

## all articles

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- **From Argentina to Cleveland, *Evita* Still Reigns**
- **“He Belongs on the Mt. Rushmore of Living Directors”**
- **A Force Even After Death**
- ***Evita* “Evolution”**
- **David Vosburgh Reflects on *Evita***
- **A Note from the Vice President - Theatricals**
- **Recommended Reading**
- **Pre-Show Talks/Post-Show Chats**

### FROM ARGENTINA TO CLEVELAND, *EVITA* STILL REIGNS

Tim Rice and Andrew Lloyd Webber’s legendary musical in its latest incarnation, **EVITA**, is coming to Playhouse Square Center beginning January 10, 2006.

“Evita” is just one of the many things that Eva Peron was called: others included whore, feminist, tyrant, and saint. Eva Duarte de Peron was the beautiful, legendary, charismatic woman who rose from poverty to become the hypnotically powerful First Lady of Argentina, wife of the former Argentine dictator Juan Peron. To millions of people she was a savior; to her enemies she was a monstrous dictator. Eva “Evita” Peron became the driving spirit guiding the lives of millions and dominated the politics of a nation for over 30 years—21 of them after her death!



*On the Balcony of the Casa Rosada*  
Photo Credit: ©2005 JOAN MARCUS

From her illegitimate birth into poverty, to her status as a world player and South America's most important woman, Eva Peron's story is one of glamour, power, and greed.

Beginning its life as a concept album in 1976, EVITA instantly became a global phenomenon. It was the first "mega" musical, opening on Broadway in 1979 and not only setting records for the largest box office advance on Broadway, but going on to sweep all theater awards in 1979. EVITA won seven Tonys including Best Musical, Score, Book, and Director. **Hal Prince** helmed the first production in London, as well as subsequent Broadway productions, teaming with choreographer **Larry Fuller**. Both Mr. Prince and Mr. Fuller are very excited to once again bring their revolutionary staging of EVITA to audiences throughout America.

EVITA became the first Broadway show to be produced successfully in every major city in the world, including the Philippines. For a while it had been banned there, under the Marcos regime, due to the uncomfortable parallels to Imelda Marcos. EVITA also became the first musical since the Rogers and Hammerstein era to hit the pop music charts. Four of the show's songs, especially the dynamic and lush "Don't Cry for Me, Argentina," were recorded globally.

A new generation was introduced to EVITA in December, 1996, when Alan Parker's critically acclaimed film version opened, starring Madonna and Antonio Banderas. The film received five Oscar nominations, winning for Best Song, and won three Golden Globes, including Best Picture.

And now, Cleveland, don't cry for her—embrace her! Find out why her beloved *descamisados* worshiped her beyond devotion, and why the anti-Peronists hated her. EVITA will hold court at the Palace Theatre at Playhouse Square Center January 10-22, 2006, as part of the McDonald Financial Group Broadway Series.

Eva Peron once said, "My biggest fear in life is to be forgotten." EVITA proves the contrary—past, present, and future.

## **SYNOPSIS**

EVITA is a musical/rock opera based on the life story of Eva Peron, the second wife of the Argentine president Juan Peron. Eva Duarte was born in 1919, illegitimate, poor, and without privilege. She became the most powerful woman her country had ever seen, the First Lady of Argentina at the age of 27. She died in 1952 of cancer, aged 33.

### ***Act One***

It is July 26, 1952. An Argentine student, Che (the narrator, modeled on Che Guevara), is among the audience in a Buenos Aires movie theater when the film is stopped by an announcement that Eva Peron, "the spirit and leader of the nation, has entered immortality."

Eva's funeral is majestic, a combination of the magnificent excesses of the Vatican and Hollywood: huge crowds, much pageantry, wailing and lamentation. Che is the only non-participant.

