

RESEARCH

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**THE WORLDVIEW OF THE SPANISH TRANSITION IN THE
MOVIE *JOAN THE MAD... ONCE IN A WHILE* A MANUAL FOR THE
UNDERSTANDING OF THE HISTORICAL COMEDY
OF THE EIGHTIES**

**LA COSMOVISIÓN DE LA TRANSICIÓN ESPAÑOLA EN LA
PELÍCULA *JUANA LA LOCA... DE VEZ EN CUANDO*
UN MANUAL PARA LA COMPRESION DE LA COMEDIA
HISTORICA DE LOS OCHENTA**

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ABSTRACT

Although it was one of the great movie blockbusters of the time, *Joan the Mad... once in a while* (José Ramón Larraz, 1983), received harsh criticism from the specialized public, who saw in the film a painful way of making movies. Characters, ambience, script, interpretations, etc., nothing escaped the pen of the critics, who vented their criticism on it. Even so, the public connected perfectly with it, not in vain, the Court of the Catholic Kings came to make the distant Spanish transition their own. Through the following research, we want to value this important contribution of Spanish cinema, as a document that perfectly reflects the political, social, cultural and artistic life of the Spanish Transition, offering a compendium that allows us to understand the thoroughness and intellectuality of the script in all its complexity.

KEY WORDS: Spanish Transition – Joan the Mad... once in a while - historical comedy - cinema – Catholic Kings - José Ramón Larraz - Parody.

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RESUMEN

Aunque fue uno de los grandes taquillazos cinematográficos de la época, *Juana la Loca... de vez en cuando* (José Ramón Larraz, 1983), recibió unas duras críticas por parte del público especializado, que veían en la cinta una penosa manera de hacer cine. Personajes, ambientación, guion, interpretaciones, etc., nada escapó a la pluma de los críticos, que se cebaron duramente con ella. Aun así, el público conectó a la perfección con ella, no en vano, la Corte de los Reyes Católicos vino a hacer suya la lejana Transición española. Mediante la siguiente investigación, queremos poner en valor esta importante aportación del cine español, como un documento que refleja a la perfección la vida política, social, cultural y artística de la Transición española, ofreciendo un compendio que permita comprender la minuciosidad e intelectualidad del guion en toda su complejidad.

PALABRAS CLAVE: Transición española – Juana la Loca... de vez en cuando – comedia histórica – cine – Reyes Católicos – José Ramón Larraz – Parodia.

A COSMOVISÃO DA TRANSIÇÃO ESPANHOLA NO FILME *JUANA LA LOCA... DE VEZ EN CUANDO* UM MANUAL PARA A COMPREENSÃO DA COMÉDIA HISTÓRICA DOS ANOS 80

RESUME

Embora tenha sido um dos grandes êxitos cinematográficos da época, "*Juana la Loca... de vez em quando*" (Jose Ramon Larraz, 1983), recebeu duras críticas por parte do público especializado que viam no filme uma penosa maneira de fazer cinema. Personagens, ambientação, guião, interpretações, etc, nada escapou dos críticos, que se excederam duramente com ela. Ainda assim, o público conectou a perfeição com ela, devido a parodia feita em referência à a Transição Espanhola trasladada à corte dos Reis Católicos. Mediante a seguinte investigação, queremos ressaltar esta importante aportação do cinema espanhol, como um documento que reflete à perfeição a vida política, social, cultural e artística da Transição Espanhola, oferecendo um compendio que permita compreender a minuciosidade e intelectualidade do guião em toda sua complexidade.

PALAVRAS CHAVE: Transição Espanhola – Juana la Loca... de vez em quando – comedia histórica – cinema – Reis Católicos – Jose Ramon Larraz – Parodia.

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1. INTRODUCTION

Spain is not a country that has excessively exploited our history in the cinema. During Franco's period, this genre was often exploited for specific patriotic and propagandistic purposes, the great epic characters of Spanish history began to parade through the neighborhood cinemas, the Catholic kings, Joan the Mad, the Columbian epic, on other occasions they are a simple pretext for a historical melodrama, *Where do you go Alfonso XII?* With the death of General Franco (Zunzunegui, 2005) and the arrival of the transition, the palette of characters is broadened, the cinema emerges from its previous political connotations, new themes appearing, sometimes more committed (González González, 2009). Singular is the fact of a subgenre that occurs in the early eighties (Torres, 1992), which delves into the major themes of the history of Spain, connected with previous works of Franco's regime (*Alba of America or Love madness*) (Del Amo, 2009). The payroll is not broad, just a small handful of films that, although being box-office hits at the time, were crushed by critics (Montoya et al, 2015). The first to be released in 1983 was *Christopher Columbus a discoverer by trade* that came to make more than a million and a half spectators go to the cinema, it was followed a year later by *Joan the Mad... once in a while* (a true paradigm of the ephemeral subgenre) and *The infuriating Cid* (Payán, 2007). All of them, but above all the transcript of *Love madness* by Juan de Orduña, (*Joan the Mad... once in a while*) directed by José Ramón Larraz with a screenplay by Juan José Alonso Millán, thanks to its highly contemporary humorous gags, they are a surprising exponent of semantic duality. On the one hand, the historical re-creation of the film, characterization of characters, locations, etc., on the other hand, the gags referring to the Spain of the nineteen eighties. These can be found in different ways both as anachronistic objects, and especially in the dialogues of the script, difficult to understand for those generations who did not live or are familiar with the political, economic or social and cultural life of the transition. In view of the above, it is this duality that makes resources, at the same time, attend to two distinct periods separated by centuries from each other (Martínez Montalbán, 1989), (Monterder, 1993).

2. OBJECTIVES

The main objective of this piece of research is to highlight, with the perspective of the 35 years that have passed since the premiere of *Joan the Mad... once in a while*, that the harsh criticisms that the film received at the time of its premiere, both in its interpretative apparatus and the script of the film, nowadays take on a totally different dimension. To us, *Joan the Mad* seems to us like a historical document of the first magnitude, the correct understanding of which is an open book about the ways of life, of feeling and creating in the Spain of the democratic Transition. The contemporary critics to the premiere of the film already emphasized the multiple references to the cultural, political, legislative and domestic life of that Spain that began to move away from the saddened legacy of Franco's regime. Precisely, criticism, in general, indicated the inappropriateness of building a script based on such references. The opposite effect was the impact that the film provoked at the

box office, exponentially surpassing the success of the “cult films” or “well done films” of the time.

It is the circumstance that at present, a Spaniard born after Naranjito (the mascot of the 1982 Soccer World Cup in Spain), and much less one that came into the world after the burial of the peseta (2000), is materially impossible to understand the film *Joan the Mad... once in a while*, in its total plenitude, since the comments, pranks and parodies reflect a certain worldview of the world, which can hardly be understood by those who did not live it. In the 21st century, it is necessary to go to semiotics (Vidales González, 2009) and iconography to understand the film in its huge intellectual complexity.

Specifically, we want to respond to the following objectives:

- Analyze each and every one of the references to the social, cultural, political, economic, domestic, technological life shown in the film.
- Identify and interpret these references.
- Analyze these references under the audiovisual, communicative, expressive, creative and cultural codes of the time.
- Create a corpus of knowledge that allows any person to understand the movie *Joan the Mad* in a simple, orderly and organized way.

