



NEW YORK CITY CENTER  
EDUCATION

EVITA



NOVEMBER 2019

**BEHIND  
THE CURTAIN:  
EVITA**

Your personal guide to the production.



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**CONTEXT**

**EVITA**

# MEET THE CREATORS & ARTISTS



**ANDREW LLOYD WEBBER (Music)** Andrew Lloyd Webber is the composer of some of the world's best-known musicals including *Cats*, *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *The Phantom of the Opera* (which celebrated its 31st anniversary on Broadway this year) and *Sunset Boulevard*. When *Sunset Boulevard* joined *School of Rock—The Musical*, *Cats* and *Phantom* on Broadway in February 2017 he became the only person to equal the record set in 1953 by Rodgers and Hammerstein with four shows running concurrently. As well as *The Phantom Of The Opera* and *Cats* his productions include the groundbreaking *Bombay Dreams*, which introduced the double Oscar-winning Bollywood composer AR Rahman to the Western stage. As a composer and producer, Lloyd Webber is one of an elite group of artists to have achieved EGOT status by receiving an Emmy, four Grammys including Best Contemporary Classical Composition for *Requiem*, his setting of the Latin Requiem mass, an Oscar and eight Tony Awards including the 2018 Special Tony for Lifetime Achievement in the Theatre. Additionally, he has been honored with seven Oliviers, a Golden Globe, the Praemium Imperiale, the Richard Rodgers Award for Excellence in Musical Theatre, a BASCA Fellowship, and the Kennedy Center Honor. He owns seven London theatres including the Theatre Royal, Drury Lane and the London Palladium. He is passionate about the importance of music in education and the Andrew Lloyd Webber Foundation has become one of Britain's leading charities supporting the arts and music. In 2016 the Foundation funded a major new national initiative which endowed the American Theatre Wing with a \$1.3 million, three-year grant to support theatre education opportunities for young people and public schools across the U.S. He was knighted by Her Majesty The Queen in 1992 and created a life peer in 1997. To mark his 70th birthday, his bestselling autobiography *Unmasked* was published by HarperCollins in March 2018.



**TIM RICE (Book and Lyrics)** Tim Rice has worked in music, theatre and films since 1965 when he met Andrew Lloyd Webber, a fellow struggling songwriter. Rather than pursue Tim's ambitions to write rock or pop songs they turned their attention to Andrew's obsession—musical theatre. Their first collaboration (lyrics by Tim, music by Andrew) was an unsuccessful show based on the life of Dr. Barnardo, the Victorian philanthropist, *The Likes Of Us*. Their next three works together were much more successful—*Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar* and *Evita*. Tim has since worked with other distinguished popular composers such as Elton John (*The Lion King*, *Aida*), Alan Menken (*Aladdin*, *King David*, *Beauty and the Beast*), Bjorn Ulvaeus and Benny Andersson (*Chess*) and most recently, Stuart Brayson (*From Here To Eternity*). A new production of *From Here To Eternity* made its debut at the Finger Lakes Musical Theatre, New York, in June 2016, and played in the Fall of 2017 at the Ogunquit Playhouse in Maine. In December 2016 selections from the score were performed at three official events to commemorate the 75th anniversary of the attack on Pearl Harbor. Further US productions are in the works. In March 2017, two films with new Tim Rice material were released. Disney's fresh interpretation of *Beauty and the Beast*, directed by Bill Condon, features three new songs written with Alan Menken, and the latest Roger Goldby film, *Time of Their Lives*, starring Joan Collins and Pauline Collins, features "Morty and Me," a song written with Pete Hobbs, sung by Sophie Ellis-Bextor. He formed his own cricket team in 1973 and was President of MCC in 2002. He is a regular broadcaster/presenter on BBC Radio 2, drawing on his extensive knowledge of the history of popular music since Elvis was a lad. He has won several awards, mainly for the wrong thing or for simply turning up, but in 2018 became one of only 15 people to reach EGOT status, when the NBC production of *Jesus Christ Superstar Live in Concert* won an Emmy for Outstanding Variety Special. \*3 Oscars, 3 Tonys, 3 Golden Globes, 5 Grammys, 13 Ivor Novello Awards, Hollywood Walk of Fame etc.