In *EVITA*, Che serves as a narrator, an observer, and at times simply as a device that enables the authors to place Eva in a situation where she is confronted with direct personal criticism. There is no evidence that Che Guevara ever met Eva Peron or became in any way involved with her, but the character of Che in *EVITA* is based on this legendary revolutionary. He was, however, an Argentine born in 1928 and would, therefore, have been 17 when the Perons came to power and 24 when Eva died. He became strongly opposed to the Peronist regime during Eva's lifetime, and it is not unreasonable to suppose that his later activity in Cuba and elsewhere was in part a reaction against the government he had known in his youth.

Flashback to 1934, a night club in Junin, Eva's hometown. Eva Duarte is just 15. She asks the singer appearing at the club, Agustin Magaldi, with whom she had a brief affair, to take her to the big city—Buenos Aires. He is reluctant, but Eva gets her way.

Once in Buenos Aires, Eva quickly disposes of Magaldi and works her way through a string of men, each of whom helps her up the ladder of fame and fortune. She becomes a successful model, broadcaster, and film actress.

In 1943 Colonel Juan Peron is one of several military leaders close to the presidency of Argentina, which in recent years has proven to be an insecure position for its tenant. At a charity concert (featuring Eva's old friend Magaldi) held to raise money for the victims of an Argentine earthquake, Eva and Peron meet. They both realize that each has something the other wants. From this point on, Eva hitches her ambitions to political stars. She evicts Peron's mistress from his flat and moves into his life to such an extent that she excites the wrath of the two factions who were to remain her enemies until her death—the Army and the Aristocracy.

As the political situation becomes even more uncertain, it is Eva, rather than Peron, who is more determined that he should try for the highest prize in Argentina, the presidency, supported by the workers whose backing she and Peron have long cultivated.

### ***Act Two***

Eva's ambition is fulfilled from the balcony of the Casa Rosada on the day of Peron's inauguration as president (June 4, 1946), the vast crowd giving her, now Peron's wife, an even greater reception than that accorded to Peron—thanks to her emotional and brilliant speech and to her striking appearance. Che notes and experiences some of the violence that was never very far away from Peron.

Che asks Eva about herself and her success, but he does not meet with great response. Eva's main concern is her forthcoming tour of Europe which begins in a blaze of glory in Spain but meets with setbacks later in Italy and France. She never gets to England at all.

On her return home Eva resolves to concentrate solely on Argentine affairs, undeterred by continual criticism from the society of Buenos Aires. Che points out that the regime has done, to date, little or nothing to improve the lot of those Eva claims to represent: the working class.

Eva launches the Eva Peron Foundation, a huge organization of sham accounting and little practical benefit to the nation's economy, although it helps to elevate her to near goddess status in the eyes of some of those who benefited from the Fund—including children. Che's disenchantment with Eva is now total. He sneers at those who adore her, and for the last time tries to question her about her motivation and the darker side of the Peron administration. Eva's response is that of the pragmatist: "There is evil ever around, fundamental." She has realized that she is ill.

Anti-Eva feeling among the military reaches new heights, and Che lists several of the major failures and abuses of the Peron administration. Eva attempts to justify her domination of Argentine life. He draws attention to her illness.

Peron and Eva discuss the worsening situation—he is losing his grip on the government, she is losing her strength. Eva refuses to give in to her illness and resolves to become vice-president. But the opposition to her from the army is too great; more importantly her body is failing her. She knows she is dying and makes a broadcast to the nation, rejecting the post of vice-president, a position she knows she never could have won.

In her last hours, images, people, and events of her life flow through Eva's mind, while the nation's grief knows no bounds. To the masses of her people she has become a saint, nothing less. As her life draws to a close she wonders whether she would have been happier as an obscure, ordinary person. Maybe then her life would have even lasted longer.

Even in death, however, she is denied obscurity. The moment she dies the embalmers move in to preserve her fragile body to be "displayed forever," although this never happened. The story of the escapades of the corpse of Eva Peron during the 25 years after her death is almost as bizarre as the story of her life.