3. METHODOLOGY

From the methodological point of view, four concatenated processes have been carried out. At first, the film has been contextualized in the historiography and the theoretical framework. We wanted to know what has been said about the film and how, among the scientific intelligentsia. In the second place, we have consulted directly, thanks to the archives of the National Film Archive, the criticisms that the film received at the time of its premiere. We have also analyzed various statistical data that have allowed us to understand the economic and social dimension of the film. In a third stage we have fully minuted the film, focusing on the economic, cultural, scientific, social, technological, judicial, legislative, judicial aspects we can find (Losilla Alcalde, 1999) . Here is an appreciation; we had the opportunity to directly consult the original script of the film preserved among the stocks of the National Film Archive. To make the minute of the film and extract the comments subject of analysis, we have done it directly on the tape itself, and not on the script, since we have been able to observe notable differences between the script and the final film. Once we have analyzed the filmic text, we have created a triple entry table, where, in a sequential order, we have literally collected the comment of the film and proceeded to analyze and interpret it under the visual codes of the time. It is important to mention that we have not only included textual citations but have also analyzed decorative and use objects, magazines and newspapers that appear, technological instruments, such as videos, etc. The corpus of generated knowledge has allowed us to expand the knowledge we had about the film *Joan the Mad... once in a while*, highlighting its importance today as a historical document.

Tabla 0. Example of the table made and the interpretations of the comments and objects.

MINUTES	TRANSCRIPTION	COMMENTARY
2:33	Isabella the Catholic (to Ferdinand): "and that they hire to the minstrel Fraga, so that a doll sing to us on the pernicioso of the divorce".	Manuel Fraga (1922-2012) Minister of Franco, and founder of Alianza Popular and Partido Popular, stood out against the approval of the Divorce Law approved on July 7, 1981.

Fuente: Own elaboration.

4. DISCUSSION

4.1. *Joan the Mad*, reactions to a movie

It can be considered that the pioneer in this genre (a pure ludicrous farce with recognizable historical characters) was *Christopher Columbus, a discoverer by trade* (1983), produced by José Frade and directed by Mariano Ozores, a tandem that had previously worked together in other comedies *The magical league* (1980) and *Magical witches* (1981), following the trail of *Magic powders* (1979), the first comedy set in a context of terror, which had an extraordinary commercial yield. The bases were already created and it did not take long to catch the totems in the history of Spain encumbered by the Franco-supporting cinema, *Alba of America* (1951), *Love madness* (1948), and that its protagonists, with true impudence, talked about the politics of the time, new social changes, or contemporary characters, surrounded by anachronistic objects (Losilla Alcalde, 1999). In addition to Mariano Ozores as director, Frade had Juan José Alonso Millán as screenwriter, a theatrical author who debuted collecting the essences of satirical and absurd humor in the line of Jardiel and Mihura, and the friendly and commercial comedy of Alfonso Paso, and at that time he was one of the most required screenwriters for commercial cinema (humor and nudity) that triumphed in Spain (almost 60 scripts in 20 years), with movies as popular as *You shall not covet the neighbor of the fifth floor* (1971), (Payán, 2007). Alonso Millán became a true puppeteer who, to move to Columbus, the Catholic Kings, Torquemada or Cisneros in some circumstances and dialogues that demystified them completely, with constant allusions to the Spanish reality of the moment (López Gandía and Pedraza, 1989). The film premiered at Callao movie theater in Madrid on September 8, 1982 (the same year that José Luis Garcí had won the Oscar with *Starting again*), was as one might expect riddled with Criticism, although it is true that a little disconcerted with this a new formula of making comedy, which had both national and foreign precedents (Muñoz Seca or the Monthly Pytton). However, the film had an unprecedented commercial success, with box office receipts amounting to 1,725,384.69 Euros, and 1,412,893 spectators, becoming the biggest box-office Spanish hit of the year, knocking out *The hive* of Mario Camus, who a year later got the Golden Bear at the Berlin Film Festival. Andres Pajares comments that when he crossed paths with Camilo José Cela, the creator of *The hive* and winner of the Nobel Prize, he reprimanded him that *Christopher Columbus, a discoverer by trade* (1982), was knocking out the

cinematographic adaptation of his work at the box office. "Surely yours is more fun", Cela snapped. https://elpais.com/elpais/2018/05/17/icon/1526574743_362895.html (accessed July 1, 2018).

After the success of *Christopher Columbus, a discoverer by trade*, his producer José Frade wanted to continue exploiting the vein with *Joan the Mad... once in a while* (1983), which can be considered a continuation of the former, since the film continues where the other leaves it, after the discovery of America by Columbus, the visual aspect is very similar, and many of its characters were endowed with similar characteristics, even (the case of Torquemada, Cisneros and Joan the Crazy) played by the same actors. The choral cast with the most popular actors of the moment (José Luis Vázquez, Lola Flores, Manolo Gómez Bur, Quique Camoiras, Juanito Navarro, Beatriz Elorrieta or Jaime Morey), Frade had, again a script by the aforementioned Juan José Alonso Millán, although in this case with a greater content of the politics of the moment. The tape was commissioned to José Ramón Larraz, who had already directed other scripts by Alonso Millán (*The national mummy*, 1981). Larraz began his career as a comic writer for magazines, from here he went on to photography and then to cinematography. In 1974 he had his first success, *Symptoms*, which represented Great Britain at the Cannes Film Festival, and that same year *The daughters of Dracula*, an icon of Spanish fantasy cinema of the nineteen seventies (Fantaterror), as he converted vampires into beings full of sensuality, mixing terror with eroticism. Back in Spain, in 1976 Larraz would specialize in horror films that he would alternate with the purely erotic ones, with occasional returns to the comedy, whose first incursion was *Magic powders* in 1979, until 1994 he directed more than 14 films. Retiring definitively in 2002 with the miniseries *Village Wind: Miguel Hernández* (2002) that tells the life of the poet from Orihuela. Beaten by the Spanish critics since his return (the opposite of how he was treated in England and the United States), as Larraz himself acknowledged, he only received in his career in Spain two good reviews, one by Diego Galán and another by Maruja Torres, and both by *The voyeur* (1977), considered by him to be one of his best films. *Joan the Mad... once in a while* was not an exception in the bad reviews, as we will see (García Barrientos, 2004). The film shot during 1983 was released on September 19, 1983 in the movie theaters Roxy (room A), Windsord (Room A) and Montera in Madrid, and a day later in Barcelona in the movie theaters Borrás and Rex. The premiere was preceded by an extensive advertising campaign, which announced the film as "A movie that will make you go crazy for a while", "Mrs. Joan was crazy but not so much", "After Columbus comes Mrs. Joan, crazy", "Philip was as beautiful as horteripop", "The craziest reign of Castile". While and although the data (viewers and box office receipts) were far from equal to those of *Christopher Columbus*, it was seconded again by the viewers, with a total of 370,469, and box office receipts amounting to 468,283.76 Euros. As on so many other occasions, the taste of the spectators and the critics were not on the same path, the latter dismembered the film and the script. The critic Raúl Carney in Cine Asesor, the exclusive information page for film exhibition companies, argued that "There is a certain cinema, the common denominator of which is vulgarity and bad taste. This film, in the line of Mariano Ozores, promises to have a fun time, but its script and dialogues are a real shame". He goes on beating the script "they resort to the now-

so-used opportunity to make people laugh on the basis of timelessness, mixing ancient history with social connotations of the Spanish reality of 1983. Rumasa is stupidly quoted as well as politicians and other paraphernalia known to all and being of public domain". Carney avails himself to refer to the satiety (at least concerning him) of this particular type of comedies "it may be that the public that only wants to have a moment of laughter in the cinema and cares little about the film quality can have fun, but we keep saying that this Spaniard is no longer so stupid and wants worthy products in exchange for his 300 pts". He ends up admitting that, in spite of everything, this type of cinema has its audience, qualifying it as Medium to Good Performance, recommending its programming in "popular circles and in double programming".

