

SIX LIVES UNWORTHY TO BE LIVED...



REPARTO

NATALIA ABASCAL RAÚL AGUIRRE DAVID BLANCO PATTY BONET ÁNGELA IBÁÑEZ JESÚS VIDAL

TEXTO Y DIRECCIÓN MAGDA LABARGA Y LAIHA RIPOLL

ESCENOGRAFÍA JOSÉ LUIS RAYMOND ILUMINACIÓN JUAN JO LLORÉNS VESTUARIO ALMUDENA RODRÍGUEZ HUERTAS VIDEORESCENA EMILIO VALENZUELA COREOGRAFÍA DAVID BLANCO COMPOSICIÓN MUSICAL SONIA MEGÍAS

UNA PRODUCCIÓN DE LAZONA y CENTRO DRAMÁTICO NACIONAL



**TEXT AND DIRECTION: MAGDA LABARGA / LAILA RIPOLL****Magda Labarga** (*Author and director*)

She was born in Las Palmas de Gran Canaria in 1967 and has been telling stories since 1992. She was invited to participate in many oral and theatrical narration festivals in Spain, Peru, Costa Rica, Mexico, Chile, Argentina, Colombia, Cuba and Portugal. She founded the group “Palique”, in which she worked until 2011. She studied interpretation in the “Cuarta Pared” school, where she also worked as an actress, teacher and manager until 1994.

Published books: *Paloluz*, Santillana Perú, illustrated by Alekos, co-author with Marissa Amado (2009). *Berta*, Oxford University Press Spain (2010). *Lejos* (2010) published by Anaya and Adiciones Autor.

With the help of eight children from the Móstoles Children’s Home, she filmed *Un lugar para vivir* (2012) with the collaboration of CA2M, a theatrical performance in which she acted but that she also conceived and directed. Later on, she released *Mano a mano* (2013), directed by Eugenia Manzanera, in which she participated as writer and actress, performing as story teller along with the deaf actor Christian Gordo in the Festival “Una mirada diferente”.

Since the year 2000 she has directed a dozen of theatrical and oral narration spectacles.

Her play *Lejos* received the SGAE’s First Prize for Children’s and Youth Theatre 2009. Chamán Ciudad de Madrid 1994 Prize for her work as oral narrator and Ojo Crítico II Milenio 1993 as member of the Cuarta Pared team.

**Laila Ripoll** (*Author and director*)

She was born in Madrid in 1964. She licensed in Interpretation from the Royal School of Dramatic Arts in Madrid in 1987. She has studied many courses, such as theatrical Pedagogy (INAEM) or Interior design (EAAOA) and some others, all related to interpretation and theatrical writing techniques. In 1991 she founded, together with many colleges, the theatrical Company "Producciones Micomicón", in which she works as an actress, author, scene director and costume, scenography and illumination designer. She has imparted interpretation and classical theatre courses in various educational institutions. She writes articles for the following magazines: *Primer Acto*, *ADE Teatro*, *El Pateo*, *Ubú* y *Cuadernos de Dramaturgia Contemporánea*.

She is also the author of *La ciudad sitiada* (1996), *Árbol de la Esperanza* (1997), *Unos cuantos piquetitos* (1999), *Atra bilis (cuando estemos más tranquilas...)* (2000), *El día más feliz de nuestra vida* (2001) y *Victor Beveh (blanco, europeo, varón, católico y heterosexual)* (2002), *El triángulo azul* (2014).

She has worked on many adaptations of plays by Lope de Vega, Juan de la Cueva, Miguel de Cervantes, Calderón de la Barca y Tirso de Molina. Her plays have been translated to French, Italian, Greek and Basque. As a scene director she has participated in the staging of plays by Lope de Vega, Juan de la Cueva, William Shakespeare, Miguel de Cervantes, Pablo Neruda, Calderón de la Barca, etc.

She won the Caja de España 1996 Prize, José Luis Alonso 1999, Ojo Crítico 2000 and received Special Mention by the jury in the M.<sup>a</sup> Teresa León Prize.

**NOTE OF THE DIRECTORS:**

Germany, 1939. Hitler declares war. At the same time, he authorizes the elimination of those who, for the nazis, are hollow pods, lives unworthy to be lived, empty shells. That's how they call people with some kind of disability. In the previous years, they have been doing intense propaganda efforts built up with economic arguments. People with various capacities are not only weeds that need to be pulled out so that the German people can be healthier and more productive, but also a burden from which they need to dispose because of the high cost they imply for the nation. The cutting-edge science of the moment provides them with theoretical speech: euthanasia is in. Whoever is not able to feed, to support himself, must die. It's the "law of nature". This is how Aktion T4 arises, the secret murdering program aimed at people with disabilities, which also involved personal training and the development of many procedures which would later be used in the extermination camps. These were their first victims, those whose poverty or lack of family support had driven to helplessness. And in most of the cases, fully aware of their destinies.

