

Evita, 1996

1997, Presented by The Voyager Company, 135 Minutes, Rated PG, Directed by Alan Parker

Cast

Evita	Madonna, Born as: Madonna Louise Veronica Ciccone
Che	Antonio Banderas
Juan Peron	Jonathan Pryce
Augustin Magaldi	Jimmy Nail

Credit

Directed by	Alan Parker
Screenplay by	Alan Parker and Oliver Stone
Produced by	Robert Stigwood, Alan Parker, and Andrew G. Vajna
Line producer	David Wimbury
Associate producer	Lisa Moran
Cinematographer	Darius Khondji, AFC
Production designer	Brian Morris
Edited by	Gerry Hambling, ACE
Music by	Andrew Lloyd Webber
Lyrics by	Tim Rice
Music production	Nigel Wright
Music supervision	David Caddick
Costume designer	Penny Rose
Choreographer	Vincent Paterson
Casting by	John and Ros Hubbard

Based on the musical play *Evita*, Lyrics by Tim Rice, Music by Andrew Lloyd Webber, Produced on Broadway by Robert Stigwood in association with David Land

Chapter 01: Logos

Alan Parker was asked some 18 years previous to the making of *Evita* to direct *Evita*, however he had just finished *Fame* at the time, and he didn't want to do another musical.

Chapter 02: Opening credits/A cinema in Buenos Aires, July 26, 1952

The opening of *Evita* is of course a musical number, but Alan Parker didn't want to run the credits over the opening number, so he wrote this script you are hearing, in the style of a radio play. Nothing could interfere with the music.

This black and white sequence was shot prior to going on location to Argentina. This was shot at Pinewood Studios, kind of a little nonsense piece, as it has nothing to do with an Eva Peron movie.

This is the announcement of the death of Eva Peron and the effect it had on the people. This scene here is interesting, as it is the first time that the score comes in in stereo. This was extended from the original score so that they could go from the movie theatre to the small band in the processional. Alan Parker was a great fan of Antonio Banderas and the work he did in Spain previous to coming to America. When he auditioned for this film, his English was a little weak, but his acting and singing ability made up for it.

Chapter 03: Young Evita

This was shot 200 miles west of Buenos Aires, in a small town. The title card says "Chivilcov, 1926," it wasn't actually Chivilcov, it was about 50 miles from there, since Chivilcov is a very modern city now. They need it to look period for the movie. Argentina was an agricultural country that has changed greatly, thus there is numerous small towns around that are depressed.

Alan Parker auditioned hundreds of kids in Buenos Aires for this role of young Eva. This little girl did a really good job; she lost her voice at the end of the day, from screaming. They had filmed this scene numerous times, and Alan wanted to do one more take, but the little girl gestured to her throat and then tried to speak and couldn't.

Chapter 04: "Requiem for Evita"

This is a recreation, which they attempted to stick to the facts as much as possible. This funeral was heavily documented, thus everyone sort of expected to see reality portrayed in the film. There is a great deal of footage, which exists of this funeral, so they had a lot of references. This is very accurate, right down to the lapel badges. This entire scene was recreated outside of Buenos Aires, as Buenos Aires is now also a very modern city.

This is Budapest. Actually it looks very similar to Buenos Aires of the period. The gun carriage was a reproduction of the original that they made for the movie. This entire sequence was done over three days. There is 4,500 thousand people in this scene, which they have attempted to look like even more. There were over 2 million people who showed up for the actual funeral. Most of the shots in this sequence were achieved in the morning of the first day.

The extras reported to make-up and wardrobe at 3 a.m., so that everyone was ready to film by 10:30 a.m. to start shooting this sequence. This is not digitally enhanced it is for real.

Chapter 05: "Oh what a circus"

When Alan Parker read his scene play, it called for 140 changes to the original score, some rather small, some considerably different to the original. The great problem with musicals or this musical is a twenty-year-old piece, so it had to be brought up to date. Some of the original Latin pieces were not really Latin enough. Now in the theatre things are limited to a pit orchestra, but for a musical movie, they could make it as elaborate as they wanted.