F. Marinero, in *Diario 16* as of September 24, 1983, after being surprised by the success of *Christopher Columbus, a discoverer by trade*, speaks of the formula of success that is repeated *"a parody of time with constant references to the present, the inclusion of musical acts and the multiplication of thanks in charge of a cast of celebrities"*. He continues talking about the distribution of the film between two types of jokes, the demystification of the characters *"Fernando is a subjugated husband that López Vázquez has represented so much in local-customs-focused comedies. Cisneros is an effeminate mummy and Torquemada a Zascandil puritan"*, and the *"political joke that is a joke only as regards its limitation to quote public figures or make comparisons with the expropriation of Rumasa"*. Finishing the column, not without some irony, *"that, plus other samples of ingenuity that range from the use of an electronic calculator to infantile eschatology, makes Joan the Mad... once in a while, not the maddening comedy that it is intended to be but a boring succession of the topics of reactionary humor"*.

No less forceful was the criticism of the newspaper ABC as of September 21, 1983. Highlighting the general characteristics of relying *"on anachronism and coarse salt"*, it continues to attack the director who is qualified as *"an English porn specialist"*, finishing off that *"the assumed vulgarity ends up becoming pure tackiness"*, at the same time that it hits the ceiling, let us remember that it is the ABC, with the final cry of *"Long Live the Republic"*, who qualifies as *"inadmissible"* as well as *"to seem to want to endow the above with a more than glassy political meaning"*. Days later, on October 1 the Seville edition of ABC once again spoke its mind freely. Picking up the arguments of the previous column, it added that it was *"a ludicrous farce with a coarse humor that borders on vulgar"* and concluding that it was *"a lute of the celtiberian handlebar"*, does anyone give more?

More corrosive, if possible, with obvious political overtones, was the Catalan newspaper AVUI, in its film review of September 25. After making a brief review of the director *"for the title, the type of publicity and the name of some interpreters, it seemed that Larraz wanted to give us an entertainment about "adybirds", transvestites and other singular outcasts"*, a real barrage of disqualifications begins, *"The collection of nonsense to which the characters dedicate themselves, the irreverence and inconsistency of the thematic treatment, the lack of grace and ingenuity of the allusions to the present... are not at the service... of a demystifying*

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litter or a critical analysis made in jest, but of a simple and insubstantial clown without letting go" although, in the end, it aims to see them *"disguised as historical and hysterical figures that Franco's regime converted into a myth to delirium, has a certain grace"*.

Much more benevolent was the criticism by sports newspaper AS on September 24, no doubt alien to any cultural infinity. Praising the excellent cast and predicting a good commercial career, while remarking that, if *"the main concern with this film is to make the public laugh, they have achieved it fully"*.

But what did the actors of the film think? We have the words of Ferdinand the Catholic, as a sample. In the biography of José Luis López Vázquez, he uses the term "food" (that is, they fed him) to refer to *Joan the Mad* and other similar products of the time, and continues *"Man, you knew what it was... Since, as with Joan the Mad or another one that I also made about Christopher Columbus, they were films that were made conscientiously because one, logically, already knew what one was going to perpetrate... they were bad historical parodies, with coarse humor, but we did it because they paid us... we were willing to finish, one thought, to see when I take this off"* (Lorente, 2010, p. 250). The opinion has been clear.

Although, as we have pointed out with figures, the success of *Joan* was distant from the one attained a year before by *Christopher Columbus*, it cannot be denied that it was another economic hit, therefore, the formula was exploited until its exhaustion. The same year of 1983, another producer, in this case Ramiro Bermúdez de Castro, went up in the wake with the *Mad history of the three musketeers*, a movie for the then humorous trio Tuesday and 13, directed by Mariano Ozores, with a script written by Mariano and again Alonso Millán. Although the content referring to contemporary politics was much smaller, not so the anachronistic objects that populate the scenery. Meanwhile, José Frade, the creator of the invention, returned to the fray with a film very similar to *Joan the Mad*, but set in the Middle Ages, *The infuriating Cid* (1983), directed by Angelino Fons, but again with the omnipresent Alonso Millán as screenwriter (Spanish Cinema, 1983). The specialized critics did not take it long to tear it apart, but the critic Diego Galán in *El País*, on December 12, 1983, recognized José Frade as the creator of this "undoubtedly profitable comedy formula", however, audience attendance and box office receipts were not as expected (370.469 spectators and 468.283.76 Euros) and Frade abandoned "the invention". However, there was still a final act, oblivious to Frade and Alonso Millán, *When Almanzor lost the drum* (1984) where all the seen topics came together, the reef being considered exhausted. Gone were other projects emerged in the full drunken success of *Christopher Columbus*, Alonso Millán himself confessed to the journalist José María Amilibia in the ABC pages on September 8, 1983, when *Joan the Mad* was about to be released, his intention to do all the history of Spain, in two films, *Goodbye my dear Spain*, as the copla by Antonio Molina (Cinema for Reading, 1983).

Parallel to this commercial and popular cinema, "La Española" had its days numbered. The arrival of the socialist party in power in 1982 brought with it the

appointment of Pilar Miró as Director General of Cinematography in December 1982 (García Santamaría). One of the many other legislative measures taken in this period was the development of the well-known "Miró Law", the main objective of which was the production of quality films. To this end, different instruments were articulated, such as a film rating board, and the one never seen to date, the granting of subsidies to finance the production of these films, that is, the board with its quality criteria financed a certain cinema, leaving the commercial cinema that until that moment filled the movie theaters outside of that game (Utrera Macías, 2005).

From this period on, although the cinema gained in quality, the decline of screen share of Spanish cinema dropped drastically from 22.9% in 1982 to a ridiculous 7.5% in 1989. From 1982 to 1985, there was a massive closing of movie theaters, the majority being concentrated in the urban centers, that favored the attendance of a more cultured public, the production of popular or "vulgar" films or staying without their traditional places of consumption (neighborhood movie theaters, small populations, which closed many times), and directly expelled from the newly emerged system (Zunzunegui, 1987).

