

EVITA

LYRICS BY **TIM RICE** MUSIC BY **ANDREW LLOYD WEBBER**
DIRECTED AND CHOREOGRAPHED BY **JOSH RHODES**

asolo rep
1718

PREVIEWS NOVEMBER 14 – 17 | NOVEMBER 18 – DECEMBER 30

asolorep

PRODUCING ARTISTIC DIRECTOR **MICHAEL DONALD EDWARDS** MANAGING DIRECTOR **LINDA DIGABRIELE**
PROUDLY PRESENTS

EVITA

LYRICS BY **TIM RICE**

MUSIC BY **ANDREW LLOYD WEBBER**

DIRECTED AND CHOREOGRAPHED BY **JOSH RHODES**

Scenic Design
PAUL TATE DePOO III

Costume Design
BRIAN C. HEMESATH

Lighting Design
PAUL MILLER

Sound Design
WILL PICKENS

Projection Design
ALEX BASCO KOCH

Hair/Wig & Make-up Design
MICHELLE HART

Music Direction
and Additional Arrangements
SINAI TABAK

Production Stage Manager
KELLY A. BORGIA*

Dramaturg
PAUL ADOLPHSEN

New York Casting
**FELICIA RUDOLPH,
TARA RUBIN CASTING**

Associate Choreographer
TRINA MILLS

Associate Director
LEE WILKINS

Tango Choreography
JUNIOR CERVILA

Assistant Stage Manager
CHET CRAFT*

Assistant Music Director
KEVIN WU

Local Casting
CELINE ROSENTHAL

SOUND MIXER
DAN AXE

Associate Scenic Design
BRANDON McNEEL

Lighting Programmer
JACKSON MILLER

Projection Programmer
DAVID TENNENT

Stage Management Apprentice
DANA ANGELLIS

Stage Management Apprentice
AARON McEACHRAN

Dramaturgy & Casting Apprentice
KRISTOPHER KARCHER

Student Scenic Assistant
WILLIAM YANNI

Student Lighting Assistant
JOSEPH HODGE

CO-PRODUCERS

Anonymous • James A. and Maryann Armour • Larry and Joan Castellani • Tom and Ann Charters • Henny and Dennis Dirks • Bill Evans
Sharon and Herman Frankel • Ron and Rita Greenbaum • Huisking Foundation • Ruth Kreindler • John and Elenor Maxheim • Ronni and George Minnig
Audrey Robbins and Harry Leopold • Richard and Gail Rubin • Gail and Skip Sack • Bud and Betty Shapiro • The Tate Family Foundation, Inc.

MAJOR SEASON SUPPORTERS

Pat and Bob Baer • Beverly and Bob Bartner • David and Betty-Jean Bavar • Susan and Jim Buck
Christine Buckley-Currie, in loving memory of John Currie • Don and Jo Ann Burhart • Carole Crosby, Ruby E. and Carole Crosby Family Foundation
Andrew and Judith Economos • Bill Evans • Sharon and Herman Frankel • Shelley and Sy Goldblatt • Larry and Debbie Haspel
Nona Macdonald Heaslip • Stanley Kane, in honor of Janet* Kane • Carolyn Keystone and Jim Meekison • Beverly L. Koski • Ruth Kreindler • Carol Phillips
Maurice Richards and Jack Kesler • Judy Rudges • The Samowitz Foundation, Paulette Samowitz and Lani Haynes • Janis and Hobart Swan
Alice and Norman Tulchin • Edie Winston, in loving memory of Herb Winston • Geri and Ron Yonover • Judy Zuckerberg and George Kole

Special thanks to the Muriel O'Neil* Fund for the Performing Arts of Community Foundation of Sarasota County
for underwriting a new state-of-the-art sound system in the Mertz Theatre

* in memoriam

Directors are members of Stage Directors and Choreographers Society; Designers are members of the United Scenic Artists Local USA-829;
Backstage and Scene Shop Crew are members of IATSE Local 412.

Evita is presented through special arrangement with R&H Theatricals and Two Knights Rights Limited. www.rnh.com

The videotaping or other video or audio recording of this production is strictly prohibited.

Flying Effects provided by ZFX, Inc.

Paramilitary costumes provided by Costume World Theatrical, Deerfield Beach, FL. www.costumeworld.com

SEASON SPONSORS



EVITA SPONSORS



CAST

in order of appearance

ANDRÉS ACOSTA*	Press Secretary/Ensemble
ENRIQUE BROWN*	Ensemble
JUAN CABALLER*	Ensemble
JUNIOR CERVILA	Tango Dancer/Ensemble
BEN CHAVEZ*	Ensemble
EMMA DINER	Ensemble
GUADALUPE GARCIA	Tango Dancer/Ensemble
GABRIELA GOMEZ	Ensemble
GIZEL JIMENEZ*	Perón's Mistress/Ensemble
KOURTNEY KEITT	Ensemble
CALEB MARSHALL	Ensemble
TRINA MILLS*†	Ensemble
BRANDON MICHAEL NASE*	Ensemble
MARINA PIRES	Ensemble
MICA DOMINGUEZ-ROBINSON	Ensemble
VICTOR SOUFFRANT*	Agustín Magaldi/Ensemble
SANTINA UMBACH*	Ensemble
SALVATORE VIEIRA*	Ensemble
SHARROD WILLIAMS*	Ensemble
KRISTIN YANCY*	Ensemble
SOPHIA CAVALLUZZI	Children's Choir
TORI LEE GREENLAW	Children's Choir
RYAN MODJESKI	Children's Choir
KYLE RAMON	Children's Choir
OLIVIA YAGY	Children's Choir
ALEXA ZIFF	Children's Choir
ANA ISABELLE*	Eva Perón
JUSTIN GREGORY LOPEZ*	Che
NICK DUCKART*	Juan Perón

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

† Dance Captain

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Eva Perón: SANTINA UMBACH; for Juan Perón, Tango Dancer: ANDRÉS ACOSTA;
for Agustín Magaldi, Che: BEN CHAVEZ; for Perón's Mistress: GABRIELA GOMEZ; for Tango Dancer: KOURTNEY KEITT.
Children's Choir Understudies: GIANA BISCEGLIA, AUGGIE TOYNTON
Swings: ANTHONY J. HAMILTON, KEDREN SPENCER

MUSICIANS

in alphabetical order

NICK BRUNO	Drums
TOM ELLISON	Reed
JONATHAN GODFREY	Guitar
RYAN HIERS	Trombone
ALLY JENKINS	Violin
MONICA MacMICHAEL	Viola
JENNIFER MILLER	French Horn Sub
CHRIS PEGIS	Cello
DAVID PRUYN	Trumpet
BILL SWARTZBAUGH	Bass
SINAI TABAK	Conductor/Keyboard I
DANA WILLIAMS	French Horn
KEVIN WU	Keyboard II/Melodica

SETTING

Evita takes place in Argentina between 1934 and 1952.

Evita will be performed with one intermission.

MUSICAL NUMBERS

ACT ONE

A TOWN SQUARE IN BUENOS AIRES.....	Press Secretary, Ensemble
REQUIEM.....	Ensemble
OH WHAT A CIRCUS.....	Che, Ensemble, Eva, Women
ON THIS NIGHT OF A THOUSAND STARS.....	Magaldi, Eva, Che, Eva's Family, Ensemble
BUENOS AIRES.....	Eva, Che, Ensemble
GOODNIGHT AND THANK YOU.....	Che, Eva, Magaldi, Lovers
THE ART OF THE POSSIBLE.....	Perón, Officers, Eva, Ensemble
CHARITY CONCERT.....	Magaldi, Che, Eva, Perón, Ensemble
I'D BE SURPRISINGLY GOOD FOR YOU.....	Eva, Perón
ANOTHER SUITCASE IN ANOTHER HALL.....	Eva, Mistress, Che, Women
PERÓN'S LATEST FLAME.....	Che, Aristocrats, Army
A NEW ARGENTINA.....	Perón, Eva, Che, Ensemble

ACT TWO

ENTR'ACTE.....	Orchestra
ON THE BALCONY OF THE CASA ROSADA.....	Che, Perón, Eva, Ensemble
HIGH FLYING ADORED.....	Che, Eva, Dressers
RAINBOW HIGH.....	Eva, Dressers
RAINBOW TOUR.....	Perón, Che, Eva, Ensemble
THE CHORUS GIRL HASN'T LEARNED.....	Eva, Che, Aristocrats
AND THE MONEY KEPT ROLLING IN.....	Che, Ensemble
SANTA EVITA.....	Children, Che, Ensemble
WALTZ FOR EVA AND CHE.....	Che, Eva, Tango Dancers
YOU MUST LOVE ME.....	Eva, Tango Dancers
SHE IS A DIAMOND.....	Army, Perón
DICE ARE ROLLING.....	Che, Perón, Eva
EVA'S FINAL BROADCAST.....	Che, Eva, Perón
MONTAGE.....	Che, Magaldi, Eva, Perón, Ensemble
LAMENT.....	Eva, Che, Tango Dancers, Ensemble

The CREATIVE TEAM

PAUL ADOLPHSEN

FIRST SEASON (Dramaturg) is a dramaturg, writer, and educator originally from Seattle, Washington. As a dramaturg, Paul has worked with Arena Stage, Hartford Stage Company, Book-It Repertory Theatre, Five College Opera, the UMass New Play Lab, Silverthorne Theatre Company, and Vashon Opera. From 2015-2016 he was a Fulbright Fellow at the University of the Western Cape in Cape Town, South Africa. Paul's writing about theatre and performance has been published in *Theatre Journal*, on HowlRound.com, and by Penumbra Theatre Company. He holds an MFA in Dramaturgy from the University of Massachusetts, Amherst.

