

EVITA



By Andrew Lloyd Webber and Tim Rice
June 17 – 27, 2021

STUDY GUIDE
BURNING COAL THEATRE COMPANY

EVA PERON: A BIOGRAPHY

Eva Peron was born in Junin, Buenos Aires province, Argentina most likely in May of 1919. Her baptismal certificate gives May 7 as her birthday, as does the birth certificate on file with the Junin civil registry. However, the birth certificate shows her name as Maria Eva Duarte, while the baptismal certificate lists her name as Eva Maria Ibarguren. The scholarly consensus as to the discrepancies between these two documents is that in 1945, for her marriage to Juan Peron, she created a forgery of her birth certificate to paper over her family's low social status and illegitimacy.

Eva's father, Juan Duarte, was a wealthy and prominent rancher from Chivilcoy, a town near Junin, where Eva grew up. A common practice at this time in rural Argentina was for a man to have several families in different towns, especially if he was wealthy. As such, Duarte was not married to Juana Ibarguren, Eva's mother, but instead had a primary family in Chivilcoy. When Eva was a year old Juan Duarte abandoned her family, leaving them in abject poverty. The only thing he left the family was a letter affirming his fatherhood of the children, which would allow them to use the Duarte name.



Following the departure of their only major form of support, the family moved to one of the poorest parts of Junin. Juana Ibarguren sewed clothes to make ends meet. Eva Peron left Junin at the age of 15, bound for Buenos Aires in the company of a young musician. This relationship would not last very long, and Eva was faced with the challenges of supporting herself in the city without formal education or connections. She began an acting career on stage and radio, eventually transitioning to film. At this point she bleached her naturally black hair to blonde, a look for which she became known. Her professional stage debut was in the play *Mrs. Perez* in March of 1935.

Following an earthquake in San Juan, Argentina, that killed ten thousand people, Juan Peron established a fund to raise aid money under the auspices of his office as Secretary of Labor. After a week-long arts festival and fundraiser, a gala was held at Luna Park Stadium in Buenos Aires. It was at this gala that Eva met Juan Peron. They spent most of the evening in one another's company and left together around

2am. She shortly thereafter became his mistress.

Eva had largely been apolitical before meeting Juan Peron, and absorbed Peron's political teachings and

ideology readily. Peron himself claimed in his memoir that he set out to create a “second I” in Eva. In May of 1944, all broadcast performers in Argentina were required to form a union which would hold a monopoly on bookings in the country. This unionization was held at the behest of Juan Peron as Secretary of Labor and Eva herself was elected its president. At this point, Eva began presenting a daily program which dramatized the accomplishments of Juan Peron as a soap opera.

In October of 1945, Juan Peron was arrested by his political opponents in the Argentine government on the fear that he would attempt a power grab based on his popularity with the unskilled and trade unionists. Just under a week later, around 350,000 people gathered in front of the Casa Rosada (seat of Argentine Government) and Juan Peron was released to address the crowd. This was later fictionalized in a story of Evita going door-to-door to rally support for Peron. Juan Peron married Eva the day following his release. He would go on to win the 1946 presidential election in a landslide.



In 1947, Eva Peron departed on the “Rainbow Tour” of Europe, meeting with numerous heads of state. Eva first visited Francisco Franco in Spain and Antonio Salazar in Portugal, which in turn led to accusation of Peronism being akin to fascism. The tour was specifically billed as a goodwill tour and nonpolitical. Her meetings in France were also successful, but the Vatican was less impressed and the UK refused to host her at all.



For the 1951 presidential election, Eva was chosen as candidate for vice-president alongside her husband on the ticket. Eva's massive popularity with working-class women was a great draw and she enjoyed intense support. However, due to declining health and political pressure from other elements of the Peronist party, she would decline this honor.

By this time, it was clear that Eva was very ill. Her diagnosis of cervical cancer was kept secret from her by Juan, but she was aware something was wrong. She first

underwent a radical hysterectomy, and then chemotherapy as a treatment. She died in July of 1952.

WHAT IS PERONISM?

Peronism (also called Justicialism) is, at its heart, an ill-defined ideology that has bled into a wide variety of parties across the Argentine political spectrum. Often contradictory ideas will be presented as central to the Peronist ideal. Some basic tenets and facts can be gleaned regarding the thought of Juan Peron and his political legacy, as an example it tends to be common with the working-class as well as skilled trade unions. Certain Marxist analysis has found it to be proletarian in nature.