4.2. The history of a country in an anachronistic perspective. *Joan the Mad... once in a while an expanded universe*

Table 1

MINUTED	TRANSCRIPTION	COMMENTARY
2:33	Isabella the Catholic (to Ferdinand): "And that they hire to the minstrel Fraga, so that a <i>muñeira</i> sing to us on the pernicious of the divorce".	Manuel Fraga (1922-2012). Minister of Franco, and founder of Popular Alliance and Popular Party, stood out against the approval of the Divorce Law approved on July 7, 1981.
5:14	Torquemada (to Isabella the Catholic): "I am leaving the Catholic Spain as the most expropriated... The drone has brushed the bee" Isabella: "Oh! Torquemada I do not understand anything. Who is the drone?" Torquemada: "It is written in key Majesty, your finance minister I call it that, Fray Bollero".	On February 23, 1983, the Council of Ministers of the Government of Spain decreed the forced expropriation of the Rumasa group, with Miguel Boyer (Fray Bollero) holding the Economy Portfolio. An octagon with a bee inside was the corporate image of the holding company.
06:50	Isabella (to Torquemada): "Columbus will arrive soon and with him the American help".	After the Spanish support to the powers of the axis headed by the Germans, during the Second World War, and the defeat of them, Spain was left out of the Marshall Plan. Due to the Cold War and the strategic position of Spain, the United States turned to interest in resuming relations, crystallizing in the covenant of Madrid in 1953 and the entry of Spain in the United Nations in 1955. With

		the death of Franco, Spain and the United States signed a Treaty of Friendship and Cooperation that led Spain to enter in 1982 in the North Atlantic Treaty Organization. After the general elections of October 28, 1982, there was a period of reflection on the entry of Spain into the Alliance, which led to the suspension of talks on Spanish military integration in NATO.
7:03	They sing: "Tomorrow Spain, it will be Republican".	Until the approval of the constitution in 1978, cry of the Spanish Republicans during the transition.
7:42	Princess Isabella (to a Republican conspirator): "You who have a red face spit on me". Conspirator: "I cannot highness, I am euro red".	"Euro Rojillo" understand yourself as Eurocommunist. Tendency of different communist parties in Western Europe in which the Soviet model was renounced and accepted the 'bourgeois liberties'. In the case of the PCE the recognition of the parliamentary monarchy.
7:48	Princess Isabella (to the Innkeeper): "These are anti-monarchist left conspirators?" Innkeeper: "They walk along the monarchical line of Fray Carrillo the Bishop of Paracuellos".	Prominent Spanish communist leader in the defense of Madrid during the Civil War, he held the position of public order counselor, moment where the executions of Paracuellos take place, whose responsibility in them remains very controversial to this day. During the transition and as general secretary of the communist party he was a prominent figure, from radical positions that defended a republic in Spain, passed after the PCE legalization, to admit the constitutional monarchy.
7:58	Princess Isabella: "Well, they treat me with a respect like the Ansón brothers".	Rafael, Luis María and Francisco Ansón Oliart. Above all the first two were well-known people during the democratic transition, the first as director of Radio Televisión Española (1976-1979), and the second as President of the EFE Agency (1976-1983), the two most public media important that existed at that time. The latter continues to be one of the best known journalists of monarchical ideology in Spain, having belonged to the private council of the Count of Barcelona (he was also his biographer) and director of the monarchist newspaper ABC (1983-1997).
8:39	Princess Isabel (to the Innkeeper): "We will continue conspiring in the Cafeteria Galaxia on Monday".	Operation Galaxia was the code name given to a coup plot that took place in 1978 during the Spanish Transition. It takes its name from the Cafeteria Galaxia de Madrid (Actual Van Gogh café) where the officers that formed it

		met on November 11, 1978.
8:46	Innkeeper (to the Princess Isabella): "And the coffee who pays me? Princess Isabella: "Take and with the laps rent six wagons in the Sepulvedana".	La Sepulvedana is a Spanish bus company. During the coup d'etat on February 23, 1981, Lt. Col. Antonio Tejero's wife bought the bus to transport the coup officers.
8:51	Princess Isabella (to the Innkeeper): "Quiet, the geos will never catch me".	GEO, Special Operations Group, created by the Minister of the Interior of the Union of Democratic Center (UCD) Rodolfo Martín Villa in 1977, after the events of the Munich Olympics 1972, with the taking of hostages by a Palestinian commando and subsequent murder of Israeli athletes, although it was not operational until 1979. Its presence in Spanish society in the late seventies and early eighties very active and media. Coup d'etat of February 23, 1981 in Madrid, in Barcelona the attempted robbery of the Central Bank in 1981.
9:05	Torquemada (to the jailer): "Have you asked for something from the lawyer?" Jailer: "A message with which to write and a copy of the Alcazar to laugh".	The Alcázar was a newspaper published in Madrid between 1936 and 1987. After the death of Franco, it became the means of expression of the so-called Bunker, the group of Francoist leaders, military and ex-military opposed to the transition to democracy.
9:22	Isabella the Catholic (to the Republican conspirators): "So that we do not like you? What do you want to change regime so for good...? I am Isabella the Catholic who made the unity of the fatherland that threw the infidel. What else did Torquemada do?" Torquemada (to Isabella): "Discover America and seize Galerías Preciados for the Crown".	New allusion to the coup d'etat of February 23, 1981, and identification of the Socialist government with the reign of the Catholic Monarchs. Galerías Preciados, was a Spanish group of department stores, founded in 1943 in 1995. In 1983, it belonged to the Rumasa group when it was expropriated by the State.
9:49	Isabel the Catholic (to the conspirators): "and you are associating illegally to put me as a rag". Ferdinand the Catholic: "Like a rag of the El Corte Inglés..."	Group formed by companies of different formats, being the main department store, founded in 1940. The commercial rivalry between this and Galerías Preciados, ended in 1995 when the latter was absorbed by the first.
11:54	Ferdinand the Catholic (to his daughter Joan): "We will offer an important dowry, the Banca Catalana for example".	The Banca Catalana was a Catalan financial entity created in 1959 and absorbed in 1988 by Banco Bilbao Vizcaya. In 1981 it was the first Catalan banking group and the tenth Spanish. In 1982 he entered into a sound crisis with political overtones, as