KELLY A. BORGIA*

TENTH SEASON (Production Stage Manager) Asolo Rep favorites include: *Guys and Dolls*; *The Little Foxes*; *West Side Story*; *All The Way*; *Great Society*; *Josephine*; *Both Your Houses*; *The Grapes of Wrath*; *1776*; *The Heidi Chronicles*; *Noah Racey's Pulse*; *My Fair Lady*; *Yentl*; *Hamlet*; *Prince of Cuba*; *Bonnie & Clyde*; *Las Meninas*; *The Life of Galileo*; *The Perfume Shop*. Regional theatre credits include: *Relatively Speaking* and *Double Indemnity* (Dog Days Theatre); *1776* (American Conservatory Theater); *All in the Timing*; *Red*; *The Whipping Man*; *Boeing, Boeing*; *Deathtrap*; *Superior Donuts*; *Noises Off*; *The Pavilion* (Dorset Theatre Festival); *Hedwig and the Angry Inch*; *Once on this Island*; *Betrayal* (Hangar Theatre); *Beauty and the Beast*; *The Full Monty* (Northern Stage); *The Miser*; *Picnic*; *am Sunday*; *Speed-the-Plow* (Center Stage, Baltimore). Off-Broadway: *Hurricane: A New Musical* (2009 New York Musical Theatre Festival), *Cato* (The Flea Theatre). Endless love and gratitude to my Mom & Dad, Travis, Zoe, and my Asolo Rep family for 10 seasons of art, love and laughter!

CHET CRAFT*

FIRST SEASON (Assistant Stage Manager) is thrilled to be joining Asolo Repertory Theatre for his first production! Many thanks to Kelly and the Asolo Rep team for the opportunity. Originally from Maryland, Chet currently calls New York City home. Previous credits include: *Something Rotten*; *Tuck Everlasting*; *Prince of Broadway*; *Newsies the Musical: The Sound of Music*; the *Radio City Christmas Spectacular*. Much love to his friends and family for their never-ending support. Enjoy the show!

PAUL TATE DEPOO III

SECOND SEASON (Scenic Designer) Recent and upcoming- Asolo Rep: *Josephine*. Mundy: *Unsinkable Molly Brown*; *Jesus Christ Superstar*; *Young Frankenstein*. Toronto: *Grease*. ODKorea: *Titanic*. Signature: *Titanic*; *A Little Night Music*; *Crazy For You*; *Girlstar*. Goodspeed: *Thoroughly Modern Millie*; *Sign of the Times*; *Guys and Dolls*. Maltz: *South Pacific*; *The Producers*; *Me and My Girl*; *The Wiz*; *Les Misérables*; *Will Roger's Follies*; *Annie*; *The Music Man*; *Hello, Dolly!* Off-Broadway: *White Guy Bus*; *Himself and Nora*; *Romance Language*; *Pageant*; *Look Upon Our Lowliness*. Ted Talks: Boston. Classic Stage Company: *Othello*. Santa Fe Opera, Curtis Opera, Boston Lyric Opera, Bard Opera. Yale: *The Rocky Horror Show*. Broadway associate designer: Lincoln Center's *Sweeney Todd*; *Lady Day*; *How to Succeed...; Nice Work If You Can Get It*; *Bengal Tiger*; *Follies*; *Anything Goes*. www.pauldepo.com

MICHELLE HART

FIFTEENTH SEASON (Resident Hair/Wig & Make-up Designer) designs for Asolo Repertory Theatre and FSU/Asolo Conservatory for Actor Training. Other credits: Sarasota Ballet, Palm Beach Drama Works, freeFall Theatre, Urbanite Theatre, Florida Studio Theatre, West Coast Black Theatre Troupe, Banyan Theatre, Ruth Eckerd Hall, Venice Theatre, Dorset Theatre, Barrington Stage and Open Stage Theatre. She has also done hair and/or make-up for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Mary Mara, Heather Robb, Lauren Sweetser, Justin Long, Paul Downs, Douglas Sills and Nia Hills; music videos *Second Chance* by Shinedown, *Reverse Cowgirl* by T-Pain; film and television: *Paradise, FL* and *The Real Stephen Blatt*.

BRIAN C. HEMESATH

SECOND SEASON (Costume Designer) is pleased to be designing his second show at Asolo Rep, his first being *Guys and Dolls* which was also featured at The Old Globe. He designed the costumes for Broadway's *Honeymoon in Vegas*. Brian is also a two-time Emmy-winning designer at PBS's *Sesame Street*. He spent 14 years at *Saturday Night Live* designing costumes for approximately 106 "digital shorts" with the Lonely Island boys, as well as other pre-tapes including "Xanax for Gay Weddings". He has designed multiple shows at Paper Mill Playhouse including *Boeing, Boeing*; *Smokey Joe's Café*; *Pump Boys and Dinettes*; and *High School Musical*. Off Broadway shows include *Curvy Window* at Westside Theater, *Disaster!* and *Unbroken Circle*. Brian received his MFA from Carnegie Mellon University and was the 2015 recipient of the Irene Sharaff Young Master award. Brian lives in New York with his husband Drew Krake.

ALEX BASCO KOCH

THIRD SEASON (Projection Designer) Projections design on Broadway: *Irena's Vow* (Walter Kerr). Selected Off-Broadway: *Bullet for Adolf* (New World Stages); *Goodbar* (Waterwell, Under the Radar Festival, 2012); *P.S. Jones* and *the Frozen City*, *Feeder* (TerraNOVA Collective). Regional: *Marley* (Center Stage, Baltimore); *The Invisible Man* (Court Theatre, Chicago; Studio Theatre, Washington DC; Huntington Theatre Company, Boston); *ReEntry* (Center Stage, Baltimore; Round House, Washington DC; Actors Theatre of Louisville); *33 Variations* (Capital Repertory, Albany); *La Casa de los Espiritus* (Teatro Espresso, Costa Rica; Mori Theater, Chile). Additional collaborators include the Director's Company, Theater MITU, The Woodshed Collective, the Assembly, SummerStage, Little Opera Theater, Dixon Place, Electric Pear, Shalimar, and the New Ensemble. Alex has taught master classes at the Colorado State University, University of North Carolina-Wilmington, and Hamilton College. www.alexbasco.com

VICTOR MEYRICH

FORTY-NINTH SEASON (Production & Operations Director) is a graduate of Carnegie Tech and worked at New York Shakespeare Festival, Brandeis, University of California Institute of Repertory, APA, American Conservatory Theater, and again in New York. As head of production and technical staffs, he is responsible for the overall technical operation of Asolo Rep and serves as consultant for the FSU Center for the Performing Arts. He has been a member of the Asolo Rep family since 1969.

JACKSON MILLER

FIRST SEASON (Lighting Programmer) is a New York-based lighting programmer, assistant, and designer. Recent programming projects include: *Dirty Dancing* (2017-18 US National Tour); *Part of the Plan* (TPAC); *Billy Elliot* (GOU Producciones, Mexico City); *Irving Berlin's White Christmas* (2016 US National Tour). www.jackmill.com

PAUL MILLER

SEVENTH SEASON (Lighting Designer) Previously at Asolo Rep: *Guys and Dolls*; *The Great Society*; *Guess Who's Coming To Dinner*; *Philadelphia, Here I Come!*; *Both Your Houses*; *Luck Be A Lady*; *The Grapes of Wrath*; *1776*; *The Heidi Chronicles*; *Yentl*. Broadway: *Amazing Grace*; *The Illusionists*; *Legally Blonde*; *Freshly Squeezed*; *Laughing Room Only*, as well as multiple designs for City Center Encores and 14 Off-Broadway shows. Regional Theatres: The Old Globe, Denver Center, Stratford Shakespeare, Idaho Shakespeare, Chicago Shakespeare, American Conservatory Theater, Cleveland Playhouse, Pasadena Playhouse, Goodspeed Musicals and others. International: Brazil, South Africa, China, Italy (La Scala), Australia, Vienna and London's West End. 11 National Tours. Television: *Live from Lincoln Center* as well as the internationally televised New Year's Eve Celebration from Time's Square for the past 18 years.