### **AN INTERESTING "REBUTTAL"**

The lyrics and storyline of *EVITA* were based on Mary Main's biography of Eva Peron, which was based on hostile accounts by Eva's enemies. Shortly after the musical first appeared, Nicholas Fraser and Maryso Navarro published a much more impartial study of Eva Peron's life called *Evita: The Real Lives of Eva Peron*. They proved that many of Main's assertions (which influenced Rice's lyrics) were false. The suggestion that Eva had first gone to Buenos Aires as the mistress of a married musician—Agustin Magaldi—was false. Instead, Eva's mother, Dona Juana, had taken her there whenever she aspired to become a radio actress. Nor was it completely true that Eva was a chronically bad actress or that she slept her way to the top. A number of people suggested

that Rice's lyrics disparaged Evita's achievements unnecessarily, particularly her charity work.

### **“HE BELONGS ON THE MT. RUSHMORE OF LIVING DIRECTORS”**

Winner of a record-setting 20 Tony Awards with more than 50 musicals, plays, and operas to his credit, renowned director/producer **Hal Prince** has once again joined forces with choreographer **Larry Fuller** to create the tour production of the Tony award-winning Tim Rice and Andrew Lloyd Webber musical **EVITA**. Managing the entire creative process including casting, rehearsals, and set design, Mr. Prince has a personal love for this legendary piece of musical theater, dating back to its first Broadway presentation in 1979 which he directed---and for which he won a Best Director Tony.



*Hal Prince*

**Photo Credit: ©2005 Elizabeth Novick**

His extraordinary resume includes arguably the most important musicals of the past six decades, from *West Side Story* (50s), *Fiddler on the Roof* and *Cabaret* (60s), *Follies*, *Sweeney Todd* and *EVITA* (70s), to *Phantom of the Opera* (80s) and a definitive revival of *Showboat* (90s).

His latest work, in addition to his collaboration with Mr. Fuller on this touring production of *EVITA*, includes directing Stephen Sondheim's musical *Bounce*, which opened in summer 2003 at Chicago's Goodman Theatre. He also directed *Hollywood Arms*, a 2002 play written by Carol Burnett and her daughter Carrie Hamilton, based on Burnett's 1986 memoir, *One More Time*.

His other musicals include such Broadway hits as *Parade*, *Kiss of the Spider Woman*, *Candide*, *A Little Night Music*, *Pacific Overtures*, *Company*, *She Loves Me*, *A Funny Thing Happened on the Way to the Forum*, *The Pajama Game*, *Damn Yankees*, and the Pulitzer Prize-winning *Fiorello!* He has directed many plays on and off-Broadway; he has directed two films as well as operas for the Metropolitan Opera, The New York City Opera, The Houston Grand Opera, and The Vienna Staatsoper.

Besides his work in the theater, Mr. Prince has served as a trustee for the New York Public Library and on the National Council of the Arts for six years. Recipient of a National Medal of Arts in the year 2000 for a career spanning more than 40 years, in which “he changed the nature of the American musical,” he was a 1994 Kennedy Center Honoree.

## A FORCE EVEN AFTER DEATH

Eva “Evita” Peron was only 33 when she died; after hearing of her death, Argentina went into instantaneous mourning. When her immaculately preserved body was placed on display, 16 people were crushed to death by the hysterical throngs eager to get a last glimpse of their beloved first lady. Another 4,000 were treated for injuries, and a 20- block, four-abreast line formed for days and had to be fed by army field kitchens.



*Eva Peron's (Evita) tomb at Buenos Aires "La Recoleta" Cemetery*

Photo Credit: Anders Pearson

In early August the corpse was moved to the Confederation of Labor headquarters where it remained for three years, while plans were made for a tomb rivaling the Statue of Liberty. The tomb was partially finished when Juan Peron was overthrown and fled the country in 1955. The new government was extremely anti-Peronistic and felt that if the body was kept in the country it would become a symbol of Peronism.