		the Pujol family, its founder and then the one who had been a director in the seventies, Jordi Pujol was president of the Generalidad de Cataluña.
11:59	Isabella the Catholic (to her daughter Joan): "Holding, a lot of holding, starting with the opus and ending with the Torres de Colón".	Holding, a term alluding to the Rumasa group of companies, whose headquarters were the significant Torres de Colón in Madrid, built between 1967 and 1976 by the architect Antonio Lamela. The group's president, José María Ruiz Mateos was a prominent member of Opus Dei, an institute belonging to the Catholic Church.
12:18	Joan the Mad (to her parents): "I want to get pregnant to take me when decriminalize abortion".	From the arrival of the PSOE to power in 1982, and protected by the feminist movements, the abortion law was drawn, not without much controversy, which finally came to light by Organic Law 9/1985, approved on July 5, 1985, where decriminalized in three cases.
12:23	Isabella the Catholic (to her daughter Juana): "We will look for you to the most cultured and to the most catholic that we find in this country: Tierno Galván".	Enrique Tierno Galván (Madrid, 1916-1986), was a popular and charismatic socialist mayor of Madrid between 1979 and 1986. His work as mayor aroused unanimity in his favor, which went beyond political ideologies. He is also known as the Mayor of the Movida Madrileña.
12:35	Joan the Mad: "I want to get married and have many children. I'll make the Emperor and the child I will make the small Commissions".	Confederación Sindical de Comisiones Obreras (C. S. of CC.OO.) Or Comisiones Obreras (CC.OO.), is a Spanish trade union confederation, linked in its origins to the Communist Party of Spain, although independent of any political party.
14:57	Cisneros (to Torquemada): "Do not you want to accompany me and introduce you to my pedicurist? He nailed Calviño, just like that".	José María Calviño (Lalín, Pontevedra 1943) was director of Radio Televisión Española from 1982 to 1886.
17:25	Ferdinand the Catholic (to Columbus): "So he makes you a tobacconist?"	During the Francoism the granting of watertight licenses (among others) was done in an arbitrary and partisan way.
17:54	Columbus (to the Catholic Monarchs): "And civil governor and provincial chief of the Hispanic movement!"	Allusion to the National Council of the Movement, a collegiate Francoist institution, which was subordinated to the Head of State, created during the Civil War, was dissolved in 1977.
18:10	Torquemada (to Isabella the Catholic): "Nothing happens. Majesty, I think you should name him Rumasa's male".	New reference to Rumasa and José María Ruiz Mateos.
18:17	Cisneros (to the Catholic Kings): "We must give them culture and	The territorial organization of Spain, as an autonomous state, is based on

	religion and choose the autonomy they prefer, than that..."	article 2 of the Constitution of 1978, where the right to autonomy of nationalities and regions is guaranteed, being developed in Title VIII, article 137, on the organization territorial state. Between 1979 and 1983 the approval of the 17 statutes of Autonomy took place, to which Ceuta and Melilla were added in 1995 as autonomous cities.
18:28	Columbus (to the Catholic Monarchs): "La chispa de la vida, an autochthonous drink, which, mixed with rum, is called "Cubata".	The slogan "Coke adds Life", translated in Spain as "The Spark of Life" of the brand Coca Cola, a company created in 1886, was created in 1972 by the advertising agency McCann, and accompanied the company during the 70s, until in 1982 it was replaced by "Coca Cola is like that" ("Coke is It"). The "Cubata" or "Cuba libre", has its origin in Havana (Cuba) at the end of the 19th century, during the war between the United States and Spain. The American forces regularly mixed rum and cola, known as "Cuba libre", in honor of the battle cry of the Cuban troops.
20:13	Herald reading a side for the death of Prince Juan: "Their Majesties, the Catholic Monarchs make known to all of Spain, that rigorous mourning is declared for the death of the infant don Juan for three years. Every day twenty political prisoners, Moorish Jews and other citizens who do not carry the certificate of criminal and good conduct will be decapitated every day. It is forbidden to laugh and wear clothes that are not black. When the sun goes down, nobody will be able to leave their home... and their citizens have to look as if they were Barça's partners".	The Barcelona Football Club (Barça). Although the eighties were years of investment in the signing of big stars, did not correspond with sports success. Of Spanish titles they only got one league, three Copas del Rey, one Supercopa and two League Cups, and Europeans two Cups of Europe.
20:55	Torquemada (to a defendant by the Inquisition): "... their lands, their wealth and even the bee will be confiscated, entering the military prison of Alcalá de Henares where they can receive visits on Saturdays and waking days".	New allusions to Rumasa (bee) mixed with the coup d'état of February 23, 1981 (Military prison of Alcalá de Henares, where he was imprisoned Lieutenant Colonel Tejero and other military and civil guard who participated in the coup.
21:09	Torquemada (accused by the Inquisition): "He is also accused of coup, genocide and CIA agent in the service of Yankee imperialism".	During the 1980s, left-wing political groups campaigned against the US presence in Spain (Military bases) and there was a lot of pressure to reduce it, giving rise in 1986 to the

		referendum on the permanence of Spain in NATO.
21:21	Torquemada (to a defendant by the Inquisition): "Of course, for good behavior, redemption of sentences for work and the visit of the Pope, may leave within a month".	The first Visit of a Pope to Spain was that of John Paul II in 1982. His visit took place from October 31 to November 9 and was the longest trip he would make later.
21:45	Isabella the Catholic (to Joan): "The suitors that Elena Francis hand us are not presentable..."	The Consultorio de Elena Francis was a radio program broadcast in Spain between 1947 and 1984.
24:10	Joan the Mad (to Isabella the Catholic): "The Portuguese man has a reputation as handsome Isabella the Catholic: "Do you like a Portuguese?" Joan: "Yes". Isabella: "There is a descendant of Simao da Veiga <i>rejoneador</i> , with horse, eh with horse and everything".	Simao da Veiga (1903-1959), one of the most important Portuguese <i>rejoneadores</i> of all time. Take us the example that during the 1927 season in Spain was the <i>rejoneador</i> with the highest number of runs and the first to get an ear in Las Ventas in Madrid.
25:59	Pinto Gorgorao (to Joan): "Well, the truth is that I am operated on". Joan the Mad: "Appendix?" Pinto: "Not for God, not so much. A vulgar and simple change of sex". Joan the Mad: "That means you are a transvestite". Pinto: "Until I was of age I was a woman".	Until 1979, transsexuality in Spain was penalized according to the Law of Social Hazard (1970). In the pre gay period (1970-1982), the term that names transgender reality in Spain is transvestite ² . If we had to mark a milestone in the visibility of transsexuality (Feminine). It would be the film <i>Cambio de Sexo</i> , directed by Vicente Aranda in 1977, with the film debut of Bibiana Fernández, the success of the Aranda film quickly made her a popular character.
29:39	Joan the Mad (to the Catholic Kings): "And he's also called Felipe, like Felipe González".	Felipe González Márquez (1942-), then (1983) president of the Government of Spain, after reaching his party the PSOE, in the 1982 elections, the largest absolute majority in the congress of deputies since 1977 (202, of 350 seats). It was the first occasion since the time of the Second Republic that a left party won a general election.
33:17	Joan (to the Catholic Kings): "Tell her that I am honest, pure, virginal and anti-abortion".	As we have seen before, the drafting and approval of the abortion law was not without controversy, it was finally approved in 1985.
33:49	Herald: "The Holy Inquisition has just dictated the law of incompatibilities".	There are several scenes that, starting with this, following with the speech of Torquemada, continuing with the demonstration and ending with the

