



EVITA

Philo's production of *Evita* will be performed at the Erindale Theatre in March 2015.

AUDITIONS

Where: Rehearsal Room, Philo Hut, 18 Collie St Fyshwick.

Date: Sat/Sun 6/7 September 2014

Your auditions will be in groups of up to 8-10 people.

Your audition will take place in 2 parts. The first section will involve your group learning a small prepared choreographed routine. Please wear something comfortable that you can move in.

This is to be followed by you singing your selected song for the panel. The panel will evaluate your song selection on what we hear. We know what we are looking for, so don't be concerned if you are not required to sing an entire song. Auditionees for Lead roles (named parts listed below) will then do their **prepared script** for the role they are auditioning for.

Please allocate at least 1 hour for your audition.

TO BOOK:

To book your audition, please fill out the form at <http://philo.org.au/evita-auditions>
If you have any difficulties with the form, please email kate.tricks@finance.gov.au.

AUDITION REQUIREMENTS:

Principal Roles

(Eva Peron, Juan Peron, Che Guevara, Magaldi, Peron's Mistress)

Singing (principals only):

Auditionees should prepare **TWO contrasting** songs for their audition – The songs should be from a musical (but **not from *Evita***) and in a style that is consistent with the character you are auditioning for. This should be something that you are **very** comfortable with – not something you learned the day before!

Acting (principals only):

You should also prepare a **short** monologue that will give the panel an indication of your acting ability.

Ensemble Roles

Singing:

Please prepare **ONE** song of your choice of a musical theatre style, **not** from *Evita*. There are many and varied smaller solos and cameo roles for the ensemble. These range in age from teens to 60 year olds.

All Auditionees

Dancing

There is a lot of dance/movement in *Evita* and everyone will be required to do a movement audition, this will be done in groups, so please wear something appropriate.

Specialist dancers will be required for several numbers, these will also be part of the ensemble.

To save time on the day, please bring a photo of yourself if you have one.

Please bring sheet music (in the correct key). There will be an accompanist at the audition; however you may bring your own accompanist if you wish. Backing CDs are acceptable as long as they are exactly that....a backing CD. eg. Please be aware that you may not get to sing all/and/or both of your song/s. We are expecting large numbers of people to audition, so if the Audition Panel feels they have heard enough to determine your vocal quality they may stop you mid note. This should not be taken as any indicator of whether you will or will not be cast!!

CHARACTER VOCAL RANGES

Name	Gender	Vocal Part	Age Range	Role Type
<u>Che Guevara</u> A political activist and the narrator of the show.	Male	Tenor	21– 35	lead
<u>Eva Peron</u> A beautiful ambitious and power-seeking woman who rises to become the spiritual leader of Argentina by age twenty-six.	Female	Mezza	20 – 35	lead
<u>Juan Peron</u> An officer in the Argentina army who rises to become the Argentine President.	Male	Baritone	32 – 55	lead
<u>Peron's Mistress</u> Juan Peron's teenaged lover	Female	Belt	15 – 20	supporting
<u>Augustin Magaldi</u> A tango singer and former lover of Eva.	Male	Tenor	23 – 45	supporting
<u>Other Roles</u> Including: Army Generals, Army Officers, Workers, Aristocrats, Reporters, Lovers, People of Argentina and Chorus	Male /Female	Various	All Ages	Featured

IMPORTANT INFORMATION FOR ALL AUDITIONEES

- Audition time is strictly limited so use your time to show the panel what you can do. No extra time will be available. The panel will be looking for vocal quality, range and pitch as well as dramatic and movement ability.
- Audition pieces should be well prepared. Remember, it is in your own interests to present yourself well.
- An accompanist will be provided but you may bring your own if you wish.
- Singing unaccompanied is **not acceptable**.
- All auditions are private and may only be attended by the panel and auditionees.
- Please don't apologise to the panel for the state of your health or your voice. We have heard (and tried!) all these excuses before!
- And most of all, enjoy it!! ☺ This is your moment to shine!

Please note that Canberra Philharmonic Society reserves the right, at its sole and absolute discretion, to not cast any role from these auditions if, in the opinion of the Audition Panel, the right person for the role is not found. In this event the Society may pursue other means to fill a vacant role.

SYNOPSIS

Act I

The opening reveals a cinema in Buenos Aires, Argentina on 26 July 1952, where an audience is watching a film ("A Cinema in Buenos Aires, 26 July 1952"). The Spanish dialogue is heard during the film, an announcer interrupts with the message (begun in Spanish, but fading into English) that "Eva Perón entered immortality at 20:25 hours this evening..." The audience is heartbroken, and they sing "Requiem for Evita" (in Latin, which is modeled on a Catholic requiem). Ché, the narrator, cynically assesses the hysterical grief that gripped Argentina when Evita died ("Oh What a Circus").

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

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

After moving in with Perón, Eva is introduced to high society, but she is met with disdain from the upper classes and the Argentine Army ("Perón's Latest Flame"). In 1946, Perón launches his presidential bid after being promoted to general in the army, and while in bed with Eva, he discusses his chances at winning the election. Eva reassures him and soon they organize rallies where the people show their support and hope for a better future, while on the sidelines Perón and his allies plot to dispose of anyone who stands in their way ("A New Argentina").

SYNOPSIS

Act II

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

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

Eva appears at a church to take the sacrament in front of her adoring supporters ("Santa Evita"), but goes into a trancelike state, beginning to hallucinate. In her vision she and Che heatedly debate her actions; Che accuses Eva of using the Argentine people for her own ends, while Eva cynically replies that there is no glory in trying to solve the world's problems from the sidelines ("A Waltz for Eva and Che"). At the end of the argument, Eva finally admits to herself and Che that she is dying and can't go on for much longer. Afterwards, Eva finally understands that Perón loves her for herself, not just for what she can do for him and his career ("You Must Love Me").

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

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