Peronist ideas are embodied in twenty “tenets” that are organized around three “flags.” These flags, which provide categorization and general guidance for the Peronist movement, are social justice, economic independence, and political sovereignty. In this, Peronism rejects both capitalism and communism and was a major example of, during the Cold War, a third-way ideology. Similar movements could be found with Tito in Yugoslavia, Suharto and Indonesia, and Nehru in India. One major goal of Peronism is to mediate the class conflict found in Marxism, with the state largely responsible for mediating class tensions.



Peron himself was seen, not without reason, as friendly to fascism, authoritarian in nature, and his policies were derided by opponents as populist demagoguery. Liberals derided its authoritarian tendency. Conservatives took issue with its modernist outlook. Communists felt it propped up capitalist class structure. Given that Peron considered himself the “embodiment of the nation,” his opponents were often painted as unpatriotic or even treasonous.

From Peron's "Peronist Philosophy":

1. "A true democracy is that one in which the government does what the people want and defends only one interest: the people's."
2. "Peronism is essentially of the common people. Any political elite is anti-people, and thus, not Peronist."
3. "A Peronist works for the movement. Whoever, in the name of Peronism, serves an elite or a leader, is a Peronist in name only."
4. "For Peronism, there is only one class of person: those who work."
5. "Working is a right that creates the dignity of men; and it's a duty, because it's fair that everyone should produce as much as they consume at the very least."
6. "For a good Peronist, there is nothing better than another Peronist." (In 1973, after coming back from exile, in a conciliatory attempt, and in order to lessen the division in society, Peron reformed this tenet to: "For an Argentine, there is nothing better than another Argentine.")

7. "No Peronist should feel more than what he is, nor less than what he should be. When a Peronist feels more than what he is, he begins to turn into an oligarch."
8. "When it comes to political action, the scale of values of every Peronist is: Argentina first; the movement second; and thirdly, the individuals."
9. "Politics are not an end, but a means for the well-being of Argentina: which means happiness for our children and greatness for our nation."
10. "The two arms of Peronism are social justice and social help. With them, we can give a hug of justice and love to the people."
11. "Peronism desires national unity and not struggle. It wants heroes, not martyrs."
12. "Kids should be the only privileged class."
13. "A government without doctrine is a body without soul. That's why Peronism has a political, economic and social doctrine: Justicialism."
14. "Justicialism is a new philosophy of life: simple, practical, of the common people, and profoundly Christian and humanist."
15. "As political doctrine, Justicialism balances the right of the individual and society."
16. "As an economic doctrine, Justicialism proposes a social market, putting capital to the service of the economy and the well-being of the people."
17. "As a social doctrine, Justicialism carries out social justice, which gives each person their rights in accordance to their social function."
18. "Peronism wants an Argentina socially 'fair', economically 'free' and politically 'sovereign'."
19. "We establish a centralized government, an organized State and a free people."
20. "In this land, the best thing we have is our people."



In terms of concrete policy, this often meant a little something for everybody, while nobody completely got everything that they wanted. As such, Peronist policies were widely embraced by the people. Following his fall from power in 1955, and 16 years in exile in Spain, Peronist ideas morphed and changed without him present in Argentina to guide them. Peronist parties would spread across the left/right political spectrum and often find themselves at odds with one another. Peronism remains a powerful ideology in Argentina to this day.

PLAYWRIGHT'S BIO

Andrew Lloyd Webber was born in March of 1948 in Kensington, UK. He has composed over 21 musicals, many of which have run for over a decade on Broadway and/or London's West End. In addition to the musicals, he has written a song cycle, numerous variations, two film scores, and a Requiem Mass in Latin. Many of his songs have also found individual success outside of the musicals they were originally a part of.

In 1992, Webber was knighted by the Queen, which was followed by the awarding of a Peerage, elevating him to the rank of Baron Lloyd-Webber. He has won 6 Tony awards, 7 Olivier Awards, An Oscar, 3 Grammys, and an Emmy award among others. He is one of only 16 people in history who have won what is called an EGOT (Emmy Grammy Oscar Tony).