² Guasch O., & Mas, J. (2014). The medical and social construction of transsexuality in Spain (1970-2014). *Gazeta de Antropología*, 30(3). Recovered from <http://www.gazeta-antropologia.es/?p=4619>

		extraction of a tooth from Torquemada, is a criticism of a practice that was quite common at that time, here focused mainly on the medical sector, where the physicians made their work compatible with public health, with others in private companies or with their own consultations. All this gave rise to the Organic Law 53/84, of December 26, 1984, of Incompatibilities of the personnel at the service of the Public Administrations.
19:16	Torquemada (to the dentist): "You are not working, I close the consultation, and you stay alone with La Paz".	The Hospital General La Paz was inaugurated on July 18, 1964, being at that time the first large Spanish hospital center.
40:00	Isabella the Catholic (reading a letter from Joan): "And a girdle for mom in which I am embroidering, <i>tanto monta monta tanto Isabel como Fernando</i> and put a Vanguard in their life".	"Put a Vanguard in your life" popular advertising slogan of the Vanguard company of televisions, radios and radio cassettes.
41:30	Jailer (to Torquemada): "What do we do with the Great Captain?" Torquemada: "May I remain exiled, I do not want coup leaders!"	New allusion to the coup d'etat of February 23, 1981.
44:09	Philip the Handsome (to Joan): "We will give a return to the politics of your country, we will make under our reign a cheerful and <i>faldicorta</i> Spain. We will open gambling casinos and we will put massage parlors".	In 1977 with the approval of the Law of the Game, this activity was legalized in Spain, opening the first 18 casinos or gambling halls. The game was penalized since the dictatorship of Primo de Rivera.
45:49	Duke of Medina Sidonia (to Joan and Philip): "Socialist of all the life, when Alfonso Guerra sold books in Seville, was I who wrote them".	(Seville, 1940) Spanish politician, deputy secretary general of the PSOE between 1979 and 1997, vice president of the Government between 1982 and 1991 and one of the most decisive political figures of the Spanish political scene during the Transition.
46:05	Marques de Priego (to Joan and Philip): "And swear with your parents the national principles of the movement".	Ironic reference to the Law of Principles of the National Movement or Law of Fundamental Principles of the Movement, promulgated in 1958, which established the principles on which the Franco regime was based
47:28	Philip the Handsome (to Torquemada): I have thought that Burgos has to have nightlife... which seems to be a local based on topless. Then, the joint is not bad, we should authorize it.	After the death of Franco and after years of ironclad repression, the time of the Transition was marked by moral freedom, giving the "uncover" in the cinema, or the appearance of topless bars or bars, where the workers attended with the breasts uncovered. Similar case occurred with the nightlife

		with phenomena as well known as "La Movida Madrileña".
52:55	Marques de Priego (to Philip): "A sale on the highway of La Coruña that give pepitos and salads at dawn".	The numerous brothels of highways that populated then the national V in its neighborhoods to Madrid.
54:56	Zoraida (to the innkeeper): Vicente, marching a package of Winston.	Winston is a brand of cigarettes created in 1954. After its launch, it became the best-known American brand of filter cigarettes.
57:18	Joan: "What do you know about a <i>mora</i> ? One such Zoraida? Who acted in this place and moved the belly button with batteries". Client: "I think it has gone to Eurovision.	The Eurovision Song Contest (first edition 1956) is a television contest of songs of an annual nature, in which interpreters representing the televisions belonging to the European Broadcasting Union participate.
57:26	Vicente: "Excuse me, Majesty, a week ago I left the <i>alterne</i> , a beautiful gentleman withdrew and bought him a Fiesta. Joan the Mad: "And can you tell her whereabouts?" Vicente: "Well, you'll see... By Leganitos 128, the neighborhood of the Jewish quarter, by Capitán Haya, with parking space and air conditioning".	Ford Fiesta, automotive icon of an era, since it began to be produced in 1976. During the triennium (1978, 1979 and 1980) the best-selling car model in Spain was the Ford Fiesta.
1:02:59	Joan the Mad (to Cisneros and Torquemada): "All the <i>moras</i> , who do not show a serious and honest work... will be imprisoned until further orders". Cisneros: "Majesty, it can bring us problems and they will not let us fish".	Sea fishing has traditionally been a chapter of special relevance in the relations between Spain and Morocco. Fishing agreements, of vital importance for Spain, have traditionally been used by Morocco to obtain greater compensation of all kinds and have been marked by numerous conflicts.
1:04:29	Torquemada (to Philip): "Do you think that the congress and the high chamber will accede to its disqualification?" Philip: "Sure, they'll have to accept my orders. And if not to the street". Torquemada: "Yeah, yeah, to the street! I know Peces, and that, and that does not resign no matter what happens".	After the constitution of 1978, the Bicameral system was again established in Spain, the Congress of Deputies (Lower Chamber) and Senate (Upper Chamber). Gregorio Peces-Barba (1938-2012). Socialist politician who held the office of president of the Congress of Deputies from 1982 to 1986.
1:05:08	President of the Cortes: "And heard the opinions of many people authorized by the laws ... and the opinions of two Social Security doctors and one of Sanitas. We decided, with your Royal consent, to confine the queen in the monastery of Las Huelgas".	After the death of Franco, both in the pre-constitutional and the democratic periods was a period of frequent strikes. Let's take for example the General Strikes that happened from 1975 to 1982 (1976, 1979 and 1981).

1:06:13	Master of Ceremonies: "Plaza to King Felipe of Hamburg, Archduke of Austria... honorary partner of Betis and friend of Pitita Ridruejo".	Esperanza (Pitita) Ridruejo (1930-). Married since 1957 to a diplomat, her presence in the Spanish media was very common for decades as an icon of high society in Madrid. The Marian apparitions came later.
1:06:33	Cisneros (proclaiming titles of Joan): "Queen of Castile and Leon... Duchess of Suarez and Arias Navarro".	The Dukedom of Suarez was granted by King Juan Carlos to the former president of the government Adolfo Suarez in 1981, while the title of Marquis of Arias Navarro was granted by the same monarch to the last president of the Franco regime Carlos Arias Navarro in 1976
1:08:24	Fernando the Catholic (Praying the Rosary): "Fourth glorious mystery the Crime of the Urquijo".	The crime of the marquises of Urquijo was the murder of María Lourdes de Urquijo y Morenés, Marquise de Urquijo and her husband Manuel de la Sierra y Torres, on August 1, 1980, when they were shot at their residence in Somosaguas. The murder was one of the crimes with greater media coverage in the history of Spain.
1:09:40	Princess Isabella: After having placed her father to play with the panoply, appears next to them carrying the yoke and arrows.	Another obvious double image game. The Yugo and the Dates, symbols of the kings Isabel and Fernando, relocated by the young princess, next the Spanish Phalange Shield, recognizable symbol of the Francoism.
1:09:51	Isabella the Catholic (to Ferdinand): " <i>Barcelona es bona si la bossa sona</i> ".	Catalan saying: " <i>Barcelona es bona si la bossa sona</i> ". Phrase coined by Italian merchants, who said that Barcelona "was good" if they managed to sell their merchandise.
1:10:04	Isabella the Catholic (to Ferdinand): "¡Viva el Betis manque pierda!"	In sports, the phrase has become part of the Slogan of the Real Betis Football Club. The phrase comes from an anthem of 1954, when the club achieves promotion to Second, after the victory with the Spanish of Tetuán.
1:10:55	Cisneros (to Philip, after tennis match): "Very good, brave Majesty, you play like you look Swedish".	Allusion to the Swedish tennis player Björn Borg (1956-), who during his time as a player (1973-1981), won 96 tournaments, including 5 Wimbledon, 6 Roland Garros and 2 Masters. He is considered one of the best male tennis players in the history of tennis.
1:12:01	San Francisco de Borja (to Joan): "The king your husband died yesterday of a cut of digestion". Juana: "Well..., publish the obituary in the ABC tomorrow".	Since its founding in 1903, Diario ABC has become the "official" interlocutor of the social class most akin to the ideology of the newspaper, to announce the death of a family member or loved one. Nearly half a million obituaries have been published through its pages. Going to say "you

