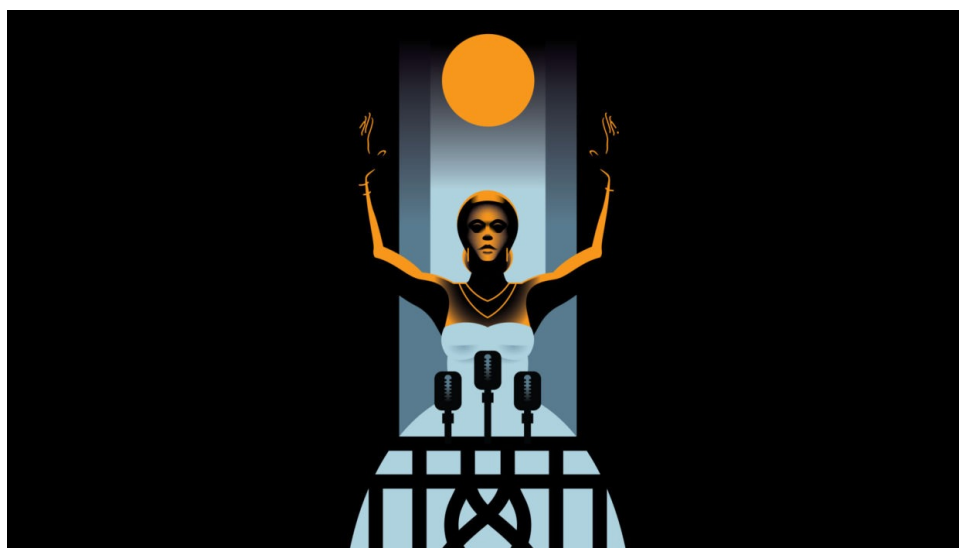


Study Guide 2019 - 2020



EVITA

Book & Lyrics by Tim Rice
Music by Andrew Lloyd Webber

Florida Standards

Language Arts

LAFS.910.RL.1: Key Ideas and Details
LAFS.910.RH.1: Key Ideas and Details
LAFS.1112.SL.1: Comprehension and Collaboration
LAFS.910.W.1: Text Types and Purposes
LAFS.1112.RL.1: Key Ideas and Details

Theater

TH.912.F.2: Careers in and related to the arts
TH.68.S.1: The arts are inherently experiential

PG-13

Language, Use of Alcohol and Tobacco, Sexual Themes, Violence, Upsetting Content

Most appropriate for Grade 8 and up. Children under 5 will not be admitted to the theater.

Evita

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Evita

An Introduction

Educators:

Thank you for taking the time out of your very busy schedule to bring the joy of theatre arts to your classroom. We are well aware of the demands on your time and it is our goal to offer you supplemental information to compliment your curriculum with ease and expediency.

Please take a moment to explore our website at orlandoshakes.org/education for the following ways to add to your curriculum.

- “On your feet “ activities to energize students
- Shortened Shakespeare scripts that range from 60 – 120 minutes long that are perfect for school productions
- Study Guide Spotlights for quick reference to the standards addressed in each production

We look forward to hosting you at the Lowndes Shakespeare Theater. Additionally, should you wish to bring our Actor/Educators into your classroom, we will work around your schedule. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for your tremendous work in nurturing our audiences of tomorrow.

Anne Hering
Director of Education

Brandon Yagel
Education Coordinator



Evita

Enjoying Live Theater

Theater is a Team Sport

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.



Sound Designer -
Britt Sanducky
Photo: Rob Jones



Stage Manager -
Stacey Renee
Norwood
Photo: Rob Jones

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.



Costume Designer -
Denise Warner
Photo: Rob Jones

The **Shop** and **Stage Crew** builds the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.



Creative Team of The Merry Wives of
Windsor
Photo: Rob Jones

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The **Theater** is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission:

To enrich our community with engaging professional theater, inspiring educational experiences, and thought-provoking new plays.

Evita

Enjoying Live Theater

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play and the production. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you and enrich your artistic experience.

