Evita

Music by Andrew Lloyd Webber
Lyrics by Tim Rice

November 17-21, 2010
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EVITA

Music by Andrew Lloyd Webber
Lyrics by Tim Rice

Musical Director  
*Jesse Kissel  
Choreographer  
Patti James

Costume Designer  
Reba Senske  
Set Designer  
Thomas C. Umfrid

Lighting Designer  
*Samantha Spiro  
Wig & Make-Up Designer  
Kelly Yurko

Sound Designers  
Chuck Hatcher  
*Richard J. Koharik  
Stage Manager  
*Sandra Zamora

Director  
Aubrey Berg  
* CCM Student

Corbett Auditorium  
November 17-21, 2010

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About Eva Duarte Perón

Who is the real Evita? History tells us she was born María Eva Ibarguren on November 21, 1919, in the tiny town of Los Toldos, huddled on the edge of the vast Argentina pampas. The daughter of a ranch manager and his mistress, Eva lived under a cloud of illegitimacy for most of her childhood, culminating in the traumatic events of her father’s funeral, when she and her family were refused entry by his lawful wife. In her autobiography, La Razon de mi Vida, Eva writes, “From every period of my life, I retain the memory of some injustice tormenting me and tearing me apart.”

A lively, intelligent girl in love with American films and yearning for a life beyond the endless expanse of grassland, seventeen-year-old Eva left her home for the bright lights of Buenos Aires. Within three years of her arrival, she had carved out a career as a radio and film actress and the press linked her to a number of powerful suitors.

In January 1944, Eva encountered a fast-rising and immensely popular politician named Juan Perón at a fund-raising concert organized to help earthquake victims. Within weeks, she was sharing his apartment. Perón went on to become Minister of War and Vice President of the Republic, but political unrest at the end of World War II eventually led to his arrest and imprisonment. Freed in a populist revolt, Perón subsequently married Eva and was elected President of Argentina with a huge popular mandate.

With a blend of democratic principle and despotism dubbed “Peronism,” Juan Perón became one of the most admired and maligned leaders of the modern era. Yet even as she shared her husband’s vision of Argentina’s manifest destiny, Eva herself became the object of intense, almost mystical adoration by the country’s common people. She gained international attention during her Rainbow Tour of Europe to promote Argentinean interests, and at home she was instrumental in the formation of the Perónist Women’s Party, as well as The Eva Perón Foundation for charitable works among the nation’s poor.

The poor, in turn, clamored for Eva to assume political office beside her husband, and despite growing dissent from military and political opponents, she was put forward as the vice-presidential candidate.
It was, however, a goal Eva would never realize; she was subsequently diagnosed with terminal cancer. Renouncing her political aspirations, Eva Perón fell into a steep and sudden decline, and on July 26, 1952, she died at the age of 33.

A measure of her enormous appeal among her fellow citizens could be seen in the outpouring of grief that followed her death. Close to a million Argentineans crowded the streets of Buenos Aires for her funeral procession, and an estimated three million filed past her casket to pay their last respects. The myth of “Santa Evita” was kept alive by frequent requests to the Vatican for her canonization. Forty thousand such appeals were received in the two years following her death.

Here the story of Eva Perón may well have come to an end for much of the world -- an intriguing, enigmatic figure tragically cut down in her prime. But 21 years after her death, her myth was revived when Tim Rice happened to hear a documentary about Perón on his car radio and, on the spot, conceived the notion of Evita, a musical treatment of her life.