		do not die if your obituary does not appear on ABC".
1:14:22	Friars: "A friar, two friars, three friars. Sissy who does not dance".	It was Adolfo Suarez in 1978 who signed an amendment to the Law of Social Danger, where homosexuality was decriminalized in Spain, entering into force in January 1979. In the pre gay period (1970-1982), the image of the homosexual reality in Spain is the "afeminado". Prototype diffused by cinema and television. Good example is the role of Alfredo Landa in the film by Tito Fernández "you will not want the neighbor of the fifth" (1970). It will not be until the transition when the cinema picks up this situation with a diametrically opposed social approach. "The deputy" Eloy de la Iglesia (1979).
1:15:32	Isabella the Catholic (to the audience): "Dear public, you do not know how much I am pleased to hear these applauses that encourage your Queen so much. As you will see I have started my tour in Zamora in which I feel very satisfied with so many faithful who have come to applaud me and say ole, and now I want to ask for a big round of applause for my husband, King Ferdinand who spends fatigue with me taking me to the summer finery for you to see me. And now we are going to Utrera after leaving Zamora, we will do all the provinces, all... Thank you all, thank you, live Spain and Jerez!"	Parallelism between the itinerant court of the Catholic Kings and the summer galas of the artists. Here Lola Flores becomes Isabella the Catholic exercises itself in its role as artist and singer. The end of the dissertation with the exclamation "Live Spain and Jerez" is a clear allusion to his hometown.
	Fray Cocoon (to a friar): "Run, baby, run, be careful, I will stroke you". Fray Cocoon: "My God, I'm dead" effeminate, leave me your mirror". Joan (to fray Capullo): "Let's see, buddy, you who are more effeminate, leave me your mirror". Joan (to those present): "This is a funeral and I do not consent to sex".	New identification to the homosexual with the effeminate. With intonation <i>castiza madrileña</i> , wanting to make a nod, to the zarzuela acclimated in Madrid the Revoltosa work of Ruperto Chapí, and released in 1897, whose protagonists are Mari Pepa and Felipe.

Source: Own elaboration.

4.3. The world of objects in *Joan the Mad... once in a while*

Table 2

Minute		
0:00	A painter paints a huge reproduction of a one-peseta bill (1945).	Huge reproduction of the bill of a peseta with the face of Isabella the Catholic (extracted from the picture of the surrender of Granada by Francisco Pradilla) issued on June 15, 1945. There is a change of date in the reproduction to adjust it to the reign of the Catholics Kings: June 15, 1495, otherwise the reproduction is accurate. While the painter continues to portray the sovereign on the bill, it moves down to the floor, a clear allusion to the constant drops and returns of the peseta at this time.
1:20	Ferdinand carries a tourist postcard sent by Christopher Columbus with a panoramic view of the skyscrapers of New York.	
2: 55	Joan reads a copy of Rambla magazine.	Rambla was a comic magazine published in Spain from 1982 to 1985, which was part of the so-called boom of adult comics in Spain, disseminating exclusively material from local authors, but very varied.
2: 55	Joan listens to music on a Walkman.	The Walkman, an icon of the 1980s, was a portable stereo audio player released by the Japanese company Sony in 1979.
3:05	Princess Isabella paints with black spray on the wall <i>"Mañana España será republicana"</i> .	Although it was not a new phenomenon, the years of the Transition were prodigal in graffiti, but after democracy and the granting of many of these claims, coupled with the absence of that clandestinity that created them, they lost incentives.
3:08	Three friars give classes to the children of the Catholic Kings before waxed blackboard with wooden frame characteristic of schools until the seventies	Unidentified brand
5:58	Torquemada perfume spray.	
6:55	Desktop calculator	
8:34	Not visual GEO alarm.	
13:5	Cisneros appears with a fan.	For the material, plastic and fabric linkage with mechanical printing, it is an industrial production of the 60s or 70s.
18:29	Columbus shows the Kings a bottle of Cola Cola after his return from America.	The iconic bottle of Coca Cola, with its characteristic profiles, was designed and manufactured by the Root Glass Company. The Contour bottle was created to differentiate itself from the imitators, so that it could be recognizable to the touch and even broken. The original design was stylized to go on the market in 1916. In 1957 the

		logo on the bottle began to be xerographed.
26:39.	Television brand ELBE.	Comercial Radio Bertrán, started in 1940 as an electronics store in Barcelona. Later it would be renamed Electrónica Beltrán SA (ELBE). Although they started making radio receivers, their popularity would come with television, reaching enormous success thanks to their prices and quality. In 1993 it was bought by the Italian company Seleco, although the brand is still active with an image and sound producer.
26:39.	Video player, video cassettes and remote control. The player reappears at 28:46 min.	Unidentified mark Although there was a history, the commercialization of video players began in the 1970s when European and American companies developed a technically better product, with more advanced timers and longer videocassettes. In the Spanish case it began to become a mass product in the late seventies and early eighties. By 1980 there were three competing technical standards, with differences and physically incompatible videotapes. Betamax, 2000 and VHS, who finely made the market. From this system are the videocassettes that appear in the film.
27:30	Wilfredo el Roñoso descends by the handrail of a docking aerial ladder.	
29:49.	Musical group of Philip the Handsome. Instruments: Drums, Bass, Electric guitar and synthesizer.	
31:52	Joan consumes an ice cream "Polo".	"Polo" is a registered trademark that has passed into the common language.
35:14.	Princess Isabella is served a glass of peppermint.	Peppermint is an alcoholic beverage made from mint, green and very aromatic, originally from France. Alone or in combination with others was an icon in the sixties and seventies.
38:38	Manifestation of doctors: Banners and soldiers with hoses.	During the last years of the Franco regime and during the Transition, demonstrations of all kinds were very common, many of them ended up being dissolved by jets of water under pressure by the police.
39:55	Isabella the Catholic puts on a pair of glasses or goggles to read a letter.	
42:22	Voice recorder with microphone that collects the last words of Isabella the Catholic. The Sequence evokes the picture. The Will of Isabella the Catholic by Eduardo Rosales (1864).	Unidentified mark
46:54	Pizarrín and chalk.	
23:21	Bottle of champagne, cooler	