Consider the Themes and Key Questions above and ask yourself:

1. What Key Questions did the play answer?
2. Do you agree with everything the play said about these themes?
3. How did the actors, directors, and designers all address these themes?
4. What opinion did the artists bring to the process, did those opinion change throughout the process (designing, rehearsing, performing) and how did that impact their work?

Evita

About the Play

Summary

Act I

In 1952 Buenos Aires, Argentina, a crowd is watching a film ("A Cinema in Buenos Aires, July 26, 1952") that is interrupted when news breaks of the death of First Lady Eva Perón. Both the crowd and the nation go into public mourning ("Requiem for Evita") as Ché, a member of the public, marvels at the spectacle and promises to show how Eva did "nothing, for years" ("Oh What a Circus").

In 1934, 15-year-old Eva Duarte lives in the provincial town of Junín, and longs to seek a better life in Buenos Aires. Eva falls in love with a tango singer, Agustín Magaldi, after she meets him at one of his shows ("On This Night of a Thousand Stars"). Eva persuades Magaldi into taking her with him to Buenos Aires and though he is initially resistant, he eventually accepts ("Eva, Beware of the City"). Upon her arrival at the city, Eva sings about her hopes and ambitions of glory as an actress ("Buenos Aires"). After her arrival, Eva is quick to leave Magaldi, and Che relates the story of how Eva sleeps her way up the social ladder, becoming a model, radio star, and actress ("Goodnight and Thank You"). He then tells of both a right-wing coup in 1943 and Eva's success, implying that Argentine politics and Eva's career may soon coincide. Che also makes a point to introduce the figure of Colonel Juan Domingo Perón, an ambitious military colonel who was making his way up the Argentine political ladder ("The Lady's Got Potential"). In a game of musical chairs that represents the rise of political figures, Perón and other military figures compete for power and exhibit their political strategy ("The Art of the Possible").

After a devastating earthquake hits the town of San Juan, Perón organises a charity concert at Luna Park to provide aid to the victims. Eva attends and briefly reunites with Agustín Magaldi, who coldly shuns her for her past actions. Perón addresses the crowd with words of encouragement and leaps off the stage, meeting Eva as soon as he exits ("Charity Concert"). Eva and Perón share a secret rendezvous following the charity concert, where Eva hints that she could help Perón rise to power ("I'd Be Surprisingly Good For You"). Eva dismisses Perón's Mistress (the character is known

only by that title), who ponders the rejection ("Another Suitcase in Another Hall").

Upon moving in with Perón, Eva is introduced to high society only to be met with disdain from the upper classes and the Argentine Army ("Perón's Latest Flame"). In 1946, after launching his presidential bid, Perón discusses his chances of winning the election with Eva. After reassuring him of their chances of winning, Eva organizes rallies for the descamisados and gives them hope for a better future while Perón and his allies plot to dispose of anyone who stands in their way ("A New Argentina").

Act II

Perón is elected president in a sweeping victory in 1946. He stands "On The Balcony of the Casa Rosada" addressing his descamisados (shirtless ones). Eva speaks from the balcony of the Presidential Palace to her adoring supporters, where she reveals that despite her initial goal of achieving fame and glory, she has found her true calling to be the people of her country ("Don't Cry for Me, Argentina"). Che analyses the price of fame as Eva dances at the Inaugural Ball with Perón, now the president-elect ("High Flying, Adored").

Eva insists on a glamorous image to impress the people of Argentina and promote Perónism. She prepares to tour in Europe as she is dressed for success by her fashion consultants ("Rainbow High"). Her famous 1946 tour meets with mixed results ("Rainbow Tour"); Spaniards adore her, but the Italians liken her husband to Benito Mussolini. France is impressed, and the English snub her by inviting her to a country estate, rather than Buckingham Palace. Eva affirms her disdain for the upper class, while Che asks her to start helping those in need as she promised ("The Actress Hasn't Learned the Lines (You'd Like to Hear)"). Eva begins the Eva Perón Foundation to direct her charity work. Che describes Eva's controversial charitable work, and possible money laundering ("And the Money Kept Rolling In (And Out)").