The CREATIVE TEAM, *continued*

WILL PICKENS

FIRST SEASON (Sound Designer) is glad to be debuting at Asolo Repertory Theatre. Recently he has worked on Broadway: *M. Butterfly*; *Indecent* (Cort Theater); *Dames At Sea* (Helen Hayes); *Honeymoon In Vegas* (Nederlander Theatre); *The Realistic Joneses* (Lyceum Theatre); *Bronx Bombers* (Circle In The Square); *A Time To Kill* (John Golden Theater); *Death of a Salesman* (Ethel Barrymore Theater). Off-Broadway: *Kpop* (Woodshed Collective/ Ars Nova/ Ma-Yi); *Othello* (New York Theatre Workshop); *Smokefall* (MCC); *Together We Are Making A Poem In Honor Of Life* (P.S. 142); *Alexandria, Empire Travel Agency* (Woodshed Collective). Regional: *Gabriel Family Trilogy* (The Public Theater + International Tour); *Monsoon Wedding* (Berkeley Repertory Theatre); *Apple Family Tetaology* (The Public Theater + European Tour); *Dancing Lessons* (TheaterWorks Hartford). A proud member of USA 829 and TSDCA. www.willpickens.com

R&H THEATRICALS

(Licensor) represents the stage performance rights to over 100 musicals by more than 200 writers. These include works by Rodgers & Hammerstein (including *Oklahoma!*, *South Pacific*, and *The Sound of Music*); Rodgers & Hart (*Pal Joey*, *Babes In Arms*); Kern & Hammerstein (*Show Boat*); Irving Berlin (*Annie Get Your Gun*, *White Christmas*); Andrew Lloyd Webber (*Cats*, *The Phantom of the Opera*); Adam Guttel (*The Light in the Piazza*, *Floyd Collins*); Kurt Weill (*The Threepenny Opera*, *Lady in the Dark*); such perennials as *Big River*, *Once Upon a Mattress*, and *Footloose*; and the longest-running revues in the history of Broadway – *Smokey Joe's Café* – and Off-Broadway – *I Love You, You're Perfect, Now Change*. Recently added titles include: *In the Heights*, *A Catered Affair*, *It's Only Life*, [title of show], *Love Musik*, *Face the Music*, *Reefer Madness*, *Altar Boyz*, *Bernarda Alba*, *Mid-Life!* *The Crisis Musical*, and *Bright Lights, Big City*. R&H Theatricals is an Imagem company: www.rnh.com

JOSH RHODES

SIXTH SEASON (Director/Choreographer) Asolo Rep: *Barnum*; *Working*; *Yentl*; *My Fair Lady*; *Guys and Dolls*. On Broadway, Josh choreographed Rodgers & Hammerstein's *Cinderella* (Outer Critic Circle, Astaire Award, Drama Desk Award nominations and LA Critics Circle Award winner), *It Shoulda Been You*; *First Date*; *Bright Star* (Outer Critics Circle, Astaire Award nominations). On the West End in London, he choreographed the Emmy award-winning production of *Sweeney Todd* starring Emma Thompson and *Carousel* at the English National Opera. Other stage credits include *Company* starring Neil Patrick Harris (Screenvision/PBS), the Emmy winning production of "Sondheim's 80th Birthday Concert" (PBS), *Zorba* and *Big River* (Encores), *The Landing* (Vineyard Theater), "Broadway: Three Generations" (Kennedy Center), *A Funny Thing Happened on the Way to the Forum* (Shakespeare Theater Company) and the Drama Desk award-winning production of *Working* (Prospect Theater). Josh directed Ken Ludwig's *Baskerville* (Old Globe), *Spamalot* (5th Avenue), *Guys and Dolls* (Old Globe) and *Celestina Warbeck and the Banshees* in Diagon Alley at The Wizarding World of Harry Potter. A proud graduate of the University of Michigan.

TIM RICE

(Lyrics) born in Amersham, England in 1944, has written the entire book and lyrics for four musicals that have played on Broadway: *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *Evita* and *Chess* (all following hit London runs), and for one other that only appeared in his native West End, *Blondel*. He first joined forces with Alan Menken to write three songs for Disney's *Aladdin*, including the Academy Award-winner "A Whole New World." He has recently translated the French musical smash *Starmania* into English with hopes of a London production. He is chairman of the UK's Foundation for Sport and the Arts, which distributes around \$90 million per annum to artistic and sporting ventures. He loves and writes about cricket and popular music.

SINAI TABAK

FOURTH SEASON (Music Director, 2017-18 Ruby E. and Carole Crosby Family Foundation Guest Musical Artist) is thrilled to be back at Asolo Rep, where he has music directed *Luck Be A Lady*, *Josephine and Guys and Dolls*. His other music direction credits include: *Les Misérables* (Dallas Theater Center); *Stars of David* (Off-Broadway); *The Rocky Horror Show* (Bucks County Playhouse); *Johnny Baseball* (Williamstown Theatre

Festival); *Family Album* (Oregon Shakespeare Festival); *Justin Guarini's Lovesick* (Bucks County Playhouse); *Bells Are Ringing* (Berkshire Theater Festival); workshops of *The Total Bent* (Public Theater); *Damascus Square*; *American Psycho*; *Murder at the Gates*. He has served as a rehearsal pianist for *Mamma Mia* on Broadway and the national tour of *Les Misérables*, and and recently worked on the film version of Michael John LaChiusa's *Hello Again*. Sinai received a degree in Music Theory and Composition from NYU.

TARA RUBIN CASTING/FELICIA RUDOLPH, CSA

(Casting) Asolo Rep: *Guys and Dolls*, *Beatsville*, *Living on Love* (New York Casting), *Luck Be A Lady*, *HERO: The Musical*. Selected Broadway: *The Band's Visit* (upcoming), *Miss Saigon*, *A Bronx Tale*, *Dear Evan Hansen*, *Cats*, *Prince of Broadway*, *Bandstand*, *Falsettos*, *Sunset Boulevard*, *Disaster!*, *School of Rock*, *It Shoulda Been You*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *Mothers and Sons*, *Big Fish*, *The Heiress*, *How to Succeed...*, *A Little Night Music*, *Billy Elliot*, *Shrek*, *Guys and Dolls*, *Young Frankenstein*, *The Little Mermaid*, *Mary Poppins*, *Spamalot*, ... *Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, *The Phantom of the Opera*. Off-Broadway: *Here Lies Love*; *Love, Loss, and What I Wore*. Regional: Yale Repertory Theatre, Paper Mill Playhouse, La Jolla Playhouse, Bucks County Playhouse, Westport Country Playhouse, The Old Globe.

ANDREW LLOYD WEBBER

(Music) is the composer of some of the world's best-known musicals including *Cats*, *Jesus Christ Superstar*, *The Phantom of the Opera*, and *Sunset Boulevard*. His latest musical, the hit stage version of the movie "School of Rock", opened on Broadway in December 2015. His awards, both as composer and producer, include seven Tonys, seven Oliviers, a Golden Globe, an Oscar, the Praemium Imperiale, the Richard Rodgers Award for Excellence in Musical Theatre, a BASCA Fellowship, the Kennedy Center Honor, and a Grammy for Best Contemporary Classical Composition for *Requiem*. He owns seven London theatres including the Theatre Royal, Drury Lane and the London Palladium. He was knighted by Her Majesty The Queen in 1992 and created an honorary member of the House of Lords in 1997. 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.

LEE WILKINS

SECOND SEASON (Associate Director) Broadway Associate Choreographer: *Bright Star*, *It Shoulda Been You*, *First Date*, *Cinderella*. Other: *Carousel* (English National Opera); *Big River* (NYC Encores); *Guys and Dolls* (Old Globe and Asolo Rep.); *Paint Your Wagon* (5th Avenue Theater); *Company* (Avery Fisher Hall). Television Choreography: *The Late Show with Steven Colbert* (CBS); *The Hatfields and McCoy's* (NBC pilot); *Alpha House* (Amazon Studios). Direction/Choreography: *Little Mermaid* (Casa Mañana), *First Date* (Straz Center).

KEVIN WU

SECOND SEASON (Assistant Music Director/Rehearsal Pianist/Melodica/Keyboard II) is overjoyed to be back at Asolo Rep after working on *Josephine* and *West Side Story*. His most recent credits include: *West Side Story* (Centennial World Tour), *Crazy for You* (Venice Theatre); and *Oklahoma!* He holds a BFA in piano performance from Carnegie Mellon University and MM degrees from University of Southern California and University of South Florida. Kevin is an active freelancer and educator in Tampa. kevinwupiano.com

ZFX, INC.

(Flying Effects) Originally founded in 1994, ZFX, Inc. is the complete service provider for flying effects. They don't just handle the rigging or flying harnesses. They're not just skilled at automation, choreography, and flying design. ZFX covers every aspect of flying possibilities. From high schools to Broadway, churches to special events, ZFX zealously pursues its goal of worldwide domination of the performer flying industry. (Galactic domination coming soon). Their infectious enthusiasm comes at no additional charge. They don't wake up and put pants on one leg at a time like the other guys. They wrap themselves in kilts and stride boldly out into the world.

The CAST



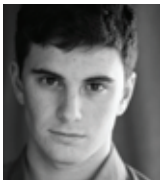
ANDRÉS ACOSTA*

SECOND SEASON (Ensemble, u/s Perón and Tango Dancer) is a NYC based actor returning to the Asolo Rep stage after playing Bernardo in *West Side Story*. National Tours: *West Side Story* (Bernardo), *Flashdance* (Joe/Ensemble). Regional: Paper Mill Playhouse, PCLLO, North Shore Music Theatre, Merry Go Round Playhouse, and Riverside Theatre. Favorite professional credits: *Grease* (Danny), *A Chorus Line* (Al), and *Ragtime* (Houdini). BFA Musical Theatre from Florida State University and proud member of AEA. Special thanks to Josh Rhodes and the Great White.



ENRIQUE BROWN*

FIRST SEASON (Ensemble) is thrilled to be making his Asolo Rep debut. He began his career dancing with Ballet Oklahoma as a principal/soloist dancer. From there, Mr. Brown went on to become an actor/singer/dancer in many Broadway, national touring, and regional productions. His Broadway credits include *The Little Mermaid*, *Fiddler on the Roof*, *Oklahoma!*, *Carnival* (Encores at City Center), and *The Music Man* (where he performed the role of Tommy Djilas). He can also be seen dancing in the film titled *Across the Universe* directed by Julie Taymor. Enrique is not only a performer, but also a theatrical director, choreographer, and producer.



