENTACIÓN VIVE ARRIBA"

LAST WORKS**THEATRE AS AN ACTRESS**

- "LOS CUERPOS PERDIDOS" Dir. Carlota Ferrer
- "LA RESPIRACIÓN" Dir. Alfredo Sanzol
- "BUENA GENTE" Dir. David Serrano
- "ASÍ ES, SI ASÍ FUE" Dir. Laila Ripoll
- "SHIRLEY VALENTINE" Dir. Manuel Iborra
- "LA ABEJA REINA" Dir. Miguel Narros
- "¡AY, CARMELA!" Dir. Miguel Narros
- "DOÑA ROSITA LA SOLTERA" Dir. Miguel Narros
- "SUEÑO DE UNA NOCHE DE VERANO" Dir. Miguel Narros
- "LAS SILLAS" Dir. Carles Alfaro

TELEVISION

- "EL HOMBRE DE TU VIDA" RTVE
- "LA QUE SE AVECINA" Telecinco
- "HOSPITAL CENTRAL" Telecinco
- "DIVINES" TV3
- "LA VIDA DE RITA" TVE
- "¡AY, CARMELA!" TVE
- "PEPA Y PEPE" TVE
- "LA MUJER VACÍA" TVE
- "PLATOS ROTOS" TVE

ACTRESS

JESSICA BELDA

As a director, she has directed **Cuando el silencio cae en los relojes de arena**, **De elecciones, azares y escorpiones**, **Historia del gato Zorbas y la gaviota Afortunada** (Assistant director), **Carn a bis** (Award for the best show in the 1st Edition of the Palmireno Competition), **Woyzeck** (Assistant director - co-production Auditori de Torrent-Comédie de Bethûne. Centro Dramático Nacional de Francia) and her work within the company she founded in 2011: *Dársena Producciones*, where she directed the shows **No se está mal en el paraíso** and **Blues, camino de Cempasúchil**.



As an actress she has worked with Carla Chillida in *La Sección*; Chema Car-deña in **De Hiroshima a Nagasaki**; Jerónimo Cornelles in **Natacha** and in **Construyendo a Verónica** (Nominated for Best Show - Max Awards); with Xavi Puchades in **En esta crisis no saltaremos por la ventana**; with Emiliano Bronzino in **Dúo** and **Paso a Dos**; with Rafa Piqueras in **Calles y gente**; with Lucía Forner in **Metrónomo**; with Santiago Pajares in **29'56''**; with Carles Benlliure in **Insumisión**; with Francisco Leiva in **Éxodos**, **Cuando Dora conoció a Picasso** and **Estación dignidad**; with Gianni Fanceschini in **Historia del gato Zorbas y la gaviota Afortunada** and **El Tragasueños**; with Octavio Masià in **Las palabras de Vero**; with Ita Aagaard in **Autorretrato de Frida Kahlo** ;with Lucca Ronconi in **Infinities....**

ACTRESS

NATALIE PINOT

She trained as an actress with Fernando Piernas and Cristina Rota.

She has been on stage for over twenty years and is currently working with María Velasco's **La espuma de los días** (which premiered at the Teatro Español in November 2019 and will be at the Teatro Lliure in February 2020).



She has recently worked in **Luces de Bohemia** directed by Alfredo Sanzol (María Guerrero Theatre) and has been seen in **Desatadas** by Felix Sabroso, **Fiesta, fiesta, fiesta, fiesta** by Lucía Miranda and **La Valentía** by A.Sanzol. She has been featured in titles such as *La Sección* (Teatro del Barrio), **Tres**, **La Mujer del Monstruo**, **Louella Persons**, **El banquete o noche de borrachera filosófica** and **Lorca al vacío**, **Yo el heredero**, **El bateo** and **De Madrid a Paris**, **Pornografía barata** with the company Animalario, **Los dos ca-balleros de Verona** and **El chico de la última fila** with UR teatro, **El Rincón de la borracha** and **La parte de sol** with Radio Rara, and has worked with leading actors such as Andrés Lima, Secun de la Rosa, Helena Pimenta, Salva Bolta, Francesco Saponaro and Quino Falero.

She has participated in films such as **En la ciudad sin límites** by Antonio Hernández, **Días de Fútbol** and **Días de cine** by David Serrano, **El último traje** by Pablo Solarz and **La sexta alumna** by Benja de la Rosa. In television she has been featured in series such as **Mujeres** by Felix Sabroso and Dunia Ayaso, **La Tira**, **Dos de Mayo**, **La que se avecina**, **Capítulo 0**, **Paquita Salas** and **Vergüenza** by Juan Cavestany and Álvaro Fernández Armero.

ACTRESS

MANUELA RODRÍGUEZ

With a degree in Political Science and Sociology from the University of Granada, she trained as an actress, participating in workshops in different acting disciplines with professionals such as José Carlos Plaza, Mariano Barroso, Andrés Lima, Will Keen, Ernesto Caballero, Ricardo Iniesta, Emilio Goyanes, Augusto Fernades, Eduardo Fuentes, Lidia García, Francisco Ortuño...