Eva appears at a church to take the sacrament in front of her adoring supporters ("Santa Evita"), but passes out suddenly, and while passed out, appears to have

dream that reflects upon the conflicting views of her life. In her dream, she and Che heatedly debate her actions; Che accuses Eva of using the Argentine people for her own ends, while Eva cynically replies that there is no glory in trying to solve the world's problems from the sidelines ("A Waltz for Eva and Che"). At the end of the argument, Eva finally admits to herself and Che that she is dying and can't go on for much longer. Afterward, Eva finally understands that Perón loves her for herself, not just for what she can do for him and his career ("You Must Love Me"). Che points out the disastrous results of Perón's policies on Argentina: its treasury is bankrupt, its once-thriving beef industry under rationing, and the press and other critics of the regime muzzled.

Perón's generals finally get sick of Eva's meddling and demand that Perón force her to leave politics. However, Perón objects and claims that if it wasn't for her, they would never have achieved as much as they have ("She Is a Diamond"). But he also concedes she won't be able to keep working for long as she will soon succumb to her cancer. Even so, Eva is determined to run for vice-president, and Perón fears that the military will stage a coup if she runs and that Eva's health is too delicate for any stressful work, but Eva insists she can continue, despite her failing health ("Dice Are Rolling/ Eva's Sonnet").

Realizing she is close to death, Eva renounces her pursuit of the vice presidency and swears her eternal love to the people of Argentina ("Eva's Final Broadcast"). Eva's achievements flash before her eyes before she dies ("Montage"), and she asks for forgiveness, contemplating her choice of fame instead of long life ("Lament"). Eva dies, and embalmers preserve her body forever. Che notes that a monument was set to be built for Evita but "only the pedestal was completed when Evita's body disappeared for 17 years..."

Courtesy : Wikipedia

Evita

About the Play

Meet the Characters

EVITA

She is a beautiful, ambitious and power-seeking woman, who rises to become the spiritual leader of Argentina by the age of 26. She is also a woman of few options, who uses her sexuality to build power.

CHE

This character is dashing, impulsive, jealous, and manipulative. Che is a political activist and the narrator of the show, a radical who isn't reluctant to ask tough questions and demand answers.

PERON

An officer in the Argentinean army who rises to become the Argentine President. He is a man who is dignified, charming, and authoritative.

MISTRESS

A very beautiful, fragile, vulnerable, innocent young girl who plays Juan Peron's teenaged Mistress. She is "dismissed" out of Peron's life by his future wife, Eva. The Mistress ponders the rejection during her song, "Another Suitcase in Another Hall."

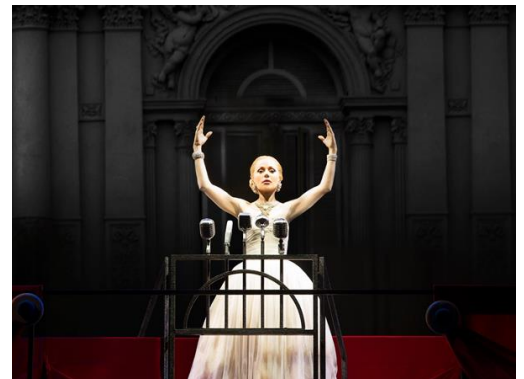
MAGALDI

A tango singer with whom Eva has her first love affair. A charming loser – never quite made it. Has the first number in the show, "On This Night of a Thousand Stars" and sets up the world in which Eva exists.

ENSEMBLE/CROWD/CHORUS

A fully featured, versatile ensemble that helps define this world.