From Eva Peron: A Brief Biography
http://movies.universal-pictures-international-germany.de

ACKNOWLEDGEMENTS

The Director and Musical Director wish to thank the following for their support of this production:

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Professor James Culley  Professor Tim Anderson
Professor Gillian Sella  Professor Earl Rivers
Professor Mark Gibson  Professor Emeritus Rick VanMatre
Argentina, 1919-1952

There will be one 15-minute intermission.
We are proud to be a part of the CCM Musical Theatre Program production of *Evita* and are looking forward to another brilliant year of performance!
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“A SERIOUS DRAMA that’s SERIOUSLY FUNNY.” –Daily News

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Ying Zhang

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Jennifer Yarbrough
Lu Li
Lucy Lewis
Boa Park
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So Hyun Bak

Cello A*
Tim Kwan
Yi-Ching Lee
Jungeun Son

Cello B^*
Jonathan Hodges
Mi Yeon Yun
Pu Chen

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Justin Vance

Oboe/English Horn
Joe Basel

Clarinet I/E-flat Clarinet
Zack Gauvain

Clarinet II/Bass Clarinet
Lee Anne Ward

Horn I
Keyondra Price

Horn II
Carrie Vertin

Trumpet I
Kenny Piatt

Trumpet II
Ryan Hallum

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Harp
Liya Huang

Bass (Electric/Acoustic)
Stephen Yokley

Guitar I
Carlos Vargas

Guitar II
Joe Wittman

Percussion
Zachary Larabee

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Mike Lunoe

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Dallas Heaton

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CAST PROFILES

MICHELLE BERKOWITZ Perón’s Mistress
Junior from Boca Raton, Florida
At CCM: Ensemble in Anything Goes and The Human Comedy.
Elsewhere: Lucy Van Pelt in You’re a Good Man, Charlie Brown (Boca Raton, Fla.).

CHIRS BLEM Juan Perón
Junior from Tampa, Florida
At CCM: Margaret Mead in Hair, Mathew Macauley in The Human Comedy, Mr. Twimble in How to Succeed in Business Without Really Trying. Elsewhere: The Pirate Captain in Elmo and the Bookaneers with Sesame Street Live and soloist with the Fort Wayne Pops.

PIERCE CASSEDY Che Guevara
Junior from Tallahassee, Florida
At CCM: Ensemble in The Human Comedy and Tribe in Hair. Elsewhere: Judah in Joseph and the Amazing Technicolor Dreamcoat and Marcellus in The Music Man at Young Actors Theatre (Tallahassee, Fla.).

ALAINA MILLS Eva Perón
Senior from Louisville, Kentucky

JOHN RIDDLE Agustín Magaldi
Junior from Vermilion, Ohio
At CCM: Rick/Lorraine in Bat Boy, Husband in Hello Again, Ensemble in The Human Comedy. Elsewhere: Wallace Hartley in Titanic, Jeb in Show Boat and Sir Castor in Camelot at The Muny (St. Louis), Mark in Altar Boyz at the Beck Center for the Arts (Lakewood, Ohio).
STUDENT STAFF PROFILES

JESSE KISSELL  Musical Director
A second-year graduate student from New York City, Jesse Kissel was assistant musical director for CCM’s Anything Goes. He worked for the Boston Pops’ Red, White and Blue Celebration, the Indian Hill Symphony’s Paul Whiteman Celebration and the Naples Philharmonic’s Rhapsody in Blue concert series. In addition, Jesse was assistant musical director for Titanic and Cats at the Muny (St. Louis), adjunct faculty member at Marymount Manhattan College and New York University’s CAP 21 Theatre training program and master teacher/musical director for U.S. Performing Arts (Washington, D.C.). His other musical directing credits include: Kennedy Center Spring Gala with Chita Rivera, Jenn Collella and Julie Murney (The National Symphony Orchestra with Guest Conductor JoAnn Falletta) Special Opening of The Eisenhower Theatre at the Kennedy Center, TOVAH: Out Of Her Mind (Tovah Feldshuh), Hello Again, Thoroughly Modern Millie, Cabaret, Assassins and Jesus Christ Superstar.