## **SAMMI CANNOLD (Director)**

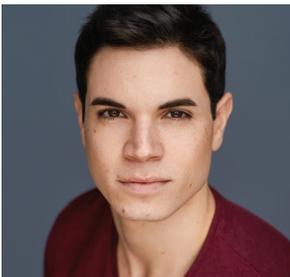
Sammi Cannold is a director who is one of Forbes Magazine's 30 Under 30 in Hollywood & Entertainment, class of 2019. This winter, she will be directing Celine Song's *Endlings* Off-Broadway at New York Theatre Workshop after having directed the world premiere at the American Repertory Theater (A.R.T.) and having developed the piece at Playwrights Realm and the Eugene O'Neill Theater Center. She will also be directing her first opera *Carmen* for MasterVoices at Lincoln Center. Prior directing credits include *Ragtime* on Ellis Island and *Violet* on a moving bus at the A.R.T. Sammi has also served as the associate director on the Broadway production of *Natasha, Pierre & The Great Comet of 1812* (dir. Rachel Chavkin), an Artistic Fellow at the A.R.T., a member of Cirque du Soleil's Creative Cognoscenti, and a Sundance Institute Fellow. She holds a B.A. from Stanford University ('15) and an M.A. from Harvard University ('16). [www.SammiCannold.com](http://www.SammiCannold.com).

# CAST SPOTLIGHT



**ENRIQUE  
ACEVEDO**  
AS **JUAN  
PERÓN**

New York: *GIANT* (The Public Theater), *Zorba* (Encores! City Center), *The Countess of Storyville* (Antonio, opposite Deborah Cox), *Zapata!* (Emiliano Zapata). European Tours: *Grease* (Danny), *Jesus Christ Superstar* (Judas). Asian Tour: *The King and I* (Lun Tha). National Tours: *Bombay Dreams* (Vikram u/s), *West Side Story* (Bernardo). Regional: *In the Heights* (Kevin), *Miss Saigon* (John), *Aida* (Zoser), *Man of La Mancha* (Pedro), *Camelot* (Papermill Playhouse), *Paint Your Wagon* (Julio), *Hatuey!* (Cortez), *Carmen La Cubana* (Paris).



**JASON  
GOTAY**  
AS **CHE**

Jason was last seen on the City Center stage in *Call Me Madam* earlier this year. His other New York work includes *Bring It On: The Musical* (OBC), *Spider-Man: Turn Off the Dark* (Peter Parker/Spider-Man), and *Renascence* (Transport Group). On television he was seen on NBC's *Peter Pan Live!*, and he has appeared in world premieres of Stephen Schwartz's *The Prince of Egypt*, Disney's *Freaky Friday* (Original Cast Recording), and *A Bronx Tale*. He has also performed with the LA Philharmonic, St. Louis MUNY, Signature Theatre, and Paper Mill Playhouse.



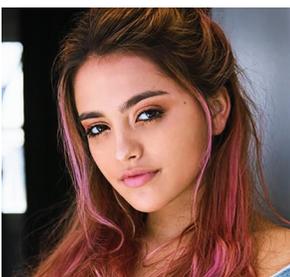
**PHILIP  
HERNÁNDEZ**  
AS **AGUSTIN  
MAGALDI**

Philip is the only actor in Broadway history to play both Jean Valjean and Inspector Javert in *Les Miserables*. Other Broadway: Paul Simon's *The Capeman* and *Kiss of The Spiderwoman*. Guest star television roles include *Bull*, *Blue Bloods*, *The Blacklist* and recurring roles on *The Path* and *Gotham* among others. Love to his wonderful wife, Heidi Dean and beautiful daughters, Mariah and Tallulah. Find him at [www.PhilipHernandez.net](http://www.PhilipHernandez.net) or on twitter and Instagram @philip24601.