JUAN CABALLER*

SECOND SEASON (Ensemble) is ecstatic to be returning to Asolo Rep after being part of *Guys and Dolls*, also performed at The Old Globe theatre. Other credits include the new musical *Empire* (La Mirada Theatre); Pablo in *Sister Act* (Theatre By The Sea/Arkansas Rep); Huck Finn in *Big River* (Perf Riverside); *American Idiot* (La Mirada); Bernardo in *West Side Story* (Candlelight Pavalion); Zacky Price in *Big Fish* (Moonlight); *Singin' In the Rain* (MTW). Dedicating this performance to my family in Spain, and a special thanks to Josh, Lee and Sinai for being the dream team! juancaballer.com. Instagram: @juancaballer.



SOPHIA CAVALLUZZI

SECOND SEASON (Children's Choir) is excited to be joining the cast of *Evita*. Her previous role was in *South Pacific* at Asolo Rep as Ngana. A 6th grader at Bradenton Christian School and a 9th year ballet, jazz and hip hop student at Tracey Vita School of Dance. Sophia recently attended the Broadway Artists Alliance summer intensive and voice training at Ovation School of Musical Theatre. She enjoys baking, skiing, surfing and traveling. Many thanks to my parents and the entire *Evita* family.



JUNIOR CERVILA

FIRST SEASON (Ensemble, Tango Dancer, Tango Choreographer) Originally born in Brazil and based in Buenos Aires, where the tango got into his blood, Junior has an extensive professional history that includes performances on Broadway with *Tango Argentino*, performing at both Lincoln Center and Town Hall, dancing in the Oscar-nominated film *Tango* by Carlos Saura, and performing in Julio Iglesias' world tour. Since 2001, Junior has run "Latin Dance Company" which fuses salsa, tango, samba, and flamenco. From 2014 to 2016, he was the choreographer of *Piazzolla Tango* and *Tango Porteño*, two of the most prominent tango shows in Buenos Aires and he a judge of the World Tango Championship.



BEN CHAVEZ*

FIRST SEASON (Ensemble, u/s Magaldi and Che) feels blessed to be making his Asolo Rep debut. He was recently in the Off-Broadway company of *Marry Harry* (York Theatre Company). His other theatre credits include: *Legally Blonde* (Sacramento Music Circus), *Grease* (North Shore Music Theatre), and a reading of Kitt and Yorkey's new musical *The Visitor* (The Public Theater). Ben is also an award-winning composer with credits including: *The Cocalteans* (NYMF Outstanding Music Award) and *Elysium* (Finger Lakes MTF, Ohio Northern University). Proud graduate of The New Studio on Broadway at NYU Tisch. Many thanks to Mom, Dad, Robert, family, and all the glory to God!



EMMA DINER

FIRST SEASON (Ensemble) is thrilled to be making her Asolo Rep debut. She's currently a senior at Booker High VPA and plans on attending a conservatory or university to earn a BFA next fall. Recent credits include *Fiddler on the Roof* (Fruma Sarah, Dance Captain), and *Hairspray* (Tracy Turnblad). Emma would like to thank Josh Rhodes for giving her this opportunity, as well as her family, Spotlight Theatre, and Booker High VPA.



MICA DOMINGUEZ-ROBINSON

FIRST SEASON (Ensemble) Eva Peron understudy in *Evita*; *Phantom of the Opera*; *My Fair Lady*; *South Pacific*; *Hello, Dolly!* (Candlelight Dinner Playhouse); Anne in *Swing! The Musical* (Platte Valley Players Theatre Company); Lily understudy/Rose in *The Secret Garden*; Rosie in *Bye, Bye, Birdie* (Union Colony Dinner Theater); Marta in *Company* (Equinox Theatre Company); Cathy in *The Last Five Years* (Gates Concert Hall); Micaela in *Carmen* (Boulder Symphony Orchestra). Silver Sea and Princess Cruise lines, Denali Wilderness Lodge. Training: BM (Lamont School of Music); MM (NYU Steinhardt)



NICK DUCKART*

FIRST SEASON (Juan Perón) Mr. Duckart is thrilled to be making his Asolo Rep debut. Past Regional credits include: *Evita*, *Carmen: An Afro-Cuban Jazz Musical* (Directed by Moises Kaufman, Choreographed by Sergio Trujillo), *In the Heights*, *Next to Normal*, *Man of La Mancha*, *Zorba!*, *Company*, *Carousel*, *First Date*, *Assassins*, *Venus in Fur*, *A View From the Bridge*, among others. TV credits include: *Burn Notice* and *The Arrangement*. Love to Mariand, his puppy Lucy, and his amazing family. nickduckart.com



GUADALUPE GARCIA

FIRST SEASON (Ensemble, Tango Dancer) started dancing when she was 5 years old with Argentine folklore and at 12 she started with tango. When she was 18, she got a degree in Argentinean Folk teaching. For many years, she was a member of various companies including UBALLET, Mora Godoy's Tango Company, Juan Corvalán's Tangomalambo Company, and Roberto Herrera's company, with tours which travelled worldwide. She has taught courses and seminars in various cities in South America, Europe and Asia. In 2014, she was the principal dancer at the Evita tribute show *Glorias Porteñas*. Recently, she was a judge at the 2016 World Tango Championship.



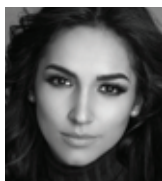
GABRIELA GOMEZ

FIRST SEASON (Ensemble, u/s Perón's Mistress) is ecstatic to be making her Asolo Rep debut. She recently performed in the Best of Broadway concert at Mill Mountain Theatre. She understudied Eliza Doolittle in *My Fair Lady* and Ellen in *Miss Saigon* at Flat Rock Playhouse. Other regional credits include: Belle in *A Christmas Carol* at Virginia Musical Theatre, and she originated the role of Autumn Bronowski in *Swingtime Salute!* atop the Battleship Wisconsin! Elon MT15



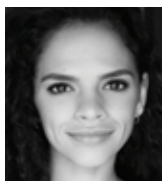
TORI LEE GREENLAW

FIRST SEASON (Children's Chorus) is thrilled to be making her Asolo Rep debut. It will be her 22nd play since she started acting and singing at age six. Her most recent performance was when she played Wendy in *Peter Pan* at St. Stephen's School. One of her favorite roles was Annie in *Annie* at the Manatee Performing Arts Center. She loves singing, acting and dancing as well as rock/mineral/gem collecting. Tori is excited to be in *Evita!*



ANA ISABELLE*

FIRST SEASON (Eva Perón) is a Puerto Rican actress, singer/songwriter and professional dancer who won Univision's *Viva el Sueño* with over 30 million votes and was hailed as "An Artist to Watch" by Billboard Magazine. Ana has released three highly successful albums, including "Mi Sueño", which debuted #3 on Billboard Top Latin Chart. Upcoming Films: *Imprisoned, Sol De Medianoche, Dementia 13*. TV: *Big Dogs, Seasons of Love*. NY Theatre: Off Broadway: *I Like It Like That* with Tito Nieves. Duets with Plácido Domingo, José Feliciano, Luis Fonsi, and Gilberto Santa Rosa. Ana has performed to sold-out audiences throughout Puerto Rico and U.S., including Carnegie Hall. As the first Latina artist, she starred with Chazz Palminteri in TNT opening of NBA All Star Games. Ana was named Best New Artist at Premios Texas and nominated as Best New Artist in Premios Lo Nuestro.



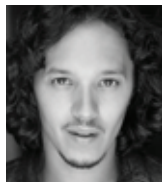
GIZEL JIMENEZ*

FIRST SEASON (Perón's Mistress) is excited to be making her Asolo Rep. debut! She was recently seen as (Princess Anna) in Disney's *FROZEN* at the Hyperion Theater. National Tour credit: *West Side Story* (Rosalia). Off-Broadway credits: *Big River* (Susan Wilkes); *Party People* (Clara); *Unseamly* (Malina). TV/Film credits: Co-star role on HBO's *Divorce* (Waitress); Guest star role on *Law & Order SVU: "Presumed Guilty"* (Angelica Rodriguez). Regional Theater credits: *Oklahoma* at Goodspeed Opera House (Ado Annie); *Up Here at La Jolla Playhouse* (Cool Girl); *The Theory of Relativity* at Goodspeed's Norma Terris Theater (Caroline); *In the Heights* at The Walnut Street Theater and Westchester Broadway Theater (Vanessa). gizeljimenez.com



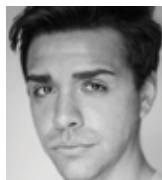
KOURTNEY KEITT

FIRST SEASON (Ensemble, u/s Tango Dancer) is excited to be making her Asolo Rep debut this season. Kourtney was seen most recently at Arrow Rock Lyceum Theatre in *Beauty and the Beast, Oklahoma!*, and *Mamma Mia!* Other credits include *Broadway Bounty Hunter* at Barrington Stage Company, and *Hairspray* at the Palace Theatre. Kourtney would like to thank her friends, LDC Artist Rep, and her amazing family for their undying support. @kourtney_lk



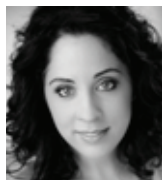
JUSTIN GREGORY LOPEZ*

FIRST SEASON (Che) Proudly making his debut with Asolo Rep, Justin was most recently seen playing Usnavi in *In The Heights* at the Ordway Center (MN) and the Schuster Center (OH). Regionally, he was also featured in the 5th Avenue Theatre's revival of *Paint Your Wagon* originating the role of Armando, which earned him two Seattle-area award nominations for his work in a supporting role. Other notable credits include off-Broadway's *Bare*, NBC's *Law & Order: SVU*, developmental work on *Hamilton*, Frank Wildhorn's *The Song of Bernadette*, and the new musical *Other World*. Thank you, Josh Rhodes, Tara Rubin Casting, Hudson Artists Agency, and my love, Isabel Santiago.



