



CARLOS
HIPÓLITO
MAPI
SAGASETA

RITA

DE
MARTA BUCHACA

DIRECCIÓN
LAUTARO PEROTTI

LUMINACIÓN
JUANJO LLORENS

ESCENOGRAFÍA Y VESTUARIO
ALESSIO MELONI

DIRECCIÓN DE PRODUCCIÓN
MIGUEL CUERDO

RITA

written by MARTA BUCHACA
directed by LAUTARO PEROTTI

With

Carlos Hipólito
Mapi Sagaseta

Stage Design Alessio Meloni

Lightning Design Juanjo Llorens

Director Assistant David Blanco

Executive Producer Elisa Fernández

Production Assistant Sara Brogueras
Jair Souza-Ferreira

Production Director Miguel Cuervo

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PRODUCED BY



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AUTHOR'S NOTE

Rita was born from my need to talk about death and also about love. The love for a dog and love for a mother. Both are called Rita, both are at the end of their lives and both suffer. Socially we accept without any moral or ethical dilemma, the sacrifice of a suffering animal. For the owner, it is painful to do so, of course, but it is rare that he or she feels that he is doing something wrong, as the vet supports him in this decision and it is an act that is commonly done with animals to prevent them from suffering.

But what about human suffering, what happens when it is a mother who suffers? Rita, Julia and Toni's mother, has been suffering from Alzheimer's for many years and is in a vegetable state. When Toni accepts that he must sacrifice his dog, Rita, he feels the need to do the same with his mother. He cannot bear to see her suffer. And it is precisely this fact that pushes me to write the play and that opens the debate. As her sister, Julia tells her: "You are the one who suffers, don't fool yourself. And if you can't stand your mother to be like this, you put up with it".

And I find this debate very interesting. When we want a loved one to die because they are in an "unworthy" state, do we want to put an end to the suffering of the sick person or our own? In our case, the mother is not really in pain, or at least that's what the daughter, who is a doctor, assures us. She is clear that they cannot "kill" the mother. But why is she so clear? Probably because she is incapable of euthanasia on her own mother and, also, because, even if she is in a vegetable state, she is her mother, she can touch her, she can smell her. And even if she doesn't answer her, she can talk to her.

Our society turns its back on death. We act as if we never have to die and, in general, we do not accept that death is a part of life. Rita wants to raise questions that may be uncomfortable, but are necessary. Why do we assume that a dog should not be allowed to suffer, while humans are sometimes allowed to live in states of very questionable dignity? Why is euthanasia not legalized in Spain? What is living with dignity? What is suffering? Is it letting our mother waste away at the end of her life? Is it helping her to die? Is it keeping her company and caring for her until her last breath? The play, through the story of Julia and Toni, talks about a subject that is not usually seen in our stages: euthanasia and the right to die with dignity.

The play, as is always the case with my works, does not pretend to give answers. It puts the question on stage and sets up the story to generate a debate in the spectator. Rita is a play that mixes tragedy and comedy. It talks about a tough subject such as death and loss but uses a sense of humor and everyday scenes with which the spectator feels identified. Thus, we start the play with laughter and, as the scenes progress, we are moved and suffer with these two brothers, who are unable to say goodbye to their loved ones.

Marta Buchaca

SYNOPSIS

Julia and Toni are siblings. She is incapable of making decisions and he, on the other hand, seems to have everything very clear. But when the time comes for Toni to make a key decision, his personal security vanishes. Julia, who has no problem deciding what others should do, is very clear about the decision to be made.

Rita is a funny and endearing comedy about the family, about siblings, about the mother-sibling bond, full of emotions, which tackles a transcendental subject with a sense of humor: the difficulty of "letting go" of the people we love.



CARLOS HIPÓLITO



LAST WORKS

TELEVISION

"DIME QUIÉN SOY"

"EL CRÉDITO"

"CARONTE"

"VIVIR SIN PERMISO"

"FELIX"

"EL MINISTERIO DEL TIEMPO"

"VIS A VIS"

"HERMANOS"

"CUÉNTAME"

THEATRE

"COPENHAGUE" Dir. Claudio Tolcachir

"BILLY ELLIOT" Dir. David Serrano y Gaby Goldman

"LA MENTIRA" Dir. Alfredo Sanzol

"EL CRÉDITO" Dir. Gerardo Vera

"SONRISAS Y LÁGRIMAS" Dir. Jaime Azpilicueta

"FOLLIES" Dir. Mario Gas

"TODOS ERAN MIS HIJOS" Dir. Claudio Tolcachir

"LA ILIADA HOY" Dir. Andrea D'Odorico

"GLENN GARY GLENN ROSS" Dir. Daniel Veronese

"DON CARLOS" Dir. Calixto Bieito

"EL MÉTODO GRONHÖLM" Dir. Tamzin Townsend

"DAKOTA" Dir. Esteve Ferrer

"EL BURLADOR DE SEVILLA" Dir. Miguel Narros

CINEMA

"LA MALDICIÓN DEL GUAPO" Dir. Beda do Campo

"1898. LOS ÚLTIMOS DE FILIPINAS" Salvador Calvo

"FRANCISCO - EL PADRE JORGE" Dir. Beda Docampo

"HOLMES MADRID SUITE 1890" Dir. José Luis Garcí

"AMORES LOCOS" Dir. Beda Docampo

"TU YA" Dir. Beda Docampo

"SANGRE DE MAYO" Dir. José Luis Garcí

"LOLA, LA PELÍCULA" Dir. Miguel Hermoso

MAPI SAGASETA



LAST WORKS

TELEVISION

"UCO"

"GUANTE BLANCO"

"HOSPITAL CENTRAL"

"EL AUTÉNTICO RODRIGO LEAL"

"YO, UNA MUJER"

"VILLARRIBA - VILLABAJO"

"FRAGMENTOS DE INTERIOR"

"PAISAJE CON FIGURAS"

THEATRE

"LA MENTIRA" Dir. Claudio Tolcachir

"ATAHUALPA, LOS EJES DE UNA VIDA" Dir. Jaime Chávarri

"CUENTOS Y MÚSICA" Dir. Pablo Mielgo

"LOS ENAMORADOS" Dir. Miguel Narros

"A PUERTA CERRADA" Dir. Antonio Suárez

"FIESTA BARROCA" Dir. Miguel Narros

"ESCRÍBEME, ALBERTINA" Dir. Montserrat Julio

"LUCES DE BOHEMIA" Dir. Lluís Pasqual

"BALLET CONTEMPORÁNEO DE LAS PALMAS"
Cor. Lorenzo Godoy

"LA BELLA DURMIENTE" Cor. Angela Santos

"ARMIDE" Cor. José Granero

"LA SONÁMBULA" Cor. José Granero

CINEMA

"HOLMES MADRID SUITE 1890" Dir. José Luis Garcí

"EDIFICIO URAL" Dir. José Fontes y Miguel Tejerina

"PASIONARIA" Dir. Eleonor Bruna

"SANGRE DE MAYO" Dir. José Luis Garcí

"LUZ DE DOMINGO" Dir. José Luis Garcí

"EL VUELO DEL GUIRRE" Dir. Santiago y Teodoro Ríos

"TIOVIVO C. 1950" Dir. José Luis Garcí

"A TIRO LIMPIO" Dir. Jesús Mora

"YO ME BAJO EN LA PRÓXIMA, ¿Y USTED?" Dir. José Sacristán

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.