Her latest theatre works are with LAZONA Teatro in the III *Torneo de Dramaturgia 2019* interpreting a text by Avelina Pérez, **Pasolini murió gritando**, and with *Teatro del Barrio* and Cía. **A Tiro Hecho** in the show *La Sección*, which has run for two seasons; she has also worked with *Producciones Hernán Gené*, *Lavi e Bel Teatro*, *Centro Andaluz de Teatro*, *Festival de Música y Danza de Granada*, *Patronato Federico García Lor-ca*, *La Canela Teatro*, *Festival Mujeres del Cine*, *El Apeadero*...

In the audiovisual field, she starred in the viral spot for film festivals **Stop Desahucios**, winner of the Golden Sun Award at the Ibero-American Festival of Advertising Communication (Palmarés), and she has currently filmed the capítular in **Madres**, a TV series for Alea Media and Telecinco. **Ayaso**, **La Tira**, **Dos de Mayo**, **La que se avecina**, **Capítulo 0**, **Paquita Salas** and **Vergüenza** by Juan Cavestany and Álvaro Fernández Armero.

She is founder and was president for ten years of the *Sala de Teatro El Apeadero*, being part of the management team and participating as an actress until 2010. She taught for five years the Municipal Theatre Workshop of Fuente Vaqueros, directing six productions of contemporary authors such as Darío Fo, Alberto Miralles, Michel Azama, Miguel Mihura and Federico García Lorca.

THE PRODUCTION COMPANY

LAZONA TEATRO

Created in 2003, with the aim of combining new talents with more established talents from different genres. Since its inception, it has produced benchmark shows such as *El otro lado de la cama*, *Gá-Gá* (winner of two Max Awards); *Cyrano de Bergerac*; *Días estupendos*; *Las criadas* and *Locos por el té*.

In 2015 it premiered *La piedra oscura*, directed by Pablo Messiez, which received five Max Awards, including Best Theatre Show, *Más apellidos vascos*, directed by Gabriel Olivares, and *Tamaño familiar*, directed by Quino Falero.

That same year was one of the creators of Teatro de la Ciudad, the union of the production companies Kamikaze, Siamesas and LAZONA; and the directors Alfredo Sanzol, Miguel del Arco and Andrés Lima. An ambitious project that, after various workshops and meetings, led to the tragedies *Antigone*, *Medea* and *Oedipus Rex* and whose work has been recognised with the Max Award for Best Private Production of Performing Arts. In 2017, the project continued to focus on research into comedy based on Shakespeare, with the premieres of *Sueño*, by Andrés Lima, and *La ternura*, by Alfredo Sanzol. The latter one won the Max for Best Theatre Show, and has now been on air for six seasons now.

It also created LAZONAKUBIK, an innovative space that promoted research projects and supported emerging playwrights and directors. The projects developed were *Hard Candy*, with Julián Fuentes Reta; *Fortune Cookie*, with Carlota Ferrer; *Nora*, with Lucía Miranda and *Beautiful Beach*, with Antonio Ruz.

In 2016, premiered *La respiración*, written and directed by Alfredo Sanzol (Max Award for Best Playwright and Best Leading Actress), *Miguel de Molina al desnudo*, by Ángel Ruiz (Max Award for Best Leading Actor) and the inclusive show *Cáscaras vacías*, by authors and directors Magda Labarga and Laila Ripoll, at the Teatro de La Abadía.

In March of the same year it was presented the I Lanzadera de Dramaturgias with the aim of disseminating unperformed texts among stage professionals. In May/June 2017, it organised the first Playwriting Tournament at the Teatro Español in Madrid, which has now reached its sixth edition.

Continuing in the line of supporting living Spanish playwriting, at the end of 2017 it premiered *Una vida americana* by Lucía Carballal directed by Víctor Sánchez. In 2018, *La valentía* written and directed by Alfredo Sanzol in co-production with Teatro Pavón Kamikaze. And at the end of the year, *La golondrina* by Guillem Clua, directed by Josep María Mestres, which in 2022 premiered in French at the Théâtre Hébertot in Paris.

In October 2019 it produced another text by Lucía Carballal, *Las bárbaras*, directed this time by Carol López, in co-production with the Centro Dramático Nacional.

At the end of the year, two very different projects premiered practically at the same time: on one hand, *El tiempo todo locura*, written and directed by Félix Estaire, after an interesting period of research focused on comedy; and *Españolas, Franco ha muerto*, written by Ruth Sánchez and Jessica Belda and directed by Verónica Forqué, documentary theatre focused on the situation of women in the transition, in co-production with the Teatro Español.

After the pandemic, in 2020 it resumed its activity with *Rita* by Marta Buchaca, directed by Lautaro Perotti; and with *Ira* written by Julián Ortega and directed by Dan Jemmett.

In March 2022 it premiered *Otra vida*, written and directed by Oriol Tarrason, with which it begins a new stage, followed by *RUN (Jamás caer vivos)* by José Padilla at the Teatros del Canal and *El Misántropo*, in co-production with the Festival Internacional de Teatro de Mérida.



COMMUNICATION AND DISTRIBUTION

Pepa Rebollo

prebollo@lazona.eu

Telf: 913 69 76 40 / 675 86 23 04