CALEB MARSHALL

FIRST SEASON (Ensemble) is thrilled to be returning to Argentina for the third time in his Asolo Rep debut. Caleb has performed with The Public Theatre, FLMTF, Spaces of Fontana, Breton Follies, Studio Tenn, NSMT, Company Rose, Nashville Rep, Nashville Shakes, TPAC, and many others. As a freelance writer, performance artist, and creator, Caleb strives to spread messages of light and positivity. So much love to his family, blood as well as soul. Keep the arts alive! neafoundation.org



TRINA MILLS*†

FIRST SEASON (Ensemble, Dance Captain, Associate Choreographer) From Seattle, Mills is so excited to make her Asolo Rep debut. She earned her BA in acting from Western Washington University. 5th Avenue credits selected: *West Side Story* (Velma), *A Chorus Line* (Sheila), *How To Succeed...* (Miss Krumholtz), *A Christmas Story*, *RENT*, *Elf*, *Spamalot*.



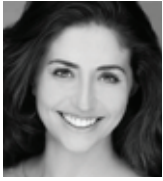
RYAN MODJESKI

SECOND SEASON (Children's Choir) is thrilled to be back at Asolo Rep after his previous role as Tommy in *Ah, Wilderness!* during the 2015-2016 season. He has also performed in various shows such as *13! The Musical* as Archie; *Lion King, Jr.* as Simba; and *Singing in the Rain, Jr.* as Don. His favorite role of Randy in *A Christmas Story: The Musical* gave him the chance to do what he loves: sing, dance, and above all make people laugh.



BRANDON MICHAEL NASE*

FIRST SEASON (Ensemble) is thrilled to be making his Asolo Rep debut. *Joseph and the Amazing Technicolor Dreamcoat* (3D Theatricals, Judah); *Frozen Live at the Hyperion* (dir. Liesl Tommy; Olaf); *Little Shop of Horrors* (Sharon Playhouse, Audrey II); *Les Misérables* (Dallas Theatre Center; dir. Liesl Tommy; Feuilly). Brandon recently produced his own musical-web series, "The Gospel according to Broadway;" (check it out on his website!) MM in Vocal Performance/Musical Theatre from NYU, BM in music education from UNT. Thanks to Irene, Anthony and the DDO family, immense love to Jesus, Lauren and Naya! brandonmichaelnase.com



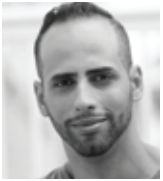
MARINA PIRES

FIRST SEASON (Ensemble), a West Palm Beach native, is so happy to be home in Florida making her Asolo Rep debut. She was most recently seen at ImprovFest Sweden with her musical improv team, Charlie. (@charliemusicals) NY: *Philly*. Regional: *In the Heights*, *Into the Woods*, *Hart Island*. Many thanks to her Sinclair Management/Carson Kolker team and her beautiful family for their constant love and support! marinampires.com



KYLE RAMON

FIRST SEASON (Children's Choir) is thrilled to be making his Asolo Repertory Theatre debut. Kyle has been very active in community theatre in Sarasota. He has performed in *Alice in Wonderland Jr.*, *Honk Jr.*, *Madagascar Jr.*, *Gypsy* and *Will Rogers Follies* all at the Players Theatre. He has also performed in his school's performances of *Cinderella*, *School House Rock* and *Sleeping Beauty*.



VICTOR SOUFFRANT*

FIRST SEASON (Agustín Magaldi, Ensemble) is thrilled and humbled to be making his Asolo Rep debut in *Evita*. He trained at Columbia College Chicago, and has performed with several dinner, regional, and international theatres. He was last seen in Orlando Shakespeare Theatre's production of *Man of La Mancha* as the Padre. Other credits include: *Beauty and the Beast* (Cogsworth); *Big River* (The Duke); *Titanic: The Musical* (Fleet); *The Rocky Horror Show* (Riff Raff); *Big Fish: The Musical* (Will Bloom). Victor also directs, choreographs, and presents workshops across the state. "To my family, and loved ones; who have been encouraging in my all aspirations - Thanks!" victorsouffrant.com



SANTINA UMBACH*

FIRST SEASON (Ensemble, u/s Eva Perón) is ecstatic about joining Asolo Rep for the first time. Recent credits include Broadway: *Mamma Mia!* Las Vegas: *Mamma Mia!* Off-Broadway: *Dear Jane*, *Mad Libs Live!* Regional: *In The Heights*, *The Great American Trailer Park Musical* (Speakeasy Stage Co.); *Becoming Cuba* (Huntington Theater Co.); as well as numerous readings and workshops throughout NYC. Santina is a proud alumni of The Boston Conservatory and would like to thank her family, Miss Julie, Tara Rubin Casting and Josh Rhodes for the chance to tell Eva's story. ¡Que se abra el telón!



SALVATORE VIEIRA*

SECOND SEASON (Ensemble) is thrilled to be returning to the beautiful town of Sarasota to appear in *Evita*! Regional: Ensemble in *Evita* (Pennsylvania Shakespeare Theatre); Crapshooter/Dancer in *Guys and Dolls* (Asolo Repertory Theatre); Indio/Asst. Dance Captain in *West Side Story* and Male Ensemble in *Spamalot* (Orlando Shakespeare Theater); Male Swing in *Shrek the Musical* (Alhambra Dinner Theatre). Other Professional: Link Larkin in *Hairspray* and Tom Sawyer in *Big River* (McLeod Summer Playhouse); Matt in *The Fantasticks* (TheatreUCF). salvatorevieira.com



SHARROD WILLIAMS*

FIRST SEASON (Ensemble) is excited to be making his Asolo Rep debut. He is an original cast member of the Broadway shows *Tuck Everlasting* and the revival of *CATS* (Pouncival). His other credits include: National Tours: *A Chorus Line* (Richie); *Bring It On: The Musical* (La Cienega). Regional: *Hairspray*, *Beauty and the Beast*, *A Chorus Line* (MUNY); *Wizard of Oz* (Surflight); *Cabaret* (Park Playhouse). His Television and Film credits include the Macy's Thanksgiving Day Parade; *Good Morning America*; NBC's *The Today Show*; *Happy*, *Yummy*, *Chicken* (Damian Maloof). Love to the creative team, his family, and blocNYC. www.SharrodWilliams.com; @SharrodSharrod7



OLIVIA YAGY

FIRST SEASON (Children's Choir) is excited to be making her Asolo Repertory Theatre debut. She has appeared in Player's Centre for Performing Arts productions of *Will Rogers Follies*, *Chitty Chitty Bang Bang*, *Cyrano de Bergerhac* and *A Christmas Story: The Musical* as well as both 2017 Theatre Odyssey's Playwriting Festivals in *Bergamot & Lavender* and *Secret's Out*. Film credits include *Safe* and *Alike* with Inspired Minds, and Manasota Films' 2016 Single Take Challenge finalist *Tulku's Tulpas Go!*



KRISTIN YANCY*

FIRST SEASON (Ensemble) is thrilled to be making her Asolo Rep debut. Kristin was a member of the national touring cast of *West Side Story* (Alicia, u/s Anita). Off-Broadway, Kristin was a member of the Drama Desk award-winning *Queen of the Night* (Nadia). Regionally, Kristin has performed in *Joseph and The Amazing Technicolor Dreamcoat* (Josephette), *West Side Story* (Rosalia, u/s Anita), and *Evita* (Dance Captain). Her recent TV/Film credits include commercials for One World Trade, Chase Bank, and Target. She was a featured soloist in Abzyme Research's #ENDHIV campaign, choreographed by Ryan Heffington. She is choreographer and co-producer of the immersive magic show, *The Conjuror's Club*. kristinyancy.com



ALEXA ZIFF

FIRST SEASON (Children's Choir) is excited to be making her Asolo Rep debut. A Sarasota native, Alexa has been studying acting, singing, and dancing since the age of 7. Her summers are spent in NYC where she continues her musical theatre training at Broadway Artists Alliance. Her favorite roles include *Annie Jr.* (Annie); *Thoroughly Modern Millie Jr.* (Jimmy); *Into the Woods Jr.* (Cinderella) and *Seussical* (JoJo). Special thanks to her family, friends, and Phyllis Lowitt for all their love and support.

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

† Dance Captain

The Orchestra

NICK BRUNO

SECOND SEASON (Drums) is very excited to be involved with this wonderful production. Having made his debut at Asolo Rep with the world premiere of *Beatsville*, this is his second production. He regularly performs with the Orchestras around FL, and as a freelance drummer and percussionist around South Florida.