It is here that the story differs in various accounts. Generally it is thought that the new regime had the body sent to Milan, Italy, and buried under the name of Maria Maggi. Other accounts have it that the body was loaded into a crate marked “radio equipment” and stashed in the office of the army’s information chief until he was transferred in 1956. The crate then seemed to disappear, its whereabouts known only to a small group of military officers.

In the late 1960s, Argentine journalist Thomas Eloy Martinez learned the closely guarded secret: Evita’s body had NOT been sent to Italy, but to Bonn, Germany as part of an Argentine military attache’s household effects, and was buried either in the embassy

basement or in the garden of the ambassador's residence. Martinez did some digging—literally and figuratively—on the embassy property, but was too late. The body had already been moved and reburied in that cemetery in Milan.

The legend of Evita refused to be suppressed, however, and in 1971 Evita's body was turned over to Juan Peron, who was living in exile in Madrid with his third wife, Isabel. Peron returned to power in Argentina in 1973, but died July 1, 1974. His wife Isabel succeeded him, and when she did she called for the return of Evita's body to be displayed next to the coffin of Peron.

After a long and twisted 22-year journey, Eva "Evita" Duarte de Peron's body was entombed in the small, black Duarte family mausoleum in the Recoleta Cemetery, where it remains today. She is shut away from view within the mausoleum, but visitors regularly bring fresh flowers to her, placing them in the grillwork of the vault. Plaques placed there in her memory feature two of her most famous quotes. "Don't cry for me, Argentina" is, of course, one of them; the other—equally as evocative: "I will return, and I will be millions."

### ***EVITA* "EVOLUTION"**

This "full-scale modern opera" brings to life the dynamic, larger-than-life persona of Eva Peron, wife of former Argentine dictator, Juan Peron. It started life as a concept album, in 1975, then grew to the theatrical phenomenon that it remains today.



*On the Balcony of the Casa Rosada*  
**Photo Credit: ©2005 JOAN MARCUS**

1971 Long before the idea of **EVITA** surfaces, Andrew Lloyd Webber and Tim Rice have already reached international success with the popularity of their first collaboration,

*Jesus Christ Superstar.*

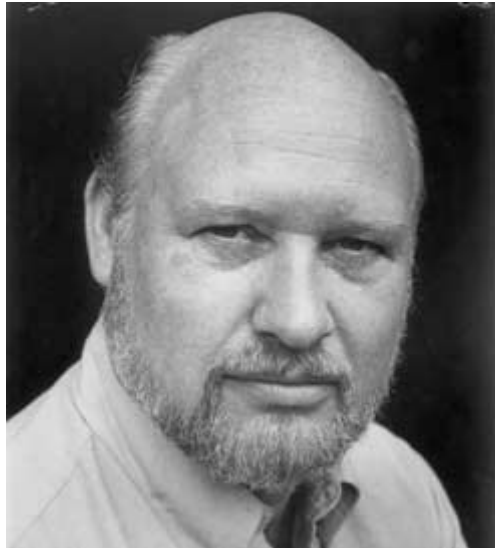
- 1973 Lyricist Tim Rice first considers writing a musical based on the life of Eva Peron when he hears the end of a radio show about the famous female ruler. He is so excited that he pays to hire a private listening room at the BBC, and takes Andrew Lloyd Webber to hear the radio program.
- 1974 After a visit to Argentina, Tim Rice reunites with Andrew Lloyd Webber to begin their second collaboration. To actually start writing, the duo travels to the Palace Hotel in Biarritz on the coast of France, where they first create the outline of the song, "Don't Cry for Me, Argentina." The song went through several re-writes, including the title line to the song. Rejected versions included "It's Only Your Lover Returning" and "All Through My Crazy and Wild Days."
- 1975 Tim Rice is so taken with the music of EVITA that he names his first-born daughter Eva, after the glamorous dictator.
- 1976 When Rice and Webber return to England, they record the entire work before beginning on the stage production, just as they had done with *Jesus Christ Superstar*. The album becomes an instant best-seller on the pop and rock charts throughout Europe, and "Don't Cry for Me, Argentina" moves to the top of the British Hit Parade.
- 1977 As EVITA gains momentum, Andrew Lloyd Webber asks director Hal Prince to stage the musical. Prince, along with choreographer Larry Fuller, create a look and sense of movement unlike anything London or Broadway had seen.
- 1978 The team has difficulty casting the role of Evita. After quality auditions and talent searches, they offer the role to Elaine Page, a British actress who was to become an overnight sensation as Eva Peron. EVITA sets records as the highest box office advance in West End history.
- 1979 The Broadway version of EVITA, starring Patti Lupone as the leading lady, opens. The show sweeps the Tony Awards, winning seven, and is a Broadway sellout for more than four years.