Courtesy: One More Productions



Evita

About the Play

MUSICAL NUMBERS

Act I

"A Cinema in Buenos Aires, July 26, 1952" – Crowd°
"Requiem for Evita" – Chorus
"Oh What a Circus" – Che and Crowd
"On This Night of a Thousand Stars" – Magaldi
"Eva and Magaldi" / "Eva, Beware of the City" – Eva, Magaldi and Evita's Family
"Buenos Aires" – Eva and Crowd
"Goodnight and Thank You" – Che, Eva, Magaldi and Lovers
"The Lady's Got Potential" – Che*
"The Art of the Possible" – Perón, Generals and Eva
"Charity Concert" – Perón, Che, Magaldi and Eva
"I'd Be Surprisingly Good for You" – Eva and Perón
"Hello and Goodbye" – Eva
"Another Suitcase in Another Hall" – Perón's Mistress and Men's Chorus
"Peron's Latest Flame" – Che, Aristocrats, Soldiers and Eva
"A New Argentina" – Eva, Che, Perón and Crowd

Act II

"On the Balcony of the Casa Rosada" – Perón, Che and Crowd
"Don't Cry for Me Argentina" – Eva
"High Flying Adored" – Che and Eva
"Rainbow High" – Eva and Dressers
"Rainbow Tour" – Perón, Advisers and Che
"The Actress Hasn't Learned the Lines (You'd Like to Hear)" – Eva, Aristocrats and Che
"And the Money Kept Rolling In (And Out)" – Che and Crowd
"Santa Evita" – Children and Chorus
"A Waltz for Eva and Che" – Eva and Che
"You Must Love Me" – Eva
"Peron's Latest Flame Playoff" – Soldiers**
"She Is a Diamond" – Perón**
"Dice Are Rolling" / "Eva's Sonnet" – Perón and Eva
"Eva's Final Broadcast" – Eva
"Montage" – Eva, Che, Perón and Chorus***
"Lament" – Eva, Embalmers and Che****



Evita

About the Play

Meet the Creative Team



Tim Rice (Book/Lyrics)

In the mid-1960s, Rice approached the head of a publishing company about writing a pop history book. The publisher was not interested in Rice's book idea, but he did put the young man in contact with Andrew Lloyd Webber, thinking that perhaps Rice's skills as a lyricist would be beneficial to the young composer.

Rice and Lloyd Webber connected and musical theatre history was made. Though their initial project *The Likes of Us* was not a success, Rice and Lloyd Webber struck musical theatre gold with the pop cantata *Joseph and the Amazing Technicolor Dreamcoat*, originally composed as an end of the year performance for Andrew's little brother's preparatory school. After the success of *Joseph*, Rice gave up his other lines of work to focus on his musical career with Lloyd Webber.

After the success of *Jesus Christ, Superstar!* Lloyd Webber wanted to work on a musical adapted from P.G. Wodehouse's beloved tales of Jeeves the Butler, but Tim Rice had become enamored with the idea of a musical about the glamorous life of Eva Perón and the murky world of Argentine politics.

The hit musical *Evita* became the pair's next project, opening in 1978. It was later made into a movie starring Madonna. Rice and Lloyd Webber won an Oscar for the song —*You Must Love Me*— written for the film.

After *Evita* Rice and Lloyd Webber went their separate ways. Rice collaborated with various other composers to create the musicals *Blondel*, and *Chess*.



Andrew Lloyd Webber (Music)

Andrew Lloyd Webber was born March 22, 1948. After high school, Andrew enrolled at Oxford to study history, but spent only one term there before dropping out to pursue a career as a composer. In 1965, he received an introductory letter from Tim Rice, a young lyricist who was interested in writing pop music. Though Tim had never seen musical, the two young men teamed up and began a collaboration which would come to define both of their careers.

In 1968, Andrew and Tim got their big break. They were commissioned by Andrew's little brother's preparatory school to compose a pop cantata to be performed for parents at the end of the term. The cantata, entitled *Joseph and the Amazing Technicolor Dreamcoat*, opened to the delight of their parents, and a favorable review in the newspaper.

Lloyd Webber and Rice's next project, *Jesus Christ Superstar!* began as a concept album and ended up as the longest-running musical to be staged on the West End. *Jesus Christ Superstar!* established Lloyd Webber and Rice as formidable contenders in the world of musical theatre and set their careers up for success. Their last collaboration together, *Evita*, was another hit and has enjoyed numerous revivals since the original production in 1978.