RICHARD J. KOHARIK  Sound Design
A senior from Berea, Ohio, Richard J. Koharik was assistant sound designer for CCM’s productions of Picnic and Hair, master sound technician for Rape of Lucretia and A1 mix engineer for How to Succeed in Business Without Really Trying. Elsewhere, Richard was assistant sound designer for seven shows during the summer 2010 season at West Virginia Public Theater (Morgantown, W. Va.) and sound engineer/master sound technician for Centennial Theater (Cedar Point Amusement Park, Ohio).

SAMANTHA SPIRO  Lighting Design
A third-year graduate student from Tampa, Florida, Samantha Spiro was lighting designer for CCM’s productions of The Rape of Lucretia (at Spoleto and CCM), Blood Wedding and 2009 Winter Dance Concert. Elsewhere, Samantha was assistant lighting designer for Cincinnati Ballet’s The Sammy Project and Swan Lake and assistant lighting designer for the Cincinnati Opera during summer 2009.

PAUL MARTIN  Technical Director
A third-year graduate student from Newport, Kentucky, Paul Martin was technical director for CCM’s productions of Picnic and Blood Wedding. He was also assistant technical director for CCM’s Hair, Bat Boy and How to Succeed in Business Without Really Trying.
STUDENT STAFF PROFILES

SANDRA ZAMORA  
Stage Management

A third-year graduate student from Brownsville, Texas, Sandra Zamora was stage manager for CCM’s productions of *Of Mice and Men* and *Crimes of the Heart* and assistant stage manager for *How To Succeed in Business Without Really Trying*. At CCM, she was also assistant to the director for *You Can’t Take It With You*, supertitle operator for *Il Barbiere di Siviglia*, and props artisan for *Alcina*. In addition, Sandra served as a stage manager intern for *Die Meistersinger* and *La Bohème* with the Cincinnati Opera and for *Sleeping Beauty* and *My Name is Asher Lev* at Ensemble Theatre of Cincinnati. Sandra also was production assistant and props crew intern with the Santa Fe Opera and stage manager for *The Great Celestial Cow* and *Bobby Gould* at Texas A&M University (College Station, Texas).
PRODUCTION STAFF

Technical Director ................................................................. Paul Martin
Assistant Stage Managers ............ Britney A. Lanni, Adam Moser, Lisa Slama
Production Assistant ............................................................. Helen Jones
Assistant Costume Designer .............................................. Christie Peitzmeier
Assistant Lighting Designers .......... John Cahill, Andrew Wellons
Assistant Make-Up and Wig Designers ... Kaitie Adams, Amanda Stitt, Tricia Stogsdill, Kyoungmi Yi
Assistant Technical Director ........................................... Doug Stock
Properties Master ................................................................. Kat Tudor
Properties Construction Crew Fransisco Angelo, Jeff Batchler, Molly Doan, Kate Mulhauser, Danielle Statuto
Scene Shop Assistants Paul Martin, Chris Weir, Kate Dalo, Andrew DeMeo, Michael Feldman, Nik Koehlke, Christen Mikkelsen, Corwin Scites, Doug Stock, Jake Taylor, Gustavo Valdes, Jillian Warburton
Master Carpenter ................................................................. Michael Feldman
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Through Paul’s leadership, I learned about poise and self-confidence. Although other experiences have come and gone, what he taught me is something I use every day of my life.”

Otto M. Budig, Jr.
Class of 1956

As a beloved CCM faculty member, F. Paul Rutledge dedicated most of his life to motivating young, aspiring artists in CCM’s Musical Theatre program. His generous endowment will fund scholarships for years to come, leaving an enduring legacy for CCM.

During his life, Paul encouraged a tradition of excellence at CCM and he continues to support that tradition through his planned gifts.

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This type of generosity does not happen every day and I know how special it makes me feel to have received it. I guess that is why people say, “That’s what Friends are for…”

Sarah Pierson, 2010-11 Friends of CCM Scholar

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Warmest regards,

Dianne Rosenberg, President
Friends of CCM

MICHAEL FELDMAN
feldmams@mail.uc.edu

Michael Feldmann has loved theatre for all of his life. Though he started as a 7 year old orphan in the Fairfield Summer Community Theatre’s production of Oliver, he soon found the technical side of the stage and has loved it ever since. He is now so blessed to be within the CCM program at the University of Cincinnati majoring in Theatre Design and Production with a focus in Technical Direction. Now in his sophomore year, he is so excited to continue his journey in this amazing program that teaches anything and everything to passionate minds.