All of the music was pre-recorded prior to the filming. It took four months to record all of the music. Everything had to be brought up to date; they wanted the Latin pieces to have more texture than the original score. They also gave it an edge, so that it was as modern as possible.

This is a tragic story about a woman who died very young, that fact alone allows us to become emotionally involved.

The movie shows both sides of this character. It gives some light to the darker side of this woman; many refer to as a saint. They show you what the politics of her and her husband meant to the people of Argentina. When you attempt to dig into the history of Eva Peron, the frustrating thing is the question of truth. Where is the real truth, and the myth, how can you separate the two. They collide all of the time.

Chapter 06: "Slave Regina"

The malingero is a slow dance and the predecessor of the tango. Argentina's use it to express grief and sometimes happiness. Here it is used to express grief.

The laying in state of the body of Eva Peron is filmed in Budapest. In reality she laid in state in different places in Buenos Aires. They only show this one place in the film.

There is a very difficult crane shot, where they come from on high down to the face of Madonna. They hid a walkie-talkie in the flag to tell her when to hold her breath. That is Madonna in that coffin. She didn't find it creepy and it didn't bother her to do this scene. Alan Parker revealed that he didn't think he could get into any coffin. Actors have to do a lot of things that they might not like.

This film was not shot in sequence, since they jumped back and forth from Argentina to Budapest.

Chapter 07: "On this night of a thousand stars"

Now we are back from Budapest to our small town in Argentina. The interiors were shot a month later at Shepperton Studios.

When Alan Parker searched for his Eva, he knew it would be a difficult casting job. He received a hand written letter from Madonna that said that she was the only one who could do the job. The letter was written with great passion and stated that if she received the role she would act, dance, and sing her heart out for the movie. She also agreed to drop everything else in her life in order to concentrate on this film. Alan Parker stated that she did all of that. She did get pregnant half way through the filming, but apart from that devoted all of her time to the movie.

Jimmy Nail, playing the role of Agustin Magaldi, was a very good English actor and singer. He hadn't done anything in a while, so it was great to find an actor who could sing. Usually you have to pick one or the other.

This is one of the songs, which were changed to be more Latin. They hired an Argentinean orchestra to play the music here, so that it would have less of an Elvis Presley feel to it and more of a Latin beat. Latin musicians have an irregular beat to their playing, which is incorporated here. Thus the challenge was meet of taking an American written number and giving it a Latin flare.

Chapter 08: Eva and Magaldi/"Evita beware of the city"

As they go upstairs to the second floor kitchen scene, it is the first sign to the audience that they are not going to give you dialog, but that it is actually gong to be sung. This is the biggest hurdle for the producers to overcome; this is not a conventional film. This is a sung through piece, an opera if you will.

Since this is all pre-recorded, they had to make decisions in the recording studio that they would have to live with in the filming. They did do some experimenting with microphones, not that they actually used it. But they did it to see what it would do to the voices if you were really running around and bashing one another.

The interiors of this boarding house, was a set at Shepperton. And then as Eva leaves that house and goes back in the alleyway, she is back in Buenos Aires. They found a slaughterhouse in

Buenos Aires, which they used as a back lot. It was too difficult filming in Buenos Aires, for several reasons; 1) it is now a modern city, 2) Madonna, and the crowds she would gather. So all of this that you are looking at is the art director's responsibility, this is not a small dusty town, but a set that they constructed. All built from scratch. The family was cast all over the world, the casting was done in three locations; 1) New York, 2) London, and 3) Buenos Aires, Argentina. So the family in the background is a mixed bag.

Chapter 09: "Buenos Aires"

This was filmed in the Pampas, 200 miles west of Buenos Aires. All of the shots of the arrival of Eva, were done in the real locations, where Eva would have arrived.