**SOLEA  
PFEIFFER**  
AS **EVA**

Solea is thrilled to return to New York City Center after appearing in Encores! Off-Center's production of Jason Robert Brown's *Songs for a New World*. Most recently, she starred as Penny Lane in the musical adaptation of the hit film *Almost Famous* at The Old Globe. Solea starred as Eliza in the West Coast premiere of *Hamilton* and as Maria in *West Side Story* at the Hollywood Bowl and the Kennedy Center. Solea's television credits include *The Good Fight* and *Scandal*.



**MAIA  
REFICCO**  
AS **YOUNG  
EVA**

Maia Reficco is an American-Argentinian singer; trained piano player, songwriter, and actress. In 2016, she joined Berklee College of Music's Young Performers Program, with a merit-based scholarship. She also performed the leading role of Kally, in Nickelodeon's TV series *Kally's Mashup* (2017-2019) created by Adam Anders (*Glee*), and won "Best Actress" and "Favorite TV Artist" at the Kids Choice Awards, added to numerous nominations for the show in Argentina, Mexico and Brazil. She has also been part of various plays in Argentina and is currently working on her debut solo album.



# AN INTERVIEW WITH DIRECTOR SAMMI CANNOLD

Director Sammi Cannold makes her New York City Center debut this season with *Evita*. Sharon Counts, Director of Education and Community Engagement, spoke with Ms. Cannold about her history with the show and her fresh perspective for this production.

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## HOW DID YOU COME TO BE A DIRECTOR?

When I was little, apparently my favorite pastime was putting on shows with mini shampoo bottles on the bathroom counter, so I suppose you could say it started there! Perhaps more officially though, when I was 12, I was in a summer theater program in my town and the show we were doing—a little production of *Joseph*—didn't have a director, so the head of the camp asked me to do it. I'll never know why he did that, and I think you could hardly call what I was doing at that age 'directing,' but I'm endlessly grateful for it. I think oftentimes before we get to college, it's difficult to imagine going into theater as anything other than an actor as that's really all kids are given opportunities to do, but I was lucky in that I had that early opportunity—however informal it was—so I knew directing was something that I loved and something I wanted to pursue professionally.



Cannold at Eva's tomb

## WHAT DREW YOU TO DIRECT *EVITA*?

*Evita* is the single piece of art that means the most to me. I first saw it when I was 17 and I was immediately so deeply taken with this woman and her extraordinary story. I proceeded to read every *Evita* biography I could get my hands on and ultimately got to direct the musical for my thesis production in college. It's rather mind-blowing to me that I get to work on it now and at City Center, as it is the ultimate combination of a dream show and a dream job.

## WHY DOES *EVITA* CONTINUE TO RESONATE WITH AUDIENCES TODAY?

It's gorgeous, it's epic, the music and lyrics are extraordinary, and its brilliance spans artforms—to me, it is what Germans would call a *gesamtkunstwerk*—a total work of art. So, I think the art has lived on for 40 years through its quality and form while also living on via the value of the story and heroine herself.

I believe that part of the reason *Eva's* story fascinates us is because her meteoric rise comes at least in great part from a deep desire for legacy. I think that's something that touches all humans in some way. And moreover, the fact that this person got to where she got, when she got there, is something that I find very admirable and inspiring, particularly as a woman.

On the other hand, I think *Evita* is also a cautionary tale in the sense that it warns us of what might happen if we allow our megalomania for our leaders or movements to go too far. Her story is an example of how people can get swept up in adoration for leaders or movements—in some cases, without attention to what they are actually standing behind or its shortcomings. Without making a direct comparison of the Peronist regime to our current administration, as in many ways that feels unfair, that general principal feels particularly relevant right now.

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## WHAT KIND OF RESEARCH HAVE YOU DONE TO PREPARE FOR REHEARSALS?

In many ways, I feel like the research for this production began eight years ago; I've been obsessed with learning about Eva Perón since I first encountered her story via the musical. Some of my favorite biographies include *Evita: The Real Life of Eva Perón* by Nicholas Fraser and Marysa Navarro and *Evita: The Life of Eva Perón* by Jill Hedges. Both of these books have been deeply influential in the process of creating this production. More so though, I've gotten to take three trips to Argentina in the last 5 years (largely thanks to grant funding) that have drastically affected the storytelling. This past summer, I spent three weeks in Buenos Aires, Junín, Los Toldos, and Longchamps, Argentina along with the show's amazing associate director Rebecca Aparicio learning as much as we possibly could largely via interviews with scholars, civilians, and most importantly, folks who knew Evita.