CAROLINE CROSS
crosscn@mail.uc.edu

Caroline Cross is a native of Columbia, South Carolina where she studied oboe under Petrea Warneck. After starting the oboe in middle school, she participated in District, Region, and All-State bands as well as serving as principal oboist of the SC Youth Philharmonic Orchestra from 2007-2010. She attended Brevard Music Center’s Summer Institute in 2009 and 2010 where she worked with Eric Ohlsson, Paige Morgan, and Ashley Barret. She is a 2010 National Merit Finalist and a recipient of the UC 21 and Cincinnatus Scholarship awards.
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Ted Rhyner, Resident Master Electrician  
Rocco Dal Vera, Voice Production, Vocal Coach  
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Dale Doerman, Aesthetics  
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Steven Goldstein, Opera/Musical Theatre Performance  
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GENERAL INFORMATION

CCM BOX OFFICE: Located in the CCM Atrium, the Box Office is open Monday through Friday, 12-5:30 p.m.; Saturday, 12-4 p.m.; and one hour prior to curtain for Mainstage performances. Master Card, VISA and Discover cards are accepted. CCM Box Office, P.O. Box 210003, Cincinnati, Ohio 45221-0003; (513) 556-4183.

PARKING: Convenient parking is available in the CCM Garage, at the base of Corry Boulevard off of Jefferson Avenue. Additional parking is available in garages throughout the UC campus. Any questions concerning on-campus parking should be directed to UC Parking Services at (513) 556-2283.

TAX CREDIT: If you find that you cannot attend your performance, your tickets may be donated for tax credit as a charitable contribution. Simply notify the Box Office prior to the performance to release your seats, and give your name and address. A tax donation receipt will be mailed to you.

EMERGENCY CALLS: If you are likely to receive an emergency call during a performance, please leave your name and seat location with the House Manager. If you have a beeper, we also request that you leave it with the House Manager along with your seat number so as not to disturb the audience and actors. In case of emergencies, this will help us locate you as quickly as possible.

LOST AND FOUND: (513) 556-9413

HOUSE POLICIES: The House Manager has been instructed to minimize the disturbance to patrons already seated when accommodating latecomers. The director and producer of each production select times which are least likely to interrupt the performance, and latecomers will be seated only during these times. Latecomers who miss these opportunities will not be admitted until intermission. Children under the age of six are not to be admitted.

CAMERAS, PHONES AND RECORDING DEVICES: The possession of cameras, with or without flashes, recording devices, cellular phones and other electronic devices inside the theater are strictly prohibited. Please leave them with the House Manager.

SMOKING AND REFRESHMENTS: Smoking and refreshments are not permitted in the theater. Effective January 1, 2006, smoking is prohibited inside all buildings, athletics facilities and vehicles owned,
operated or leased by the University of Cincinnati. Smoking is also prohibited within 25 feet of all university building entrances, exits, air intakes and operable windows. Smoking shall not be permitted on any bridge, overpass or enclosed walkway.

**HEARING ENHANCEMENT:** Telex listening devices are available for checkout during performances in both Patricia Corbett Theater and Corbett Auditorium. Please inquire at the Box Office.

**WHEELCHAIR SEATING:** Wheelchair seating is available in both theaters. Seating is limited, so reservations should be made with the Box Office when ordering tickets. These seats are subject to availability.

**GROUP SALES:** The Box Office can accommodate groups for major productions and concerts. Preview and benefit performances are also available for some productions. For more information, call the CCM Box Office at (513) 556-4183.

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Aim for the moon. 
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you may hit a star.

— W. Clement Stone

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