He now, through his company, the Really Useful Group, is one of the largest theatre operators in London. He is involved in a large number of philanthropic activities.



PRODUCTION HISTORY

Evita began not as a musical, but as a rock and roll concept album that was released in 1976. The success of the album's release then led to a production on London's West End which earned it an Olivier Award, followed by a Broadway Run, which resulted in it being the first British musical to win a Tony award. Following the success of its initial run, numerous national and international tours followed, with the musical experiencing widespread success. In 1996 it would be adapted into a feature film starring Madonna as Eva Peron. It was also revived on the West End in 2006, and Broadway in 2012. It toured the UK as well in 2013-2014.

COMPANY BIOS

Laura Lillian Baggett (Ensemble) is excited to join Burning Coal for her third production. She has recently been seen in *A Hundred Words for Snow* and *Camelot*. She also participates frequently at Raleigh Little Theatre where she has been in *Junie B. Jones the Musical*, *Antigone*, and *She Kills Monsters: Virtual Realms*. Laura Lillian is a junior at Broughton High School and hopes you enjoy the show!

Dani Coan (Ensemble) is excited to be in her first production with Burning Coal Theatre. She is a rising senior at NC State University majoring in social work and minoring in theater. Some of her favorite roles at NC State University Theater include Emily Webb (*Our Town*); Miss Pat/Normal Jean (*Colored Museum*); and Masha (*Vanya, Sonia, Masha and Spike*).

Abbe Fralix (The Mistress) is a freelance actor, education artist, and dramaturg. She is thrilled beyond measure to be returning to the stage and is honored that it is as a part of this wonderful show. Previously with Burning Coal, Abbe performed as Frieda/Betty in the 2015 production of *Sunday in the Park with George*. Other credits include Macbeth (*Macbeth/Steadfast Shakespeare Co.*); Sir Epicure Mammon (*The Alchemist/Steadfast Shakespeare Co.*); Rosaline (*Love's Labour's Lost/Prague Shakespeare Co.*); Ariel--Ether (*A Tempest for our Time/Globetrotting Shakespeare*); Hebe/Venus (*Gallathea/Mary Baldwin University*); Helen (*All's Well that Ends Well/-Mary Baldwin University*); Agnes (*Agnes of God/Elite Theatre Co.*). As an education artist, Abbe has worked with the American Shakespeare Center (Staunton, VA) and the Atlanta Shakespeare Tavern (Atlanta, GA), teaching workshops on early modern rehearsal and performance practices. She would like to thank her family and boyfriend for their continuing support and her roommate for (hopefully) keeping her plants alive for the last month. MFA Shakespeare and Performance--Mary Baldwin University; BFA Musical Theatre--William Peace University. abbefralix.com

George Jack (Magaldi). For Burning Coal: *The Greeks, Written on the Heart, Brigadoon, Hysteria, Prisoner's Dilemma, Inherit the Wind, Hamlet, Einstein's Dreams, 1776* (Benjamin Franklin), *Accidental Death of an Anarchist, The Man Who Tried to Save the World, Travesties* (Lenin), *Tartuffe*, Oakwood Cemetery history plays (performing in 22 short plays over 11 years and directing 20 short plays over 4 more years), and lots of workshop productions and readings. For Honest Pint Theatre: *King Lear, Hamlet*. For Raleigh Ensemble Players: *Defying Gravity* (Claude Monet). For the African-American Cultural Complex: *Amistad Saga* (John Quincy Adams). George has also performed locally with Theatre in the Park, Delta Boys Theatre, and Second Avenue South. Favorite roles in theatres beyond Raleigh include: *Fiddler on the Roof* (Tevye); *Sweeney Todd* (Sweeney Todd); *Cabaret* (Herr Schultz); *The Best Little Whorehouse in Texas* (The Governor); *The Pirates of Penzance* (Major General Stanley); and various roles in three summers at *The Lost Colony* back in the '80's. George is Associate Professor of Humanities at Saint Augustine's University in Raleigh, where he also directs, designs, and writes plays. He has been a member of Burning Coal Theatre's Company of Artists for 18 years.