TOM ELLISON

FOURTH SEASON (Reed) Asolo Rep: *Beatsville*, *Luck Be a Lady*, *West Side Story*, *Josephine*, *Guys and Dolls*. Tom has performed with the likes of Tony Bennett, Johnny Mathis, and many other international artists. He performs locally with his own quartet, Sophisticated Swing and the Soul Sensations. Pit credits: *Smokey Joe's Café*, *The World Goes 'Round*, *Hairspray* (Florida Studio Theatre); Venice Theater; *42nd Street*, *Pippin*, *Kinky Boots*, *Book of Mormon*, *Chicago* (National Tours). Bachelor of Music from SUNY Fredonia (New York State).

JONATHAN GODFREY

FIRST SEASON (Guitar) holds his Doctor of Music in Guitar Performance from Indiana University. He has recorded for the Embassy of Spain and has given concerts in Canada, South Korea, and throughout the United States. He currently serves on the faculty of the State College of Florida, Manatee-Sarasota. www.TampaBayGuitar.com

RYAN HIERS

FIRST SEASON (Trombone) completed his MM in music, and has since attained a job teaching music as an adjunct professor. Opera and musical performances include *A Chorus Line*, *Jesus Christ Superstar*, *Urinetown*, *Mozart's Requiem*, *L'Orfeo*, and *The Sound of Music*. A lover of music, Ryan enjoys working on excerpts from his favorites.

ALLY JENKINS

FIRST SEASON (Violin) is an NYC-based violinist who has performed all over the world. She performs in several orchestras, including the South Florida Symphony. Ally has appeared on albums with major artists including Jewel, Snoop Dogg, etc. and has played in several major ad campaigns for companies like Google. She has played on *The Tonight Show* with Pete Townshend, Common, The Roots. Ally has also performed live with artists including the Trans-Siberian Orchestra and the Ruff Ryders.

MONICA MACMICHAEL

FIRST SEASON (Viola) is very excited to be a part of the Asolo production of *Evita*. Monica is a current member of the viola section of the Arizona Opera Orchestra. Locally, she performs with the Venice Symphony, the Pops Orchestra and the Anna Maria Island Concert Chorus and Orchestra.

JENNIFER MILLER

FIRST SEASON (French Horn Sub) is an active freelance musician who has played with such legendary artists as Johnny Mathis and Bernadette Peters. She also recently played with the national Broadway productions of *The Phantom of the Opera* and *The Sound of Music* and is a regular member of several regional opera companies and orchestras.

CHRISTOPHER PEGIS

SECOND SEASON (Cello), cellist and composer, comes from a large musical family of professional string players. Winner of numerous awards and competitions such as Concert Atlatique, International Debut Competition, Music National Teachers Competition and the McGraw-Hill Young artist Showcase in NYC. He has recorded on Scarlet, Centaur, Albany and Elfin recording labels. For 13 years, Mr. Pegis was the Artistic Director of Amici Chamber Players.

DAVID PRUYN

THIRD SEASON (Trumpet) returns to Asolo Rep with a lengthy resume of jazz and show experience after performing in *Beatsville* last season. Broadway credits include: *A Chorus Line*, *Cats*, *The Tap Dance Kid*, and *Starlight Express*. Show and jazz affiliations include Mel Torme, Harry Connick, Jr., Michael Feinstein, and Manhattan Transfer among numerous others.

BILL SWARTZBAUGH

FOURTH SEASON (Bass) is a veteran of musical theater having performed in many popular musicals including national tours of *Wicked*, *Young Frankenstein*, and *Billy Elliot*. In addition to performing, Bill teaches privately and is an adjunct professor in contemporary bass at the University of Tampa.

DANA WILLIAMS

FIRST SEASON (French Horn) is thrilled to be a first-time member of the orchestra with Asolo Rep. She has been performing with the Charlotte Symphony Orchestra (FL) since 2005, and freelances with various groups, including the Southwest Florida Symphony, the Florida Orchestra, and is a member of Suncoast Brass Quintet. During the day, Ms. Williams helps begin young musical journeys at Cadence Music in Ft. Myers.

The Music of *Evita*

Andrew Lloyd Webber



When Tim [Rice] first produced the idea [of *Evita*] to me, I had certain doubts whether or not there were good reasons for making this an opera in the first place. I felt perhaps it should be a play or maybe a book. It was the possibility of writing about the two sides of Eva's life [the public and the private] that most made me feel that music had a dimension to offer, and from then I looked for 'highs' and 'lows' in the story that would work dramatically and musically. It seemed to me that it was crucial to have one romantic theme tune for Eva which would sum up the technique she used to get sympathy.

Thus the melody 'Don't Cry for Me Argentina' was the first thing I wrote for *Evita*... I find Eva Perón a very unsympathetic character... yet I find her story fascinating, perhaps because there are lessons to be learned from the objectionable way in which the Peróns manipulated people and their prejudices... And yet, perhaps because she died when she did, it is hard not to admire something about her. She must have been furious when she found out she was ill. That is why her story intrigues me. I am sure that Puccini would have adored her.

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interview with
JOSH RHODES
Director

Interviewed by Paul Adolphsen

What has inspired you as you prepare to direct *Evita*?

What first inspired me was the myth of Icarus as a parallel to the story that happens in the show. To me, the play is about ambition, and once I decided I wanted to bring out the passion in the story and not the history, it freed me to think outside the box. I asked myself, "If I did this for Lady Gaga what would I create? How can I make this into a mythical event?" And of course, scenic designer Paul DePoo helped. We came up with this giant, empty room. It's both empty and filled with possibilities. It has an energy to it that I love. It's towering but also vast. Once we found that, I think it gave this show scope, and some surprise.



What fascinating things did you learn about Eva Perón in your preparation?

I'm interested by the "Black" and "White" myths about her. I think it's fascinating how a person can be so adored and so hated at the same time. You can read a biography and go "I absolutely agree with this woman," or "She was incredible," and then read another paragraph and think "How can she be so blind?" I find that kind of character fascinating. They're never any one thing. That's why I'm attracted to the idea of myth. Everyone had an opinion about Evita, and everyone had a bold opinion. No one is a little grey about her. So you go, "Well who is that woman?" And we'll never know. That's where myth comes from. And that's how we put her onstage, and that's why people continue to come see *Evita*.

What does *Evita* mean now?

You can't ignore the similarities between the piece and where we are now, specifically with women in government. Eva had no official say in policy because she was not a part of the governing body, and it was the men who were keeping her from it. Not the people, the men. You can't help but go, "Well that was a long time ago, certainly that's not a problem anymore." But that's not the case. It's still true in America that if you are a woman and you voice your opinion, you're shamed. Or you're called a slut or a whore, as Evita was. You're shamed for your sexuality, you're shamed if you're direct, you're shamed if you're pushy. I see my family members and other people shamed. And I see this woman in this play fighting for a voice in a world that won't allow it. I can't help but see our world reflected back at us.

“ ...inside every great story is a classic myth ”

Thank you

to the members of Asolo Rep's Artistic Excellence Society
for your gifts to enhance our production of *Evita*

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Asolo Rep sends a special thank you to these donors who are supporting youth and family activities for *Evita*, including student access throughout the run of the production, and a special Family Day on December 3rd.

Special thanks to Carole Crosby and Larry Wickless and Alice and Norman Tulchin
for their lead gifts in support of *Evita* student access



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not everything is BLACK &

Uncovering the Myths and Mysteries of the Life of Eva Perón

By Kristopher Karcher

EVA PERÓN, NOW KNOWN TO THE WORLD AS EVITA, is one of the most divisive political figures in Argentine history. In her introduction to *Evita: The Life of Eva Perón*, Jill Hedges identifies the “black” and “white” myths that surround Eva’s legacy, writing that they “...obscure the realities of a remarkable career and a life that was both inspiring and polarizing.” These myths have confounded the public and historians alike as they attempt to uncover Eva’s story. The white myth, peddled by loyal Peronists, painted Eva as a saint, a mother, and the caretaker of Argentina. The black myth, on the other hand, describes Evita as a vindictive, power hungry prostitute who slept her way up the political ladder. So, who is the real Eva? How do we find the truth within the myths?

Who were the *descamisados*?

The *descamisados* were the impoverished Argentine workers who were President Juan Perón’s chief supporters. They got their name – the “shirtless ones” in Spanish – by refusing to wear jackets when they demonstrated in Buenos Aires.

THE WHITE MYTH

The white myth, which paints Eva as a saint, originated from her successes in social work. Soon after Perón’s election, Eva was given her husband’s old office from which to work with trade unions and to receive individual requests from her beloved *descamisados*. After her Rainbow Tour of Europe, Eva became a fierce leader in female politics and funded thousands of hospitals and low income housing structures all across Argentina through the Eva Perón Foundation. The white myth was popularized by Peronist propaganda circulated by the government and Eva herself. She worked most of her political life to erase the image people had of her from her artistic career and childhood. Eva’s ghost-written autobiography, *La Razón de mi Vida*, would soon become mandatory reading in schools. Pictures of her in glamorous outfits were plastered all over Buenos Aires and neighboring cities, in homes, and in factories and other workplaces. Combine this propaganda with stories of Eva kissing and holding the poor and the sick during her visits to different communities, and it’s hard to imagine any other narrative than that of “Santa Evita.”