Lloyd Webber has won an Oscar, a Golden Globe, three Grammy Awards, seven Tony Awards, seven Laurence Olivier Awards, and a star on the Hollywood Walk of Fame.

His shows are continual successes world-round. This assiduous composer promises his audiences more music, more life, and more theatre.

Evita

Activities

Write a Review

Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

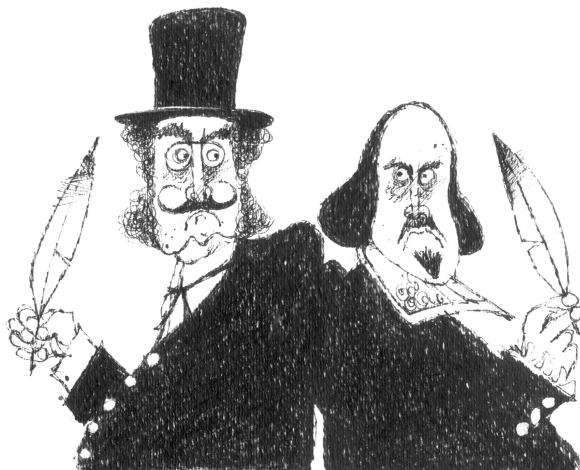
After seeing the production, have each student write a review of Orlando Shakes' production. The review should include one paragraph each for:

- Introduction – What did you watch, where and when, and maybe, why?
- The script – Did you like the writing, the story, the characters? Why or why not?
- The acting – Did you believe and care about the characters as portrayed? Why or why not?
- The design – Did you like the set, costume and light designs? Why or why not?
- The staging – How did the director stage the violence? Was it effective?
- The audience – What ways did the audience respond to particular moments?
- Conclusion – What will you remember about this performance?

If you wish, send your reviews to us at: anneh@orlandoshakes.org

We'd love to hear your opinions of our show!