Robert (Bobby) Kaufman (Ensemble) is now a Raleigh based actor, director, and all around gadabout originally from New York. Bobby's last show in NY and the first in NC 15 years ago was *1776* with Burning Coal. To say Bobby is overjoyed to be returning to live theatre would be an understatement. Credits: *Mystery of Edwin Drood/Durdles* (Theatre Raleigh); *Camelot, South Pacific, Annie Get Your Gun, Superstar, Music Man, High School Musical, Peter Pan, Phantom and Cinderella* (North Carolina Theatre); *The Rivals/Bob Acres* (Raleigh Little Theatre); *Devon Does Denmark, It Shoulda Been You* (Theatre in the Park); *Awake and Sing/Uncle Morty* (2nd Ave Theatre Burning Coal).

Alexandra Finazzo (Ensemble) is thrilled to be a part of this show! Originally from Chapel Hill, she has performed all over the Triangle with companies like Playmakers Repertory Company, Theatre in the Park, Theatre Raleigh, and The Duke Energy Center for the Performing Arts. Alexandra was also an intern at Burning Coal and performed in two seasons of the Oakwood Cemetery Series. She is a member of several improv and sketch comedy groups, including ComedyWorx in Raleigh, and earned her Musical Theatre BFA at William Peace University. Alexandra would like to thank Tim, her family, and everyone who's supported or donated to live theatre artists in the past year, for making this "The Art of the Possible".

Cal Bumgardner (Ensemble) is ecstatic to be returning to the stage for the first time in two years with a dream show. Cal was last seen onstage in *Bright Star* as Daryl with NC State TheatreFEST. Other credits include: Gomez (*The Addams Family*/Barn Dinner Theatre) and Orcus (*She Kills Monsters*/Meredith College Theatre). Enjoy!

Iliana Rivera (Eva Peron) is excited to be portraying Eva Peron in *Evita* post covid debut at Burning Coal. Her most recent work was swing for *Nick Jr. Live Move to the Music!* (National Tour). Other credits include *Dreamland Drive in* (Dollywood); *Deck The Halls*, and *Nightbeats Revamped* (Busch Gardens VA). She is thankful our intermission is finally over and we can come together for this iconic show.

Ashley Keefe (Ensemble) is a graduate of the 2020 class of Barton College, earning a BA in Theatre. This will be her first show since graduating, and first show since the pandemic began. She is extremely excited to be part of this production. She wants to thank her parents, brother, and boyfriend for their continuous support.

Scarlett Vivian Unger (Ensemble) is a second grader and performer from Chapel Hill. Prior theatre credits include *Waitress The Musical* (Broadway Equity Tour DPAC) and *The Best Christmas Pageant Ever* (Cary Players). Film credit in *GoodBye, Butterly* (Clara). Scarlett has also appeared in regional commercials. She takes voice, dance and improv classes regularly and has won state voice and dance competitions in 2020/2021. She is very happy to make her debut with Burning Coal!

James Merkle (Ensemble) What better way to return to the stage than in Burning Coal Theatre production of *Evita*. This marks his third full production with Burning Coal Theatre having previously been in *The Normal Heart* and *Sunday in the Park with George*. He has performed with various theatre companies in the area like Temple Theatre, CFRT, and the Gilbert Theater as well as over in Europe. Other productions that he's been in are *It's A Wonderful Life: A Radio Play*, *Barefoot in the Park*, *Young Frankenstein*, *A View from a Bridge*, *The Goat or Who's Sylvia*, *Ghost-Writing Hamlet*, *As You Like It*, *MacBeth* and several others. He is one of the founding members of the podcast theatre group, NC Radioworks who bring vintage radio shows to the podcast world.

Nadia Sanchez (Ensemble) is an American trained actress, model and talent. Bilingual in Spanish and English, credits include: *Piter Pan y el Pirata Hock*, monologue "Fat Men in Skirts", Singer solo "En mi mente estas", Sophisticated Elegant Lead, monologues "Empty" and "Lady Liberty", *The Meaning of Christmas* (New Hill Church) monologue "(Helen)- The Bachelor Party 1957". She holds an Associate of Arts from Wake Tech Community College and a certificate from Barbizon Modeling and Acting school. She is excited to be a part of Burning Coal. <https://www.instagram.com/realnadiasanchez/>