## WHO WERE SOME OF THE PEOPLE YOU MET DURING YOUR TIME IN ARGENTINA AND WHAT WERE THEIR CONNECTIONS TO EVA PERÓN?

We met so many amazing people—it's hard to choose. For me, the highlight was meeting María Eugenia Álvarez who was Evita's private nurse and confidant throughout the first lady's battle with cancer in 1951 and 1952. She is 92 years old and she spoke to us for hours about her time with Evita and what the first lady's legacy means today. María Eugenia is one of two people on the planet still alive who knew Evita this intimately, so it was such a gift to get to speak with her. And in fact, it is her words that open *Evita*: "Eva Perón, spiritual leader of the nation, entered immortality at 20:25 hours today" is something that she asked a secretary to write down at the moment of Evita's death—it was then reprinted in papers around the world, and Tim Rice and Andrew Lloyd Webber then made it the first line of their musical.

Some of the other folks we met included Juan Carlos Pallarols, a renowned silversmith whose father was responsible for the creation of Evita's tomb, researchers at the Evita museum, Elena Roger who played Eva in the 2012 revival, and more.

## EVITA IS TOLD PARTLY THROUGH NARRATION BY THE CHARACTER CHE. WHAT IS YOUR UNDERSTANDING OF CHE AND HIS RELATIONSHIP WITH EVA?

I think Che is the character with which directors have the most freedom. Originally, Tim Rice wrote him based on Che Guevara, but it was not his intention to express that in production. That was something that Hal Prince added on in the original production and that Michael Grandage did not add on in the Broadway revival. I think I land somewhere in the middle—for me, there's value in at least grounding the actor playing Che in the context of who Guevara was and what his political beliefs were, because what actor does not want specificity? But in this version of the show—which is so clearly about the relationship between Eva and herself—I think I'd be doing a disservice to the storytelling if I committed fully to Che as Che Guevara.

## CAN YOU SPEAK ABOUT YOUR DECISION TO CAST TWO ACTORS IN THE ROLE OF EVITA?

When we meet Eva at the beginning of the musical, she's 15—the lyrics tell us that: "there was nowhere she'd been at the age of 15." But in most productions, on this line, we're looking at a 30-plus-year-old woman. That's, of course, completely fine—it's musical theater and we're telling stories representationally. But in this day and age, I'm interested in interrogating what it means that this girl was actually 15 at the beginning of her journey—that if the way that she

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got to Buenos Aires was indeed that she was intimate with tango singer Augustín Magaldi, he would have been 36 and thus 21 years her senior. That regardless of whether or not they were intimate, this teenager survived multiple similar traumas in her youth, which certainly must have had an effect on her adult life—not to mention her later interactions with men, which are the subject of much popular interest. In this sociopolitical moment, if we're going to talk about how she 'slept her way to the top,' I feel we must now talk about it from the perspective of her having been an underage victim.

I also think it's rather extraordinary that this girl who was barely much more than a child had the audacity and the chutzpah to know what she wanted and to go after it in the way that she did. Having a teenager play the role for the first portion of the show illustrates that in a way that I believe adds a new dimension to the work.

Lastly, I was very interested in what it means to put Eva in dialogue with her younger self. For someone who has an exponential rise and a tragic end, what happened when she looked back on her childhood? How did she reconcile her difficult upbringing with her adult triumphs? Being able to put Eva and Young Eva in dialogue with each other allows us to have that conversation in a way that I think is exciting and unprecedented.

I'd be remiss if I didn't note here that Hal Prince was very interested in the idea of having three Evas prior to the creation of the original production. I am deeply sad that I never got to ask him why, but I was so fortunate to get to sit down with Tim Rice recently and he said the idea came from a place of skepticism that a single actress could sing the whole show. Regardless of the motivation, I so wish I could know what Hal Prince's production with three Evas would have looked like, and if he would have been interested in the conversation between Eva and herself or her selves. And so, that has also been a major motivating factor in figuring out how to now bring this production to life.