THE BLACK MYTH

The black myth was spread by anti-Peronists, who opposed the government’s policies and despised Eva’s ambition and influence. These myths stemmed from propaganda that systematically tried to devalue and criticize Eva’s work. Any accomplishments she made while Perón was in office were accompanied by whispers suggesting Eva was a vagrant or a prostitute who slept her way to power. Many men have come forward throughout the years claiming to have



& WHITE

**“High Flying,
adored, so young,
the instant
queen... A cross
between a fantasy
of the bedroom
and a saint.”**

– Che in *Evita*



slept with Eva both before and after her marriage to Perón. Most famously, shipping magnate Aristotle Onassis claimed that he slept with Eva during her Rainbow Tour, and afterwards made a donation to one of her charities. The black myth of Eva continues to undermine her accomplishments to this day.

WHY EVITA?

By the time of her death in 1952, Eva, as she had come to be known, was regarded by her supporters as a saint, while the anti-Peronists were happy to see her go. Graffiti all over the city celebrated her demise even as tens of thousands mourned. Though Perón's authoritarian desire for power has been well documented, it is Eva whose reputation was and still is tarnished by myths of fraudulent activities, wild ambition, and sexual exploits. Which begs

the question, why did the anti-Peronists try so hard to create a black myth that devalued a woman who lacked formal political power? It is undeniable that Eva was an icon not just for Argentina, but for Peronism itself. Eva's passion, not Perón's, stirred crowds, involved the lower class and women in politics, and ultimately got Perón reelected. Therefore, it makes sense that those against the party would want to smother her flame. However, another reason cannot be overlooked. Eva was a woman, one of the first women to be involved in any sort of politics in Argentina, and that itself posed a threat to many.

So perhaps the question is not, "Who is the real Eva Perón?" - since we may never truly know the answer to that - but rather, how can we learn from the various myths, both black and white, that continue to circle around her? As Agustín Magaldi warns in the musical, "Eva beware your ambition/ It's hungry and cold, can't be controlled/ Will run wild/ This in a man is a danger enough/ But you are a woman." Are we still more likely to be threatened by ambitious women than ambitious men today? What are the black and white myths of our own moment? And what might Eva Perón be able to teach us as we move forward?



MAY 1951
Eva and Perón on
the cover of
TIME Magazine

THE WHITE MYTH



- ▶ Eva Perón was the spiritual leader of the nation, a shining example of purity and commitment to Juan Perón.
- ▶ Santa Evita sacrificed herself for the *descamisados*.

THE BLACK MYTH



- ▶ Eva Perón was a vagrant who slept her way to the top.
- ▶ Eva Perón was vindictive and power hungry. Her ambition had nothing to do with helping those who were suffering.

1952

decada
infame
1932-1943

1932

FEBRUARY: Agustín P. Justo becomes President in a fraudulent election, ushering in the *Decada Infame* (Infamous Decade, 1932-1943), so named for its political and economic instability.

1935

JANUARY 3: At 15, Eva leaves Junín for Buenos Aires, to pursue her dream of becoming an actress.

MARCH 28: Eva books her first stage role in the play *La Señora de Pérez* (Pérez's Lady).

DECEMBER: Eva begins her radio career at Radio París with a small role in a *radioteatro* (radio drama)

the life of EVA PERÓN

Compiled by Paul Adolphsen and Kristopher Karcher

1919

MAY 7: Eva María, the youngest of five, is born in the town of Los Toldos to unmarried couple Juana Iburguren and Juan Duarte. Eva's father refuses to acknowledge her as his legitimate daughter.

1941

JANUARY: Eva signs a five-year contract with Guerño, a soap company that produces radio shows.

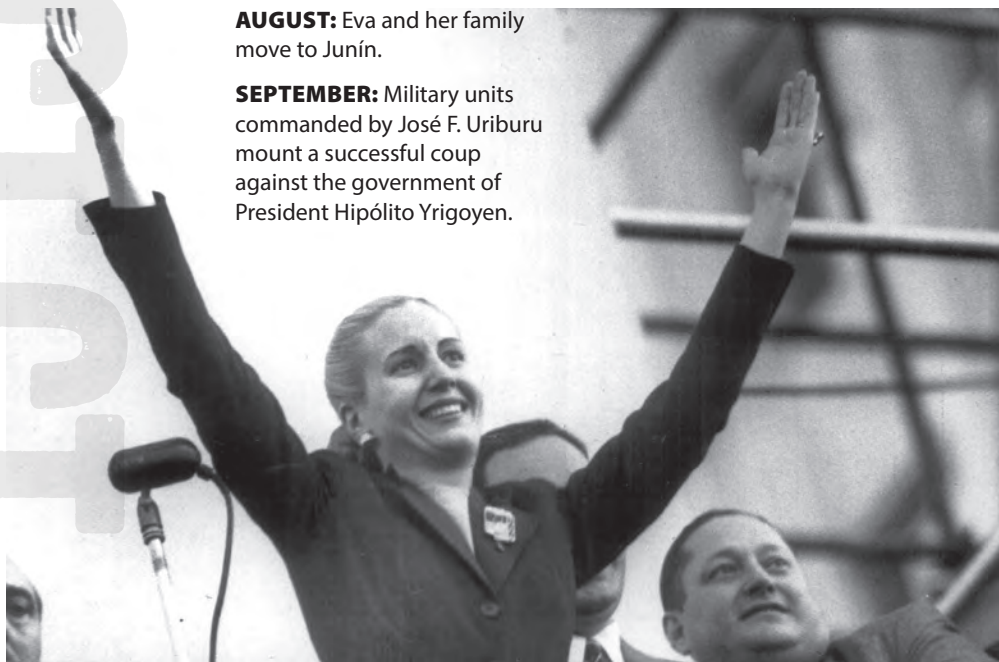
1943

JUNE: Army officers topple the government of Ramón Castillo and create a military dictatorship.

1930

AUGUST: Eva and her family move to Junín.

SEPTEMBER: Military units commanded by José F. Uriburu mount a successful coup against the government of President Hipólito Yrigoyen.





1944

JANUARY: Eva dyes her hair blonde for a role in *La Cabalgata del Circo* (The Circus Cavalcade).

JANUARY 22: Eva meets Juan Perón at a benefit concert for the victims of the 1944 San Juan earthquake. Shortly after, they begin a relationship.

1945

OCTOBER 9: Because of his popularity and influence, Perón is forced to resign from his government posts. Eva and Perón escape to the island of Tres Bocas in the Tigre Delta.

OCTOBER 12: Perón is arrested by police chief, Aristóbulo Mittelbach.

OCTOBER 16-17: Thousands of supporters, mostly lower-class workers (the *descamisados*), march on the Plaza de Mayo to protest Perón's arrest. Perón is finally released and announces his candidacy for President. October 17 becomes "Loyalty Day" on the Peronist calendar.

OCTOBER 22: Perón and Eva are married. Soon after, a forged birth certificate appears stating Eva was born in 1922 to the married couple Juan Duarte and Juana Ibarguren de Duarte.

DECEMBER 14: Perón becomes the presidential candidate for the *Partido Laborista* with Hortensio Ojano as his running mate.

1946

APRIL 8: Perón is elected president of Argentina.

JUNE 4: Perón is sworn in as President, with Eva at his side.

SEPTEMBER 23: Eva moves to Perón's old office at the Secretariat of Labor. Here she begins her work with different delegations and unions, while administering individual requests from citizens

1950

JANUARY: Eva is diagnosed with cervical cancer. She is never informed of this diagnosis.



1947

SUMMER: Eva embarks on "The Rainbow Tour," a three-month tour of Europe intended to promote Argentina's new government.

1948

JULY 8: Eva establishes the *Fundacion Maria Eva Duarte de Perón*, later renamed the Eva Perón Foundation.

1949

JULY: The Woman's Peronist Party is launched. Eva is appointed its first president.

1951

FEBRUARY: Eva launches Perón's next presidential campaign.

AUGUST 22: Amid shouts and demonstrations from a huge crowd, Eva is pressured to accept the nomination as a vice presidential candidate on a Perón-Perón ticket.

AUGUST 28: The Peronist party officially nominates Eva Perón for the vice presidency.

AUGUST 31: Due to growing concerns about her health, Eva ends her bid for the vice presidency on the radio.

NOVEMBER 5: George Pack, a famed U.S. cancer specialist, performs a hysterectomy on Eva.

NOVEMBER 11: Perón wins reelection. This is the first Argentine election with women's suffrage. As a result, 80 women are entered into provincial legislatures.

1952

May 1: Eva gives her last public speech from the balcony of the Casa Rosada.

July 26: Eva is given last rites and falls into a coma surrounded by Perón and her family. She is pronounced dead at 8:25pm that evening.



EVITA *and* PERONism

By Paul Adolphsen

THE LONGEVITY OF THE IDEOLOGY KNOWN AS PERONISM IS UNIQUE IN POLITICAL HISTORY.

It emerged in 1946 with Juan Perón's election as president of Argentina, and has remained an enduring facet of that country's political life well into the new millennium. What has accounted for this remarkable staying power? One compelling answer lies in the figure of Eva Perón. Passionate and theatrical, she forged a complicated connection with Argentina's poor and marginalized that cemented the political legacy of Peronism long after her own death.