Sofia Unger (Ensemble) is super excited to be a part of *Evita*! Sofia trains at the NC Theatre Conservatory, The Comedy Conservatory, NC Dance Institute, Moonlight Stage Company, and BAA (NY). Sofia has been singing and acting her entire life and some of her favorite credits include Young Beatrix Potter (*The Adventures of Peter Rabbit and his Friends/Theatre Raleigh*); Jamy (*Measure for Measure/Raleigh Little Theatre*); Orphan Ensemble (*Annie/NC Theatre*); Angry Dwarf and Young Snow White (*A Snow White Christmas/Lythgoe Family Panto*); Matilda and Lavender (*Matilda/Gallery Players*); Lucy (*13/Temple Theatre*); and Ellie (*Nuclear/The Blank Theatre*). When Sofia is not busy with training or rehearsals, she loves to screen write, play piano, and have fun with her friends. Many thanks to Burning Coal for this opportunity and to her family and teachers for their continuous love and support.

Elena Montero Mulligan (Ensemble) is over the moon to be doing live theatre again and to be returning to Burning Coal. Most recently with Burning Coal she costumed *Conversations I Always Wanted to Have*. An alumna of Meredith College Elena holds degrees in Theatre and Biology. When not performing or working as a researcher at her day job, Elena teaches voice and piano at Bach to Rock Apex. Some previous credits include Jo March (*Little Women the Musical/North Raleigh School of Music*); Polpoch (*Marat/Sade/Bare Theatre*); and Mrs. Draper (*Strike Up the Band/White Iris Light Opera*).

Tamara A. Farias (Ensemble) is pleased to return to the Burning Coal stage after having last been seen as Helen in C.P. Taylor's *Good*. Favorite national theatre credits include *As You Like It*, *Dancing at Lughnasa*, *Romeo and Juliet*, and *Salome*. Burning Coal Theatre: *Shape of the Table*, *Prisoner's Dilemma*, *Cherry Orchard*. Other local credits include *Hamlet* (Honest Pint Theatre Company). Television and film credits include *Alphabet Killer*, *Adrenaline*, *Drop Dead Diva*, *Live Evil*, and *Secrets & Lies*. Tamara also served as series translator and Argentine dialect coach for the TV series, *Good Behavior* starring Michelle Dockery. Tamara sings in *Evita* in honor of her beloved Argentinian grandmother, "Babu", whose love for the real *Evita* lasted her lifetime.

Steven Roten (Peron) is a professional actor, voice-over artist and director and by day, a Professor of Theatre at Meredith College in Raleigh. National theatre actor credits include *Veronica Vavoom: Volcanologist*, *Beautiful Star*, *August Snow*, *Baby with the Bathwater*, *Suddenly Last Summer*, *All the King's Men*. Burning Coal Theater: *Lipstick Traces*, *Way to Heaven* and *Good*. Other local credits include *Is He Dead?* (Deep Dish Theatre) and *Twelfth Night* (Koka Booth Amphitheatre). Television and film credits include *Dawson's Creek*, *One Tree Hill*, *Nashville*, *To Catch a Killer*, and *Ashby*. Favorite directing credits include *Monumental*, *Little Shop of Horrors*, *Midsummer's Night Dream*, *Waiting for Godot*, and *Decision Height*.

Juan Isler (Ensemble/Sound Designer), a native of Kinston, NC, grew up singing and earned a music-business degree at Winston-Salem State University in 1993. He worked as a DJ before coming to Raleigh where he got a job as technical director at what is now Spectrum News in 2004. He has worked on more than 50 plays in venues across the Triangle on both sides of the stage, as actor, technician and director. He serves on various boards, NRACT and Beltline To Broadway and is on the core leadership committee at Pure Life Theater. He is the host of the show *Torn* where he is one of the public faces of the online hub Beltline To Broadway (beltlinetobroadway.org, formerly RDU On Stage). All of this, while working as event coordinator at NC State University.

John Capetanos (Assistant Stage Manager) is a stage manager that has been working for Burning Coal since *The Weir* and is excited to be back for *Evita*. When he's not working on a show he's doing research and independent journalism.