## **HOW ELSE DOES YOUR APPROACH TO THIS PRODUCTION DIFFER FROM PRODUCTIONS IN THE PAST?**

My goal with this production is to humanize Eva at every turn possible—to make her relatable to us as a person where I think some productions prefer—certainly with good reason—to treat her more symbolically and as an icon. For example, I just went to see Jamie Lloyd's brilliant production in Regents Park in London and our approaches could not be more different. His production is much more in the latter camp; it's an investigation into what it means that Eva was essentially a pop star. I'm interested in that too, but I think my focus lies more in what a person who becomes a pop star looks like on the inside.

Additionally, there's a lot of storytelling in our production mostly because there's been a lot of research done to bring it to life. For example, our costume designer Alejo (who is from Rosario, Argentina) told us about an interaction that his father had with Evita when he was in the Navy that exposed some of the darker aspects of the Peróns' practices. We've taken that interaction and staged it directly into "Perón's Latest Flame." Tim Rice gives directors a lot of freedom with his lyrics, so the show is very much a director's playground and allows me to do as much or as little illustrating as I want to—I've chosen to do a lot.

## **WHAT KEEPS YOU INSPIRED AS A DIRECTOR?**

My collaborators. I feel that always, but think it's especially true on this production—for example, one of our co-choreographers Valeria Solomonoff specializes in Argentine tango. Throughout this process, I have learned so much from her and her artform—she's taught me that tango is not just a form of dance—it's a way of being. It's the way in which you walk down the street, the way you carry yourself, how you do or do not make eye contact. What she brings to the table—along with the rest of our creative team and ultimately our actors—has enriched and will continue to enrich my perspective and work as the director.



A RENEWED  
PASSION FOR

# EVITA

by Jose Solís

## When one thinks of Eva Perón, it's impossible not to think of her hands.

Whether they're reaching out to the heavens as she stood outside the balcony of the

Casa Rosada to address her descamisados or extended as a warm greeting to those who came to her with pleas, her porcelain fingers covered in exquisite jewelry, topped by a perfect manicure, are central to the image of the iconic Argentinean First Lady.

"Eva's pretty hands reached out and they reached wide," sings Che, the narrator of *Evita*, the Tony-winning musical by Andrew Lloyd Webber and Tim Rice, which will be presented by City Center as its annual gala presentation from November 13 through 24. But this revival, directed by Sammi Cannold, will reexamine what we think we know about Eva, including the power of her hands.

When Cannold visited Argentina this summer, while doing research for the production, she met María Eugenia Alvarez, Perón's private nurse who held her hand when she died of cancer in 1952 at age 33. The line that opens the musical, "Eva Perón, spiritual leader of the nation, has entered immortality at 20:25 hours today," came from Alvarez herself.

The 93-year-old explained to Cannold that she believed energy was transferred through the hands, and as she held the director's palm, she expressed "I want to transfer Eva's energy to you."

Hands, magic, rings, glamour.

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**"I want to transfer  
Eva's energy to you."**

– **María Eugenia Alvarez**, Perón's private nurse

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Cannold's summer pilgrimage was the culmination of a journey that began seven years ago when she became obsessed with *Evita*, after seeing the 2012 revival, starring Elena Roger and Ricky Martin, a total of seven times. "I went for my birthday, for Hanukkah, I was hooked. All I wanted was to go and watch that story again," she explains.

As a teenager, barely older than Eva when we first meet her in the show, Cannold didn't understand why Perón's story was filtered through the eyes of the men in the musical. Book writer and lyricist Rice added the character of Che (a loose take on Argentinean revolutionary Ernesto Guevara) to serve as the Greek chorus who cross-examines Eva's deeds and criticizes her ascent to power.

The first time Cannold saw the musical, she attended with older family members who left



hating Eva. “I came out of the show loving her, so what I’m trying to explore in this production is how can I help the audience see the story from her perspective,” she says, “Seeing the story through Che’s eyes allows us to criticize Eva’s politics, the regime, and all the things the Peróns did wrong. But there’s also a human in there.”