Between 1939 and 1945 scientists, physicians, nurses and carers killed more than 200.000 people, all of them qualified as unfit for the community, by what they called euthanizing them. It has barely been talked about these victims. As if their suffering and their death didn't matter or counted less. They were experimented on, their cadavers served as canvas to paint an anatomy atlas, and their brains as part of "scientific collections" of respected institutes. Doctors who were responsible of murder continued to practice medicine, teaching and receiving public honours and decorations...

The Hartheim Castle is the place where the events of this play, *Empty shells*, take place. It was one of the six establishments where these slaughters were carried out by both the sanitary and the military personnel. One of the most terrible aspects of this terrible story is that those who committed these murders were scientists, educated men and women, people of a time when society was anesthetized by the bureaucracy and propaganda into indifference. A society concerned with health, excellency and productivity which was extraordinarily similar to ours.

But this information, in all its harshness, doesn't mean anything if we can't imagine and try to stand in the place of the victims or, at least, look at them in the face. This is what we wanted. To get close. To get close in order to see their faces, hear their voices, feel their presence. And tell their stories.

*Laila Ripoll y Magda Labarga*

**CAST (In alphabetical order)***Interpreters*

**Natalia Abascal**  
**Raúl Aguirre**  
**David Blanco**  
**Patty Bonet**  
**Ángela Ibáñez**  
**Jesús Vidal**

**ARTISTIC TEAM***Coproduction*

**LAZONA and CENTRO DRAMÁTICO  
NACIONAL**

*Text and direction*

**Magda Labarga / Laila Ripoll**

*Scenography*

**José Luis Raymond**

*Illumination*

**Juanjo Llorens**

*Costume design*

**Almudena Rodríguez Huertas**

*Musical composition and direction*

**Sonia Megías**

*Choreography*

**David Blanco**

*Illustrations*

**Raúl Aguirre**

*Video scene*

**Emilio Valenzuela**

*Assistant director*

**Jair Souza-Ferreira**

*Production manager*

**Miguel Cuerdo**

*Photography*  
**marcosGpunto**

*Poster design*  
**Javier Naval**

*Communication and  
turns*  
**Pepa Rebollo**  
prebollo@lazona.eu

**CAST:****Natalia Abascal** (*Heyde*)

In 2005, when she was 28 years old, she debuted as a cinema actress with a role on the film *Vida y color*, debut feature of the director and writer Santiago Tabernerero. She shared cast with the actresses Carmen Machi and Silvia Abascal.

She then participated in various theatrical plays until, ten years after her cinema debut, in 2016, she took part in a special chapter for the TV miniseries *¿Qué fue de Jorge Sanz?*, directed by David Trueba.

One of her main hobbies is dancing.

**Raúl Aguirre** (*Paul*)

He is a gardener and an artist.

He is passionate about drawing, acting, taking care of horses (by talking to them) and bird watching, specially birds of pray.

A big part of his drawings has been published in the book *La Cabeza del Rinoceronte*, which is a testimony book that talks to us about freedom, the need to be one's truest self, the right to be different and to be acknowledged and valued. The second one, *La niña algodón*, is a story he wrote together with David Sánchez.

With the same, powerful name of his first book, he founded an Editorial and the current artistical project which draws inspiration upon his creations and is able to germinate in other hands and give birth to different artistic and artisanal creations: in textile design and stationary.

[www.lacabezadelrinoceronte.com](http://www.lacabezadelrinoceronte.com)

These last years and after his participation in many workshops organized by the Festival "Una Mirada Diferente", he connects with the world of professional theatre.

**David Blanco** (*Roland / Theodor's ghost*)

Choreographer and dancer with a heterodox training in styles like modern dance, jazz and hip hop. He has participated in many musical theatrical shows such as *The Hole 2*, *Hoy no me puedo levantar*, *40, el musical* or *El último jinete*. He is currently a part of the ComUnity dancing Company.

He licensed as Communication Guide of Sign Language, and is involved in research to merge dancing with sign language in order to achieve an independent and personal language.

**Patty Bonet** (*Lotte*)

She was born in Valencia and lives in Madrid since 2014. She has participated in music videos for Macaco and Calle 13; in television spots for the Atresmedia and Randstad foundations and in theatrical shows, such as *VERmentidAD* or *Gravedad Cero*.

She licensed in Journalism and balances her work as an actress with being a producer, writer and director in Flare Producciones, with which she has filmed many shortfilms, like *Compañeros de vida* or *¿Lo ves?*, films for which she has received many awards in various festivals.

She also works as a subtitle writer for the news in Telemadrid and as a hostess for occasional events.