Meredith Riggan (Scenic Charge Artist) is a North Carolina based artist and is excited to be returning to Burning Coal Theatre Company for the production of *Evita!* She has previously painted for Burning Coal in the productions of *Housecleaning Part 2 -Conversations I Always Wanted to Have*, *A Hundred Words for Snow*, *Tallsey's Folly*, *Camelot*, *The Container*, *The Great Celestial Cow*, *Ashe in Johannesburg*, *The Weir*, *Stuff Happens*, *King Charles III*, *Normal Heart*, *Peter Pan and Wendy*, *Darkside*, *The Royal*, *Heizenberg*, *Written on the Heart*, *Skylight*, *SPOONFACE STEINBERG*, *The Wiz*, and *Good*. After receiving her Bachelor's Degree in Scenic Art from the University of North Carolina School of the Arts, Meredith has worked as the Scenic Charge Artist at several theatres around North Carolina including William Peace University, Half Pint Theatre, Sweet Tea Shakespeare, Triad Stage, City Arts-Greensboro Children's Theatre, The Winston Salem Theatre Alliance, ECU Loessin Playhouse, along with several freelance jobs such as repairing sculptures for the Greensboro Children's Library and painting custom pet portraits through her business, Riggan Originals.

ColeTrain (Shop Dog "Paint Supervisor") is excited to be a part of another production at Burning Coal Theatre. He has been "supervising" his Scenic Artist Mom in several theatres since he was 7 weeks old. He has no formal training in Scenic Art, but will retrieve a paint brush occasionally. He is great at supervising projects, looking cute, and tries to leave a paw print on every set. Cole Train is a 10/10 good boy.

Christopher Popowich (Lighting Designer) has designed the lighting for numerous productions for Theater, Opera, and Dance in Canada, the UK, Asia, and the United States. His professional highlights include the world premiere of *Balls* and the Asian premiere of *Art* (Singapore Rep); *Nunsense* in Rome (Teatro Dell'Orologio); *Journey West* in London and the Edinburgh Fringe Festival; *Terrorism* and *A Midsummers Night's Dream* in London. He is a frequent designer for Burning Coal Theatre Company in Raleigh. Recent productions include *Camelot*, *The Weir*, *King Charles III*, and *The Royale*. Christopher's opera design credits include *The Ring Saga*, *Magic Flute*, *Lost in the Stars*, and *Soldiers Tale* (Opera Theatre of Pittsburgh). Other Pittsburgh credits include *The Skull of Connemara*, *House*, *Julius Caesar* and *The Beckett Festival* (Pittsburgh Irish and Classical Theatre). In Canada, Christopher's work includes shows for Alberta Theatre Projects, Calgary Opera, Toronto Workshop Productions, Stephenville Festival, and the Globe Theatre. He is Co-owner and Principal Designer in C&C Lighting, an architectural and entertainment lighting design company in Pittsburgh (cclightingdesign.com). Major projects include lighting for the Gulf Tower, the Koppers Building, the Hunt Library and the Randy Pausch Memorial Bridge.

Carry Vaughan (House Manager) is a graduate from Appalachian State with degrees in Theatre Education and Creative Writing. Her most recent credit was Assistant Director for Burning Coal's *A Hundred Words for Snow*. She has also done ASM for Burning Coal's *The Normal Heart* and *Peter Pan and Wendy*. Carry is super excited that theatres are opening up more and hopes that you enjoy this incredible outdoor performance of *Evita!*

Eric S. Kildow (Dramaturg/Study Guides) is Associate Professor of Theatre at Kent State University in Ohio and works as a freelance dramaturg & director. As an artistic associate of the London-based Loitering With Intent Theatre, he presented the devised work *TurnRight/TurnLeft: A Manual for the End of the World* at the Fleet Street Theatre in Hamburg, Germany. He is a member of the Stage Directors & Choreographers Society, Literary Managers & Dramaturgs of the Americas, Lincoln Center Director's Lab and Burning Coal Company of Artists. For Burning Coal: *Man of La Mancha, Brigadoon, As You Like It, Shining City, Good, Ruined, The Heretic, (Three Man) Tempest, Jesus Fund, Diary of Anne Frank, Fayetteville Street, Outrunning Bullets, ASYLUM, The Wiz, Blue Sky, Spoonface Steinberg, Oakwood, Skylight, Written on the Heart, Heisenberg, The Royale, Darkside, Peter Pan & Wendy, Normal Heart, King Charles III, Stuff Happens, Ashe in Johannesburg, The Container, Camelot, Poetry in Motion, Animal Farm, A Thousand Words for Snow, and Conversations I Always Wanted to Have.*

Sydney Fansler (Assistant Lighting Designer) is a sophomore and the Master Electrician at Enloe High School. She is a member of the logistics team for the United Arts Council of Raleigh's *Pieces of Gold* and also works with local theatres and lighting designers in the Raleigh area.