- 1980 Broadway cast album of *EVITA* with Mandy Patinkin as Che, Patti Lupone as Eva, and Bob Gunton as Juan Peron, wins a Grammy.
- 1996 A new generation is introduced to *EVITA* when Alan Parker's film version opens starring Madonna, Antonio Banderas, and Jonathan Pryce. The film receives five Oscar nominations, winning for Best Song; it also wins three Golden Globes, including Best Picture.
- 2004 The fall sees the start of a new *EVITA* tour around the U.S. under the leadership of legendary director Hal Prince and choreographer Larry Fuller.
- 2005  
January *EVITA* plays the Palace at Playhouse Square Center!

#### DAVID VOSBURGH REFLECTS ON *EVITA*

When we sit in the darkened Palace Theatre, watching the dazzling spectacle that is **EVITA** we can only imagine what it must be like to be up there, onstage, a part of such a huge entry in the canon of musical theater.

Talk to David Vosburgh, a northeastern Ohio resident, though, and you'll find out exactly what it's like: he's been on that Palace stage, as well as stages in Los Angeles, San Francisco, Houston, Washington D.C., Connecticut, Philadelphia (just to name a few), and – yes – Broadway!!



*David Vosburgh*

As a matter of fact, Vosburgh was in the first Broadway production of *EVITA* under the direction of Hal Prince, the same director who helms the current production at Playhouse Square Center. Actually he was with it from its US inception, appearing in the San

Francisco and Los Angeles tryouts, then taking the Great White Way by storm in the New York production which ran for four years.

Vosburgh displays an admiration for director Prince. “Prince is a master conceptualist,” Vosburgh explains. “He truly directs the entire production. He knows exactly what it should look like and exactly what it should say.” Vosburgh believes that the text delivers the information and the music delivers the emotion, and that Prince’s finely honed direction always achieved those goals.

Although Prince is strongly focused in his direction, Vosburgh says he is quite amenable to what the individual actor brings to the production. “He lets the actors develop their own roles within his scope,” says appreciative actor Vosburgh.

“And his shaping of *EVITA* was phenomenal,” adds Vosburgh. One of the ways Prince worked was that “each cast member had to spend one performance actually watching the show, seeing how he or she fit in.” Prince saw to it that “what was not in the text was in the action or the staging or the overhead projection screen.”

Vosburgh had been in an earlier Prince production, *A Little Night Music*, but director Prince had never seen him since he was a replacement actor in that show. Vosburgh had sung a little of everything, from chorus at Radio City Music Hall to grand opera, and had never expected to be chosen for *EVITA*. Actually, “quite a few opera-trained singers were used in *EVITA* since it really is more of an opera than standard musical theater,” adds Vosburgh. He goes on to explain that *EVITA* is “through-composed [composed from beginning to end without repetition of any major sections] ...in form it’s an opera, in content it’s a drama.” He adds, with a smile, that he was “an elder-statesman in that original—probably the oldest cast member at the time!” Playing eight shows a week in a demanding vocal role was not his only “contribution” to *EVITA*: he also was Patti Lupone’s voice teacher throughout the entire time that Lupone played the title role.