**Ángela Ibáñez** (*Agnes*)

She is passionate about acting since she was a little girl. She used to prepare plays with his cousins and act in front of her family, and, as she grew older, she felt more and more love towards this profession, so she finally joined the school theatrical group for deaf children.

In 2010 she was selected by the ASPAS Madrid group to participate in the show *La casa de Bernarda de Alba*, in which she played Adela. Two years later, she acted as Mary in *Las brujas de Salem*, a role that drove her to win the first prize as best female leading role. This same show won the “Premios Buero de Teatro Joven” competition, organized by the Coca-Cola Foundation and was shown in the Teatro Valle-Inclán. It also gave her the opportunity to travel around Spain, Lithuania and Slovenia.

Her passion for art is not limited to theatre exclusively, but also to cinema and photography. In the year 2014, she received a course about cinema which took her to start writing and directing her first short film *Despertar*, that has later been selected for various festivals like Festival Clin (Reim, France) in which it is nominated to best short film, direction, editing and female leading role.

**Jesús Vidal** (*Hans*)

Licensed in Hispanic Philology, he has written and directed many spectacles, from which *Sala de espera* highlights. This was a show in which he also acted and that was premiered in the Albéitar Theatre in León in 2015 and later shown in the National Art and Disability Federation Sessions celebrated the same year in the Matadero in Madrid. He has studied to be an actor and creator in different educational institutions like *Cuarta pared*, *Telón de azúcar* and the “Una Mirada Diferente” festival workshops (2014 and 2015).

**LAZONA**

Created in 2003, it was born with the desire of combining new and consolidated talents in different genres.

In 2004 it released “El otro lado de la cama”, directed by Josep María Mestres. This show was followed by further productions like Gá-Gá (winner of two Max awards) and “J’arrive”, by coreographer Marta Carrasco, “El sueño de una noche de verano”, directed by Tamzin Townsend with musical direction by Antonio Carmona, “Cyrano de Bergerac” by John Strassberg, and “Baraka”, directed by Josep María Mestres.

Since 2008 it has released many productions, such as “¿Estás ahí?”, “Piedras en los bolsillos”, “Días estupendos”, written and directed by Alfredo Sanzol, “Tartufo”, “El manual de la buena esposa”, “Las criadas” or “Locos por el té”.

In 2015, it released “La piedra oscura”, directed by Pablo Messiez, which has received five Max Awards (Best theatrical spectacle, best theatrical authorship, best scene direction, best scenic space design and best illumination design), “Más apellidos vascos” directed by Gabriel Olivares, and “Tamaño familiar”, directed by Quino Falero.

In 2015 the “Teatro de la Ciudad” was born as a result of the union of the producing companies Kamikaze, Siamesas and LAZONA, and the directors Alfredo Sanzol, Miguel del Arco and Andrés Lima. An ambitious project which, after many workshops and meetings, led to the tragedies “Antígona”, “Medea” and “Edipo Rey”, and to the first Max Award to the best private production in Scenic Arts. In 2017 it continues with the project “Sueño”, by Andrés Lima, and “La ternura”, by Alfredo Sanzol.

This same year it created LAZONAKUBIK, an innovative space that drives research projects and supports emergent dramaturges and directors. The developed projects have been “Hard Candy” with Julián Fuentes, “Fortune Cookie” with Carlota Ferrer, “Nora” with Lucía Miranda, and “Beautiful Beach” with Antonio Ruiz.

In 2016 it released “La respiración” in the “Teatro de La Abadía”, written and directed by Alfredo Sanzol, “Miguel de Molina al desnudo”, by Ángel Ruiz, and “Cáscaras vacías” by Magda Labarga and Laila Ripoll.

In March from the same year it presented the I “Lanzadera de Dramaturgias” with the aim of disseminating texts not yet released among the scene professionals, project that will celebrate its second edition on May 2017. During May/June it will organize the first dramaturgy Tournament in the “Teatro Español de Madrid”.

**PRESS**

“This spectacle transgresses the usual, and exhausting, political correction: interpreters call disability - each one referring to their own - by their ugly name. They call themselves empty shells, ironically and with no complexes. Hitler called them this, and when reincarnating the gassing carried out by the Nazis on stage, they point out how the euthanasia theory and its application was designed by psychopaths, people unable to feel and understand that the sun goes out for everybody, but also by a society that felt surpassed by the expenses of the repairs promised to the winners of World War I, the suspension of payments on the debt of 1931 and the continuous bankruptcies.”.

*Javier Vallejo (El País)*

““Empty shells” is a play that, within its possibilities, makes an impressive tribute to the people who suffered the Nazi cruelty. We must keep in mind that the Nazis were human beings just like us, and that’s why "Empty shells" warns us, in a way, about our ability to be extremely evil when the tides push us from behind, either by action or omission.”.

*Sandra Sánchez (Experpento)*