	and glasses.	
53:41	Toilet and beauty products for women in the Zoraida dressing room. Plastic bottles.	
54:20	Visa Card (In the script, Diners).	It was in 1978 when the first credit card was issued in Spain, although the visa card existed since 1977, credit cards are from much earlier.
55:30	Joan with cream on her face and curlers on her hair.	More than the objects in the general image of the character.
1:00:28	Plastic spider.	Although we have incorporated it, in the film it seems to have the intention of reality.
1:04:50.	Joan throws darts on Zoraida.	The darts are a game that is played individually or by teams, and consists of throwing three darts alternately each player to a target to complete a certain score or reach certain sectors. Although we have other materials, what appear in the film are plastic, suitable for electronic targets.
1:08:15.	Prince John child in a walker.	Although the walkers are much older, we incorporate them in the decontextualizations for their manufacture in aluminum and plastic.
1:10:47.	Hand-held megaphone ported by Torquemada, while marking the game at the tennis match.	
1:10:55.	Costumes of King Philip and Duke of Medina Sidonia, Adidas tennis polo shirt.	Brand German sportswear created in 1949. The logo that appears on the garments, the three-leaf clover was used until 1997.
1:10:55.	Costumes of King Felipe and Duke of Medina Sidonia, tennis sports.	
1:10:55.	Tennis Judge chair.	
1:11:13.	Torquemada offers the King two bottles of Coca Cola and Mirinda (In the script, Fanta).	The popular Mirinda brand of soft drinks has its origin in Spain in 1959 and means "admirable, wonderful" in Esperanto. Together with Kas was the most popular brand of local soft drinks. In 1970 it was bought by the multinational Pepsi.
1:12:12	Industrial cigarette.	The tobacco was introduced in Europe by the French ambassador Jean Nicot, through Lisbon around 1560 from a plant brought from Florida. The first paper cigarettes manufactured and packaged began to arrive in Spain, from America, between 1825 and 1833, extending a posteriori through Europe.
1:13:02	Poster and t-shirts of the deceased king.	
1:19:55	Electric speaker.	
1:20:34	Dynamite cartridge. TNT.	Trinitrotoluene (TNT), explosive chemical compound.

Source: Own elaboration.

4.4. The script of the film, stories that were not told

Anyway, what was written by Alonso Millán in the script, what was seen on the screen there were substantial changes³. Many jokes were left unseen by the spectators, some scenes although shot were never mounted (poisoning cabinet of Joan the Mad), interview of Torquemada with the transcript of the Minister Miguel Boyer, Fray Bollero (Manuel de Blas, disappeared in the definitive movie) at the expense of the social insurance of the same, among others) were added new sequences (dream of Joan), or the songs themselves, whose lyrics are not in it, and other references to contemporary politics were eliminated. It would be tedious to list all these changes, and it is not the objective of the article, since it is our aim to focus on a finished film, but we want to highlight those contemporary characters of the first eighties, who were not mentioned at all (Benet Ferrando, 2012).

Table 3

Page 12 of the script.	Princess Isabella: "And you are anarchists and freemasons of all your life, like Fernández Ordoñez".	Francisco Fernández Ordóñez (1930-1992): Spanish politician of the UCD and the PSOE, I hold the portfolios of Finance (1977-1979) and Justice (1980-1981) during the governments of Adolfo Suarez, and Foreign Affairs (1985-1992) already in the government of Felipe González.
Page 18	Isabella the Catholic (to her daughter Joan): "Holding, a lot of holding companies, starting with the opus and ending with the towers of Colon, we can offer Verstryngge in the same lot and we'll get rid of it".	Jorge Verstryngge (1948-): born in Tangier and with Franco-Spanish nationality, between 1979 and 1986 he was general secretary of Alianza Popular, a party founded by Manuel Fraga, which, after its dissolution in 1989, would become the current Popular Party. After his confrontation with the founder of Alianza Popular evolved into more leftist positions, entering the PSOE in 1993 (party that left) and later being an adviser to the United Left. He is currently a full professor at the Faculty of Political Science and Sociology of the Complutense University of Madrid.
Page 19	Joan the Mad: "I do not care about the physical, you tell Julio Feo and I'll keep it". Isabella the Catholic: "This is also in Italy Count Landelino Fino, nephew of Pope Lamban II."	Julio Feo (1936-): Spanish politician of the PSOE. After the 1982 elections, he held the position of undersecretary (1982-1986) and Secretary General of the Presidency of the Government (1986-1987). Landelino Lavilla (1934-): Spanish

³ Library and Archive of the National Film Library (Madrid): Script: *Juana la Loca... de vez en cuando*. G-1916.

		politician belonging to the UCD. Among other positions, he was Minister of Justice during the governments of Adolfo Suarez and president of the Congress of Deputies between 1979 and 1982, being the president of the chamber during the coup of 1981.
Page 26	Cisneros: "We can organize expeditions to convert our religion to the infidels... Father Bartolomé de las Casas could". Ferdinand the Catholic: "Why do not you marry Paloma Gómez Borrero and leave us alone?"	Paloma Gómez Borrero (1934-2017): Journalist and writer, popularly known, for her Vatican chronicles in different Spanish media.
Page 87	Joan the Mad: "Talk to Julio Feo who invented that of change".	New allusion to Julio Feo.
Page 87	Joan makes a reference to José Luis Núñez to get the "Camino del Mediterráneo".	José Luis Núñez (1931-): as well as a prominent construction entrepreneur, he is known as the president of the Futbol Club Barcelona that spent more years in the post, between 1978 and 2000, and he also won the most titles.
Page 89	Torquemada speaks with the intention of killing the King: "and let's not forget that he is a foreigner like Verstrynge".	New allusion to Jorge Verstrynge.
Page 98	Torquemada: "If it seems you Majesty when we have broken all the bones we can accuse her of being one of "The Vulpes".	Las Vulpes, was a female rock band from Bilbao formed in 1982. They became famous when they performed on April 16, 1983 on the Spanish TVE program Caja de Ritmos (in family time) their song <i>Me gusta ser una zorra</i> , which caused a heated controversy, resigning the director of the program, Carlos Tena and dissolving the musical group, after imposing a complaint of course public scandal the Attorney General of the State.

Source: Own elaboration.

5. CONCLUSIONS

The analysis made has allowed us to verify that each and every one of the criticisms made to the film during its premiere and exhibition, certainly, as far as its script is concerned, come to coincide with reality. However, with the perspective of time given by the 35 years that have passed since the premiere of the film, what to others was a cinematic tragedy, has become to us an essential historical source to understand a fundamental period of our recent history. *Joan the Mad... once in a while*, is a masterpiece from the of historical viewpoint, since its screenwriter, Juan José Alonso Millán, was able to concentrate in the 77 minutes that the film lasts the

worldview about his own world, in a broad cultural, political, ideological, judicial, legislative, social, artistic, mechanical, technological aspect.

The film has a multitude of audiovisual, expressive and communicative codes, which make it impossible for them to be understood today by those who did not live at the time of the making of the film. The analysis here is to provide a small manual of understanding the history of the Spanish Transition.

If the critics of the time already showed the political, social or legislative contents of the film, we have recorded up to 61 references to a multitude of differentiated facts, of a different nature. Their contextualization has allowed us to expand the universe of *Joan the Mad... once in a while*, until unsuspected limits until now.

In table two, we have referenced up to 27 objects distributed in the 77 minutes of the film, of various kinds, technological objects to play video or music; bottles and drinks of the time; allusions to the press and magazines, etc. They all hide a story and expand the universe of *Joan the Mad*.

If the great amount of information that the analysis of the films has offered us has allowed us to approach the film as a source of privileged information and as an exceptional historical document, the possibility of analyzing the original script and being able to compare it with the final film has allowed us to become aware of the changes produced between one and the other, since originally there were many scenes that were planned and that were finally not included. We have detected up to 8 different omissions that appeared in the script and that were finally not included in the movie. These omissions were mostly related to political personalities of the time, but also to journalists and musicians. We believe that it is important to recover the presence of these names, who, had they appeared in the film, would have enriched, even more, the historical document under study.

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