To accentuate the humanity of the character, Cannold cast two actresses to play Eva at different ages. “If we want to tell the story of a woman we critique for the use of her talent and sexual power, we need to take into account that in her teenage years she had severe trauma, with multiple incidents of sexual victimization,” explains the director.

For Young Eva “we wanted someone who had an indignant spirit, an anger, a fight, a fury at the world that treated her so badly,” she continues. After seeing more than 60 actresses ranging in age from 12 to 22 years, she chose Maia Reficco, an Argentinean-American performer known for her starring role in the Nickelodeon Latin America series *Kally’s Mashup*, in which she plays a musical prodigy, who not unlike Eva, leaves her small town to meet her destiny in the big city. “The show is exceptionally hard to sing, so obviously that was a major part of the process as well,” adds Cannold.

To portray Eva’s iconic rise, the director wanted an actress who could convey the remnants of feistiness from the younger actress, while adding a maturity that comes with having conquered trauma and being in charge of her life. The older Eva “is now the high class one, the one carving her way through, versus being responsive to these men who shaped her life,” adds Cannold.

“It was important to find an actor who had a great elegance in the way they perform and carry themselves,” she continues. She found all these qualities in Solea Pfeiffer, the daughter of anthropologists who was born in Zimbabwe and has lived in Seattle, Michigan, and New York City. Eva, who was born in poverty and deemed “illegitimate,” always knew she was destined for greatness, and it was important for Cannold to cast an actress who understood that drive and dedication.

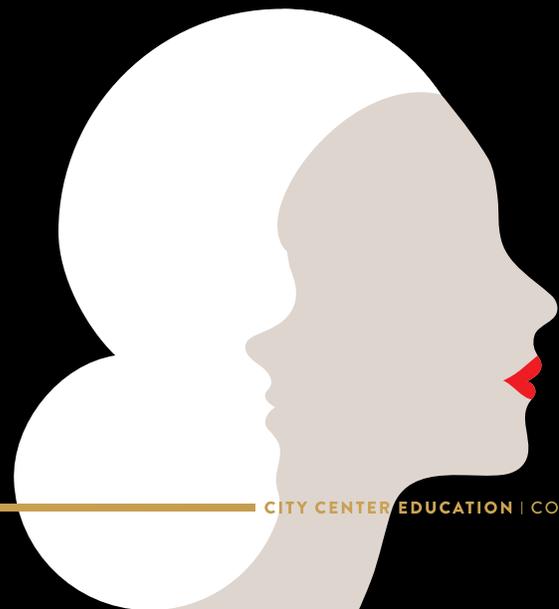
Who better than Pfeiffer, who was cast as Maria in the 2016 Hollywood Bowl production of *West Side Story* straight out of college. She then went on to play Elizabeth Schuyler in the national tour of *Hamilton* and starred in City Center’s Encores! Off-Center production of *Songs for a New World* in 2018. Before taking on *Evita*, she is playing Penny Lane in the musical adaptation of *Almost Famous* at the Old Globe in San Diego.

Eva Perón became First Lady of Argentina at age 25, and soon after would become one of the most famous women in the world. Her every move and word became newsworthy, and while some criticized her for what they deemed as extravagance, she made the globe turn their eyes to a nation trying to recover from a period of sociopolitical unrest.

As a collector of all things *Evita*, Cannold who is also 25, owns a little prayer book given to her by her friend Carlos Gauna, who first received it from his mother, who met Eva as a child. “When he told me his mother received it from the hands of Evita I was mindblown,” exclaims the director.

In moments of doubt, as she holds the prayer book, Cannold wishes she could ask Eva “how do we tell your story?” Based on the almost decade-long passion that has ignited her being, it’s safe to say Eva’s legacy has landed in the right hands.