"A PERMANENT SOURCE OF PROPAGANDA"

After Perón's election, Evita, a radio actress with a command of the medium, quickly became an effective mouthpiece for her husband's regime. Her biographers Nicholas Fraser and Marysa Navarro write that, as a "permanent source of propaganda," Evita could say and do things Perón never could. Evita – whether in person or by photograph – was seen everywhere, and each appearance reaffirmed the connection she sought to forge between herself, her husband, and the people. It was this connection, often expressed in terms of love, that was the driving force of Peronism.

The language of sacrifice regularly appeared in Evita's speeches. She gave herself first to Perón, then to the people. As Fraser and Navarro write, "The... idealization of Evita came from her beauty and her power but also from [her] habit of giving." She embodied this sacrificial love in her public work with the Eva Perón Foundation, where her ministrations to the *descamisados* were highly choreographed, but nevertheless moving. She was no automaton blurting the party-line, but rather a fierce and dedicated zealot of Peronism.

"...I say yes, I am fanatically for Perón and the *descamisados* of the nation."

—Eva Perón

Perón's rule, became increasingly authoritarian, and a cult of personality quickly developed. Unthinking loyalty was enforced by media and military under Perón's control. Evita's public presentation of her all-consuming love for the president became a model for how all Argentines should relate to him. It was fierce devotion, or nothing. "[L]ife has its real value," Evita said, "not when it is lived in a spirit of egoism, just for oneself, but when one surrenders oneself, completely and fanatically, to an ideal that has more value than life itself. I say yes, I am fanatically for Perón and the *descamisados* of the nation."

What was Peronism?

After winning the presidency with the help of trade unions, Juan Perón began a social reformation project known as the "New Argentina," fueled by an inspiring, but undefined, sense of *Justicialismo* (Social Justice).

DURING HIS PRESIDENCY PERÓN:

- ▶ Extended suffrage to women
- ▶ Expanded Argentina's social security system
- ▶ Nationalized public services and utilities
- ▶ Ensured widespread protections for workers
- ▶ Increased union membership

THE SPIRITUAL LEADER OF THE NATION

On August 22, 1951 two million people filled Buenos Aires' *Avenida 9 de Julio* to demand that Evita run as vice president in the upcoming election. Despite her desire for the position, and facing pressure from male government officials who could not stomach a female vice president, Evita renounced her candidacy over the radio. Through this renunciation Evita's "habit of giving" found its spectacular denouement. She was transformed into "the spiritual leader of the nation." Perón and his regime capitalized on the moment, extolling Evita's sacrifice as an example of what it meant to live for the nation alone.

Three years after Evita's death from a cancer that had been kept secret from her, Perón was ousted and fled Argentina. The new, anti-Peronist government inadvertently demonstrated the power of Evita's link with the *descamisados* by working tirelessly to remove all traces of her image from the public sphere. This included her body. After her death,

Was Perón a dictator?

“By 1955, when he was finally ejected from the armed forces, Perón had... imposed dictatorship on Argentina. Yet this does not seem to have been his aim when he came to power. Perón is remembered as a dictator, but he was popularly elected... His real interest lay in the accumulation of power and the main source of his power came to lie with this 'New Argentina.'” —*Nicholas Fraser and Marysa Navarro*

Evita's embalmed corpse embarked on a strange and macabre journey, which culminated in its return to Argentina in 1973 when Perón again took to the balcony of the Casa Rosada.

“THE TRUTH IS I NEVER LEFT YOU”

The totalitarian abuses of Perón's regime are entangled in a compelling knot with Evita's fanaticism, her emotional engagement with Peronism, and the good she accomplished in the lives of many Argentines. Her spectacular performances of sacrifice and love formed a deep and complicated connection with the people of Argentina unparalleled in global politics. That, combined with the cult of personality that flourished after her death, cemented the political ideology of Perón, and has allowed Evita's legacy to live on to this day.

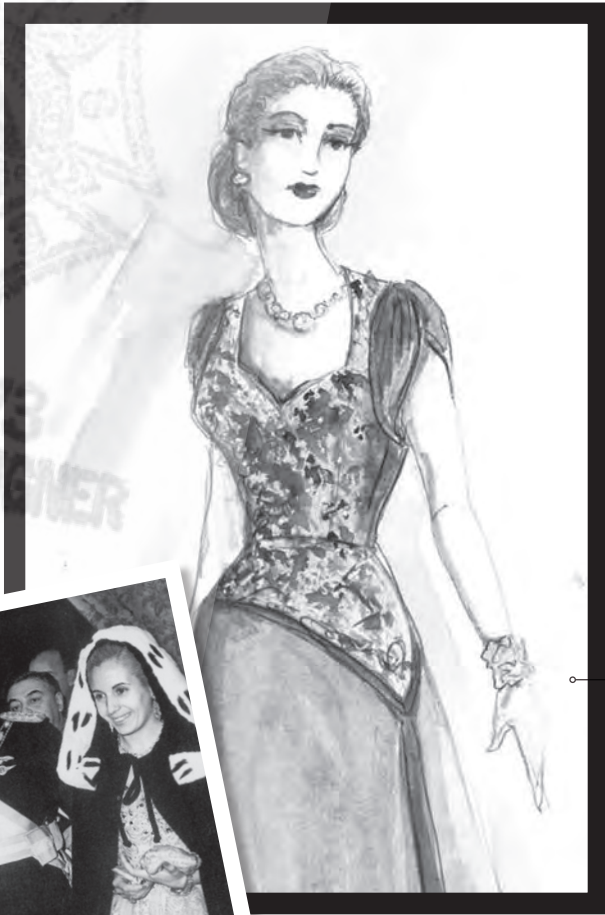


BUENOS AIRES
Workers celebrating the birth of Perónism.



Designing Evita with Brian Hemesath

Interviewed by Paul Adolphsen



What have been some of your inspirations as you've designed the look of this show?

There's no way to consider Eva Perón without considering Christian Dior. Eva worked very hard to be taken seriously, but also to be seen as powerful and feminine, and she used her clothing to do that. Dior was creating these beautiful, simple, yet powerful shapes for women. I wouldn't say Dior was her exclusive designer, but most of her iconic looks, including what she wore on the balcony of the Casa Rosada, were his designs. At this particular time in history, Dior was creating his "New Look," which was a completely different silhouette from what people were wearing in the 40s: a more extravagant look. Eva really embraced that, and used it as a tool to be both feminine and powerful.

At left, dress from act two; At right, dress at top of show

What is that silhouette?

The most iconic "New Look" image is a fitted white jacket with a black full skirt on the bottom. It creates a new shape for a woman that emphasizes her curves and celebrates her femininity without necessarily being form-fitting. We have used a little bit of that influence in the show during the Rainbow Tour, where Eva goes to Spain, Italy, and France. She was using fashion as a gateway to present herself to Europe as a powerful figure.

Eva went through many stages in her life. How are you approaching her journey throughout the musical?

At the very top of the show she has to appear as a sort of ethereal spirit version of herself. Then, she immediately transforms onstage into a little girl in Junín to meet Magaldi. As she starts out, we move her into more sophisticated color combinations, sleeker lines, and less patterns as she creates her

“She had her finger on the pulse of what was new, and what was powerful about that newness.”

political persona. As Che sings, “Why try to govern a country when you can become a saint?” So, Eva goes even further and creates a cult following that transcends the politics she fought against.

Eva was an icon in many ways. What was iconic about her style?

She was fearless in taking on Christian Dior’s creations. Unlike a fashion icon today, she went to a designer and said “I will listen to you.” Icons today—like Beyoncé, Rhianna, or Madonna—impose a lot more of their own personality on clothing in a way that wasn’t necessarily done in Eva’s time. I think part of her status as an icon came from the fact that she was in Argentina and that she was dressing “through” France, which at the time, was, and still is, the fashion capital of the world. She had her finger on the pulse of what was new, and what was powerful about that newness. And she was really good at taking what was there and making it work for her.

Much of *Evita* is about the relationship between Eva, Juan Perón, and the *descamisados*. How are you designing the look of Argentina in the 1940s and 50s?

We’ve taken the forces that are working with or against Eva, and stylized them a little bit. Our goal is to make Eva the lightest thing on stage. The *descamisados* have patterns and much more muted tones. They represent where Eva came from. The aristocracy is dressed in all black and white, which represents how they see the world. The contrast to those two social extremes is also really important to us. The aristocracy is sophisticated but not sexy. The *descamisados* are not sophisticated, but are sexy, the life blood of Argentina that Eva has taken to create her life.



Dior’s “New Look”



TOP OF S

What’s New Buenos Aires?

The Rainbow Tour

Evita addressing the *descamisados*

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Held immediately following select Sunday matinee performances in the Mertz Theatre, this event is your chance to ask questions and learn from members of the cast.

FREE EVENT | Season-Long

For *Evita*: December 10

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1:00PM

pre-show activities begin

2:00PM

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Recommended for ages 10+

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2017-18 ASOLO REP

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EVITA

6:30pm Pre-show cocktail reception

FREE for IllumiNation Series ticket holders;
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7:30pm *Evita* performance

Call the box office for information and pricing.
Community conversation immediately following.
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Pre-show reception times

February 17 • 1:00pm *Morning After Grace*

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April 21 • 1:00pm *Gloria*

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Photos: Jade Wheeler in *The Originalist*, photo by Gary W. Sweetman; Ana Isabelle as Eva Perón in *Evita*, photo by John Revisky. Pierre Jean Gonzalez in *The Elaborate Entrance of Chad Deity*, photo by Cliff Roles.

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