Liz Painter (Intern) is a rising senior at UNCC with a degree in theatre performance. Skilled in performance, costuming, makeup, and circus work. Performance credits include: *Ella* (Temple Theatre), *The Little Mermaid* (Temple Theatre), *The Aristocats* (Temple Theatre), *Swing!* (Southern Lee High), *Far Away* (UNC-C), *Axis Powers Hetalia: A Beautiful World Skit*, *The Umbrella Academy LIVE skit*, *Scarowinds 2019 Season - CarnEVIL*. She has been cosplaying for over eight years and holds titles of "Best Showmanship" and "Best Craftsmanship" from multiple conventions. She is delighted to be back in the triangle and to start her journey at Burning Coal!

Diane Petteway (Music Director) has been roaming around Raleigh theaters as a performer, musician, and musical director for over 30 years. She is delighted that her debut musical direction with Burning Coal is with this wonderful cast and crew. Local credits include musical direction with RLT, TIP, Raleigh Ensemble Players, Triangle Dinner Theater, and NCSU Theater. Diane is a proud Meredith graduate and a retiree of Wake County Public Schools. Thanks to Bernie (for all things), to Ed and Julie for making this show sound great, and to Jerry for the opportunity!

Courtney Pisano (Assistant Stage Manager) For Burning Coal Theatre: *A Hundred Words For Snow, Talley's Folly, Camelot, Oakwood Series* (2019, 2018, 2017, 2016), *KidsWright* (2018, 2013, 2009), *The Great Celestial Cow, Ashe in Johannesburg, The Weir, As You Like It, My Name is Rachel Corrie, Shape of the Table*. Courtney is a Burning Coal Company Member, and graduated from UNC Chapel Hill with a degree in Media Production – Go Heels! She would like to thank the hummingbirds in her backyard, for no other reason, but that they judgmentally stare into the living room window when their birdfeeder is empty.

Elizabeth Newton (Scenic and Props Designer) is enjoying her ninth season designing scenery and props for Burning Coal Theatre and is a proud member of the Company of Artists. Elizabeth holds a BA in Theatre from Meredith College and an MFA in Scenic Design from the University of Southern Mississippi. While currently based in Raleigh, Elizabeth has worked as a designer and scenic artist throughout the Southeast and is a guest designer for Regent University in Virginia Beach. Scenic Design for Burning Coal: *The Great Celestial Cow, King Charles III, Peter Pan and Wendy, Skylight, Blue Sky, and The Diary of Anne Frank*. Favorite Props Design for Burning Coal: *The Weir, Skylight, Sunday in the Park with George, Romeo and Juliet, Iron Curtain Trilogy, The Heretic, Good, and Brigadoon*.

Marley Rockwood (Assistant Stage Manager) is excited to join the crew and cast of *Evita*! Past Credits Include: Burning Coal Theatre: *Forever* (Assistant Director), *Selene and the Dream Eater* (Puppeteer, ASM). Niagara University: NU Players Presents *Sylvia* (Artistic Director). N.U.R.T: *2020 Touring Group* (Assistant Director). She gives love to her friends, family, and dog Peppercorn Ranch!

Maya Burchell (Assistant Stage Manager) is delighted to work on *Evita*. After interning with Burning Coal for the past year, she is excited to have the opportunity to work as an ASM on her first in-person show since 2019! Maya is a recent graduate of Enloe High School's arts program and is grateful for the education she received that led her to this point in her theatre career.

Molly Conklin (Assistant to the Costumer/Board Operator) is a recent graduate from SUNY Fredonia where she earned a BA in Theatre Arts with a minor in English. She is incredibly excited to begin working at Burning Coal and can't wait to explore all North Carolina has to offer. Thanks to the Burning Coal team for being the first step into the real, post-grad world of theatre!