*Jose Solís is a Honduran theater critic based in New York. His work appears in The New York Times, TDF Stages, and American Theatre.*



**RESOURCES  
& ACTIVITIES**

**EMITA**

# EVITA WORD SEARCH



ACTRESS

BUENOS AIRES

STAR QUALITY

AMBITION

DESCAMISADOS

SUCCESS

ARGENTINA

DREAMS

SUITCASE

ARGENTINOS

GOVERNMENT

TIRANIZADOS

ARISTOCRATS

OLIGARCH

TRABAJADORES

BIG APPLE

POLITICS

# BEFORE THE SHOW

*Evita* engages themes of popular opinion and stardom. In this activity, students will draw connections between today's icons and Eva Perón while examining current and historical means for influencing public perception.

## OBJECTIVES

- Students will become familiar with Eva Perón
- Students will make connections between historical figures and current icons

## BLUEPRINT BENCHMARKS FOR TEACHING AND LEARNING IN THEATER, GRADES 6-12

- Students will recognize that behaviors and themes particular to the world of the play also connect to our understanding of the larger world.

## MATCH UP

On chart paper or a white/chalk board, share two lists with students: one of powerful women in today's popular culture and another of how many followers they have on Instagram. As a group, match the woman to the correct number of followers. Some options you might want to include are:

Ariana Grande: 165 Million\*  
Kim Kardashian: 149 Million  
Beyonce: 134 Million

Ellen DeGeneres: 77.8 Million  
Zendaya: 62.4 Million  
Awkwafina 1.1 Million

Emma Watson: 52 Million  
Michelle Obama: 33.4 Million  
Serena Williams: 11.7 Million

Greta Thunberg: 7.3 Million  
Lizzo: 5.6 Million  
Alexandria Ocasio-Cortez: 4 Million

Once you reveal the correct matches, discuss any surprises that might have come up during the exercise. How did students choose how many followers each woman would have? What factors did they consider? Why do some women have more followers than others?

## MEET EVA

Introduce Eva Perón, first lady of Argentina (1946-1952) and subject of *Evita*. She was an incredibly popular and divisive public figure and when she died at 33 years old, eight million people attended her funeral. Share four pictures of Eva Perón, highlighting that these are some of the photos that would probably be featured on Eva's social media if she were alive today. For each photo, ask students to provide a caption or hashtag. What do they think the photo says about Eva?

## REFLECT

After hearing some of Eva Perón's story, ask students to draw comparisons between her and influential women of today. How does social media affect the public's perception of influential women?

As they watch *Evita*, encourage students to pay attention to how Eva Perón influences public perception of her in a time before social media. They should also consider how the people respond to her; what are the various points of view?

# AFTER THE SHOW

## ● OBJECTIVES

- Students will reflect on their theater-going experience
- Students will collaborate as a group to devise social media ads in support or protest of Eva Perón

## ● BLUEPRINT BENCHMARKS FOR TEACHING AND LEARNING IN THEATER, GRADES 6-12

- Students will be able to contribute positively and responsibly to ensemble efforts and demonstrate an emergent ability to collaborate with others.

## ● GROUP REFLECTION Facilitate a brief discussion about the group's visit to the performance.

- What did you like/dislike?
- Was there anything that surprised you?
- What did you notice about power and leadership in the production? How did characters choose to exert their power?
- Based on this production, what is your perception of Eva Perón? Would you support her or protest her?

## ● COLLABORATE Discuss some qualities of an effective advertisement or social media campaign and encourage students to consider what Eva Perón's social media presence might look like if she were alive today. In small groups, ask students to create a concept for a social media advertisement (i.e. Facebook video, Instagram Story, Tik Tok, Snapchat, etc.) either in support or protest of Eva Perón.

After groups have chosen their platform and developed the concept for their social media ad, ask them to create a 30-second presentation that brings their ad to life. Students may choose to theatricalize their ad however they like. Some examples include a short sketch, musical jingle, or persuasive argument. Encourage groups to incorporate movement and/or music into their brief presentations. While the students generate material, visit the groups and provide support.

## ● PRESENT Each group shares their social media advertisement and accompanying performance component.

## ● REFLECT After all the ads are presented, reflect as a group on the following questions:

- How did you decide on what kind of advertisement to create?
- What persuasive strategies did you use to support or protest Eva Perón?
- How do you think the advertisements will affect public opinion?