Although Vosburgh may have been surprised to be cast, director Hal Prince saw a great deal to his liking in the tenor. Prince took him out of the cast during *EVITA*’s run several times for other shows he was directing. He’d do the run of the shows, always coming back to *EVITA* afterward. A highlight was the production of *Willy Stark*, an opera that premiered in Houston and then played at the Kennedy Center in Washington, D.C. An ill-fated production of *A Doll’s Life* (a sequel to *A Doll’s House*) followed the run of *EVITA*, but it deterred neither Prince nor Vosburgh. The director once again asked Vosburgh to be in the cast of his revival of *Cabaret*, in which he served as the understudy of Herr Schultz, going on many, many times during its Broadway run.

Vosburgh decided at age 15 that music, the stage, and musical theater would be his life passions. “I started with private voice lessons, then went to college to study. Things weren’t going quickly enough for me, so I dropped out of college and went to New York to become a star,” he laughs.

Maybe his name was never on a marquee above the title, but he was a successful, working actor for many years. “I did everything, including flops and successes, and I’ve done plenty! The great thing is that in musicals you do whatever works—sing, dance, act, you try it all!” he explains.

Flops like *Maggie Flynn* with Shirley Jones and Jack Cassidy didn’t slow him down: from there he went to one of his all-time favorite shows, *1776*, which he played for two-and-a-half years. During the Bicentennial year revival tour the show played in Philadelphia in the summer of 1976, and “all of us signers of the Declaration of Independence in the show were actually signing it in a performance on July 4, 1976, practically in the shadow of Independence Hall,” he shares with patriotic pride. After *1776* it was the earlier-mentioned *A Little Night Music*, then, of course, *EVITA*.

Vosburgh visited Playhouse Square Center in the touring companies of *Cabaret* (at the State Theatre) and *Guys and Dolls* (at the Palace). Next was the Hal Prince (there’s that terrific director, again!) revival of *Parade* that he “enjoyed so much” and that brought him to the attention of powers that be at Playhouse Square Center. When it was discovered that he actually had a home in the area, he was asked to conduct the Broadway Buzz pre-show talks that accompany the Broadway Series shows. From the 2000-2005 seasons he handled one or two each year, finding that he “could relate so many of my stories to the current show or about cast members. So often I knew cast members in the touring companies that it made it even more fun for me and more interesting for the audiences!”

Vosburgh’s talents have taken him from Broadway and touring to the world of academia. He is currently an adjunct professor in the theater department at Youngstown State University, and he is the stage director of the newly formed Opera Western Reserve (based in Youngstown). He is just about to begin casting for *The Golden Apple* there, and will also direct a production of *70 Girls 70* for the Aurora Community Theatre in the spring. He is scheduled to teach two classes at Playhouse Square Center this Winter—*The History of American Musical Theater* beginning January 31 and *What to Do When PowerPoint Fails* beginning February 9.

He may consider himself an “elder statesman” at this point in life, but he is quick to point out that he never, never tired of either performing or seeing *EVITA*. He is looking forward to the Prince-directed January run at the Palace. He’ll be watching it, of course, but he’ll also be remembering the magic of it, of being up there, of being a part of it.

*For information about classes taught by Mr. Vosburgh at Playhouse Square Center, please call 216.771.4444 ext. 3338 or log onto [PlayhouseSquare.com/arts-education](http://PlayhouseSquare.com/arts-education).*

## **A NOTE FROM THE VICE PRESIDENT – THEATRICALS**

Government manipulation of public opinion runs as rampant today as it has for centuries, in every corner of the world. History has seen its fair share of political spin doctors, including many American presidents. Surely, the pantheon of spin masters includes Eva

Peron, whose influence as Argentina's first lady more than 50 years ago still resonates today.

Eva Duarte was born into poverty and, like so many others, became a victim of society's ills. Learning from her misfortunes, she turned the tables by using sex and a shrewd mind to further herself; and eventually became a popular actress. Fate paired her with Argentine military man, Juan Peron and, through her brilliance, the duo became the dictators of Argentina.