Greg Osbeck (Technical Director/ Master carpenter/ Properties construction) Burning Coal Theater: *King Charles the III, Stuff happens, The Weir, Ash in Johannesburg, The Great Celestial Cow, The Container, Camelot, Tally's Folly*. Sass Institute (Set construction, Scenic Painting): *Temujin, 20,000 Leagues under the sea, Dark side of the Moon*. Miss North Carolina Scholarship Pageant (Set design, Construction, Scenic painting, Technical Director). Office of the President of the United States of America (Set construction): *Camp Lejeune 2002 speech*. Raleigh Little Theater (Set design, Scenic painting): *Godspell*. Duke Energy Center for the Performing Arts (Master carpenter, Scenic painting): *Rudolph the Red Nose Reindeer*. International Focus (Sight coordinator, Master carpenter): *The International Festival of Raleigh*. Dickens Pen and Ink (Sight coordinator/ Master carpenter/ Scenic artist): *Dickens Fair*. Education: Graduate of Ringling School of Art and Design with a major in sculpture. Courses in painting, printmaking, figure drawing, color theory. Self taught scenic painter, faux finisher, welder.

Christina Donovan (Production Stage Manager) is a freelance stage manager currently based in the Triangle area. *Evita* is her first show with Burning Coal. Before the hiatus, Christina worked for Disney Cruise Line as a Props and Puppets Technician on *The Golden Mickeys, Disney's Believe*, and *Beauty and the Beast*. Previous Stage Management Credits: Spring Dance Recital 2021 (Triangle Academy of Dance), *Sweeney Todd: The Demon Barber of Fleet Street* (Appalachian State University), *The Tales of King Arthur* (Ensemble Stage), *Rapunzel* (Ensemble Stage), *Fall Appalachian Dance Ensemble* (Appalachian State University).

NC STATE EDUCATION STANDARDS

The state of North Carolina values the skills and competencies of Arts education due to their applicability to other disciplines. These productions are designed to give your students exposure to the competencies and specific standards listed below.

This production and the related study materials will provide students with specific knowledge and skills to address the following Standard Course of Study Competencies and Objectives in the Theatre Arts.

- COMPETENCY GOAL 1: The learner will write based on personal experience and heritage, imagination, literature, and history.
 - Grades 3-5
 - 1.02: Recognize the beginning, middle, and end of a story
 - 1.03: Infer lessons from multicultural stories, fairy tales, tall tales, legends, and myths.
 - 1.06: Refine reading comprehension by using verbal and non-verbal communication.
 - Grades 6-8
 - 1.01: Recognize and explain unique characteristics of the dramatic script such as dramatic structure and dialogue.
 - 1.04: Produce written, verbal, and visual responses to written and/or performed dramatic material.
 - 1.05: Identify themes and plots from multicultural literature.
 - Grades 9-12
 - 1.03: Compare and contrast play structure in relation to other forms of literature.
- COMPETENCY GOAL 7: The learner will analyze, critique, and construct meaning from informal and formal theatre, film, television, and electronic media productions.
 - Grades 3-5
 - 7.01: Build skills to critique self and others in a respectful and constructive manner.
 - 7.03: Convey personal reactions to various texts.
 - 7.05: Communicate emotions and thoughts evoked by performance.
 - 7.07: Suggest alternative characters, settings, or events after viewing or participating in a performance.
 - Grades 6-8
 - 7.01: Recognize and practice audience etiquette.
 - 7.03: Develop verbal, visual and written responses to works of informal and formal theatre, film, television, and electronic media productions from various cultures.
 - 7.04: Express meaning perceived from informal and formal theatre, film, television, and electronic media productions.
 - Grades 9-12
 - 7.02: Develop and relate a world view of theatre in society.
- COMPETENCY GOAL 8: The learner will understand context by analyzing the role of theatre, film, television, and electronic media in the past and present.
 - Grades 3-5
 - 8.04: Experience live or recorded performance
 - 8.05: Discuss the similarities and differences between live and recorded theatrical events.

Evita is also designed to address the following Core Curriculum Anchor Standards in Language Arts Literacy and Social Studies.

- Reading Anchor 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Reading Anchor 6: Assess how point of view or purpose shapes the content and style of a text.
- Writing Anchor 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Writing Anchor 7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.