# GLOSSARY

## ARISTOCRAT

A member of the highest class.

*When Eva and Juan first meet, the aristocrats of Buenos Aires display their contempt for Eva.*

## BAUBLE

A small, showy trinket or decoration.

*Perón insists that Eva is not a bauble who can be pushed aside.*

## DESCAMISADOS

Literally, “shirtless.” A member of the Argentinian working poor.

*Eva says the descamisados expect her to outshine the aristocracy.*

## DOLE

Benefit paid by the government to the unemployed.

*The workers demand a larger dole.*

## JUNÍN

A city in the province of Buenos Aires, Argentina.

*Eva Duarte spent her childhood in Junín.*

## MUSSOLINI

Italian Fascist dictator and prime minister (1922-1943).

*Che says that Italy compares Perón to Mussolini.*

## OLIGARCH

A leader in a form of government in which power rests with a small number of people.

*Eva says she has taken riches from the oligarchs to give to the descamisados.*

## PAPAL DECORATION

An honor bestowed to someone by the pope.

*Che says that Eva received a papal decoration when she met with the pope.*

## PERONIST/PERONISTA

A follower of Peronism. An Argentine political movement based on the political ideology and legacy of former President Juan Perón and his second wife Eva Péron.

*The Peronistas cheer Eva on.*

## RAINBOW TOUR

First lady Eva Perón’s much-publicized tour of Europe, in which she met with dignitaries and heads of state.

*Eva embarked on a Rainbow Tour through Europe.*

## TIRANIZADOS

Literally, “tyrannized.” Referring to people who are oppressed.

*The Tiranizados looked to Evita as a savior.*

## TOMBOLA

A game in which people pick tickets out of a revolving drum and certain tickets win immediate prizes.

*Eva sings that “the actress” won’t visit the hungry at their Tombolas.*

## TRABAJADORES

The hardworking.

*The Trabajadores sing in mourning at Eva’s death.*

# UP NEXT FOR CITY CENTER EDUCATION

## PROFESSIONAL DEVELOPMENT

Working collaboratively, educators workshop techniques with professional artists to utilize artistic tools in the classroom and build exciting new lesson plans.

**FRI**  
**JAN 31**

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**FLAMENCO PROFESSIONAL DEVELOPMENT WORKSHOP**

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## FRONT & CENTER

Get a behind-the-scenes look at the making of a musical theater professional in this exclusive master class series.

**MON**  
**FEB 3**



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### **TURNING YOUR LIMITATIONS INTO OPPORTUNITIES with Ali Stroker**

Using movement and vocal performance, Ali Stroker (*Oklahoma!*, *Spring Awakening*) teaches a master class leading participants to celebrate differences and overcome challenges. Stroker will share her perspective on interpreting material and navigating the business of theater, while recognizing the qualities that make each performer unique.

To learn more about our adult learning opportunities, visit [NYCITYCENTER.ORG](https://www.nycitycenter.org) or contact [EDUCATION@NYCITYCENTER.ORG](mailto:EDUCATION@NYCITYCENTER.ORG)



# NEW YORK CITY CENTER EDUCATION

## VISION STATEMENT

The mission of New York City Center Education is to ignite an appreciation of the performing arts, cultivate the creative mind, and create a culture of inquiry and exploration. Committed to drawing inspiration from works on the mainstage, New York City Center Education strives to provide innovative, accessible arts education to schools and communities across New York City.

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## ABOUT NEW YORK CITY CENTER EDUCATION

Each year City Center reaches over 11,000 students from NYC public and private schools, kindergarten to grade 12, through dance and musical theater performances and in-school workshops. In-depth residencies engage young people in building technical and expressive skills, personal voice, and collaborative spirit. Innovative workshops are crafted for families, seniors, and other special groups that express an interest in collaborating with City Center.

Through the Introduction to Performing Arts program, students have the opportunity to view live performing arts at City Center. At the Workshop level, students receive two in-school workshops in addition to attending a live performance. Residencies provide in-depth multi-week study around one of the productions presented during the season. During the 2019-2020 Season, City Center Education offers students the opportunity to study dance and musical theater productions from City Center's mainstage.