Read more: How to Become a Theater Critic | eHow.com



Evita

Activities

Vocabulary

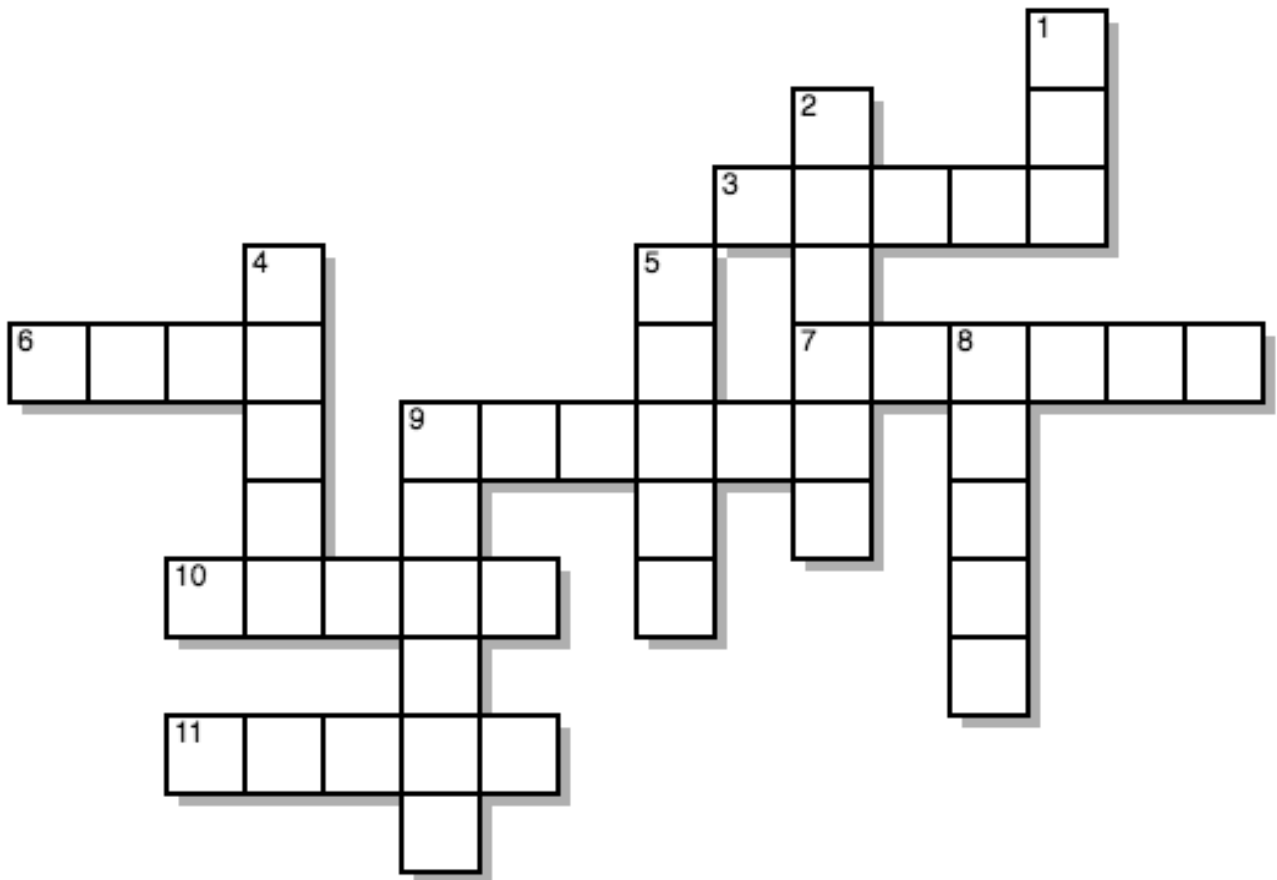
VOCABULARIO

The people of Argentina speak a type of Spanish they refer to as Castellano. Throughout the performance today, you will see and hear snatches of Spanish words and phrases. Use the glossary below to see if you can decode some of the castellano phrases that appear in Evita and perhaps even construct a sentence or two yourself!

Castellano	Parts of Speech	English
Actriz	Noun	Actress
Aristócrata	Noun	Aristocrat
Ayudar	Verb	To Help
Dar	Verb	To Give
Descamisado	Noun/Adjective	Shirtless/ Argentina Working Class
Dinero	Noun	Money
Ejército	Noun	Army
Estilo	Noun	Style
Gente	Noun	People
Gobierno	Noun	Government
Joya	Noun	Jewel
Madre	Noun	Mother
Morir	Verb	To die
Niño	Noun	Child
Padre	Noun	Father
Tener	Verb	To have
Tiranzado	Adjective	Tyrannized
Trabajador	Noun	Worker
Vivir	Verb	To live

Evita Activities Vocabulary

Using the VOCABULARIO you learned on the previous page, solve the crossword.



ACROSS

- 3 To live
- 6 Jewel
- 7 Style
- 9 To help
- 10 People
- 11 To die

DOWN

- 1 To give
- 2 Money
- 4 Mother
- 5 Father
- 8 To have
- 9 Actress

11. MORIR
 10. GENTE
 9. AYUDAR
 7. ESTILO
 6. JOYA
 3. VIVIR
 ACROSS
 DOWN
 ANSWER KEY

Evita Activities Discussion and Themes

Do you agree or disagree with the following statements? Do your friends or family agree or disagree?



**"Power tends to corrupt,
and absolute power
corrupts absolutely."**

~ John Emerich Edward Dalberg Acton



**The government always
serves the interests of the
people.**



**Climbing the economic
ladder is impossible.**

Further Discussion

Why do you think that Evita always and everywhere preached absolute devotion to her husband?

How did Evita become a cultural symbol in the nineties? What do the authors think she symbolized? What do you think she symbolized?

All in all, do you think Evita's contributions to Argentine society were good or bad? Defend your answer.