Eva's decision to not only stand behind her husband but beside him was atypical for the era and therefore unacceptable, making the couple a prime target of opposition. But the opposition had never dealt with the likes of Eva Peron. When Juan Peron campaigned for the presidency, it was the first time in history that a candidate's wife accompanied him, handing out buttons and greeting people personally. Her larger-than-life charisma and movie-star glamour proved irresistible to the public, making her untouchable.

Eva's theatrical training served her perfectly in her ultimate role as first lady. From the biography, *To Be Evita*, she was quoted as saying, "Peron had a double personality and I would need to have one also. I am Eva Peron, the wife of the President, whose work is simple and agreeable...and I am also Evita, the wife of the leader of a people who have deposited in him all their faith, hope and love. A few days of the year I represent Eva Peron...most of the time, however, I am Evita."

This duality was not always a seamless projection. In a recent interview, the internationally renowned Johns Hopkins neurosurgeon, Dr. George G. Udvarhelyi, who treated Eva when she was dying of ovarian cancer, reminisced of seeing her speak from a balcony before she became ill. "She was talking about the descamisados (shirtless people) and the simple life, while wearing a million dollars worth of jewelry," he said. (source: *The Baltimore Sun*).

No matter what she wore, Eva undoubtedly initiated and carried out beyond-generous welfare reforms. She gave millions of dollars in goods to the poor (while likely embezzling similar amounts for herself and her husband). In her biography, *Eva Peron*, author Alicia Ortiz describes a particularly haunting incident: While visiting her beloved poor in a Buenos Aires shanty town, Eva saw a sick child whose face was obliterated by flies. Three days later she ordered all the residents out, not allowing them to take anything. Eva stayed at the scene until late in the night to make sure everything was burned because, she said, the poor would return to their homes if anything was left. The people were moved to new luxury apartments. When they ripped out the wooden flooring to use for cooking, Eva ordered the authorities to lay down another one. After the floor was replaced a third time, she said, "To convince oneself that one has the right to live decently takes time."

Eva Peron: saint or sinner? Whatever your opinion, her life story is made even more fascinating in this beautiful musical production, with inspired direction by Hal Prince, and an evocative, sweeping score by Andrew Lloyd Webber and Tim Rice. (Another

point of trivia: In 1975, Rice was so consumed with writing this musical, he named his first-born daughter Eva.)

So without further ado, on with the show!

## **PRE-SHOW TALKS/ POST SHOW CHATS**

The Broadway Buzz season continues with **EVITA**. Join us in the Idea Center at Playhouse Square for our free **Pre-Show Talks** one hour prior to each performance and enjoy complimentary coffee while you hear the inside scoop on the show. Host **Joseph Garry** is planning a fun and informative look at the driving forces behind **EVITA**—Hal Prince, Andrew Lloyd Webber and Tim Rice.



*Joe Garry*

Catch our **Post-Show Chats** with the Cast following both Thursday evening performances (**January 12th** and **19th**) in the Palace Theatre Upper Lobby.

**On January 18th** from 12 noon to 1 pm, the **Backstage Master Class** for **EVITA** takes place in Studio One in the Idea Center. Cast members will lead a workshop focusing on working in musical theater and professionalism. Reservations are required. Please call **216.348.7909**.

About the Idea Center at Playhouse Square:

The Idea Center at Playhouse Square is the result of a model partnership between ideastream (WVIZ/PBS and 90.3 WCPN) and Playhouse Square Foundation. The new headquarters for ideastream and home for Playhouse Square Foundation's arts education programs, Idea Center is much more than a building. It is a place for creativity and education. It is a place for the arts and technology to come together in new ways. It is a place for learning, rehearsing, performing and broadcasting.

The Idea Center is located just two doors west of the Allen Theatre at 1375 Euclid Avenue.