The period train was brought in for the film. The street scenes were all filmed in the middle of Buenos Aires. Not real easy tasks when you think of a city of ten million people equal the size of New York or London. They filmed the difficult street scenes very early on Sunday mornings, when the rest of Buenos Aires was sleeping from their late Saturday nights.

This street scene was done on an early Sunday morning, they blocked off the streets for as far as the eye could see. Then the production design team came in and changed everything to look like the right period. When you see Eva going into the Cantina at night this is LaBoca, which is a very tough part of Buenos Aires. As she goes into the cantina, from a filmmaker's point of view, we are now seven weeks later. The entire interior was a set that was built at Shepperton studios.

This tango piece was a choreographed piece by Vincent the Choreographer. It is not a stylized period piece but a modern tango. In the Broadway show there is a period for a dance break. For the movie, they try to keep everything real; as a result you only see a dance in a dance situation.

Chapter 10: "Another suitcase in another hall"

"Another Suitcase" was a song written for Peron's young mistress to sing. In a musical sense this is rather odd, as you have a song for a character that you see once and then never see again. Alan Parker felt that dramatically it wasn't right, so he changed it to have Eva sing the number. It is important that we do know a little bit more about Eva's younger life and what happens to her when she first arrives in Buenos Aires.

This staircase was located in Budapest. If you look at Alan Parker's other films, you will notice he does seem to like to use staircases in his movies. As she crosses the street we are still in Budapest. Then once inside we are in a set built in Buenos Aires. An example how well this was all worked into the music, eight bars of music were added to allow for her to get across the street. The interior scenes of her dancing with all sorts of men in her life were all filmed in different sets in Buenos Aires.

Again to get to the theatre scene, the music had to be extended to allow the transfer of locations. The people of Argentina who protested the making of this film and who see Eva Peron as their Virgin Saint, felt that the movie depicted her as a whore. Alan Parker stated that all he did was state the material accurately and historically. Eva was only 15 years old when she moved to Buenos Aires from the sticks. She wanted to be an actress and model and she was seen on the arms of many men. Argentina is a very male dominated society; it seems only natural that she

would have had to use men to get what she finally achieved. It is just difficult for individuals who look to her as a saint to envision this type of lifestyle for her previous to her public image.

Chapter 11: “Good night and thank you”

All of these images of Eva were made up to look like the original shots of Eva in the magazines that she appeared in. The actor, who played the photographer at the end of the previous number and this one, spoke no English and was an actor from Buenos Aires. Alan Parker stated that it made it rather interesting to direct him.

Notice how they worked with each verse of this piece to give it a different texture. Eva Peron worked really hard to change herself, including her past. When she began to climb the social ladder, she attempted to have all of her previous films destroyed. She was not a good actress, and this probably was a good idea. She also had numerous photos taken of her, which at that time would have been considered risqué. This was something she was not happy about later on, when she rose in society. Her detractors really used these materials against her.

Eva became a really big radio star, so by inserting this radio commercial, it gives reference to her popularity in this median.

It took four months to do the recording, which was completed prior to filming. This was a great luxury, as it was like having an extended rehearsal process. Most of the directorial decisions were made during this recording session, which Alan Parker was in attendance. Then once they moved to the location, it became more of a mechanical process of completing the work. Thus everyone was rather comfortable with who their character was and how they should be acting. You can imagine then how much easier this made things on the set.

Chapter 12: “The lady’s got potential”

The Lady’s got potential was a song that was originally on the concert album that was dropped from the stage production. But Alan needed this song since he had to show a great deal of action in Argentina, the background of the politics at the time and the ultimate military coup. The only serious opposition to the coup was a group of navy cadets, and several of them actually got killed. Here is kind of a graphic representation to show these young cadets laying out dead here. Showing the civilian government leaving for Uruguay until things calmed down in Argentina.

Then they show Eva as an actress not a very good one and the director here is Alan Parker doing a cameo, he was convinced to do this by the crew. Not something he really wanted to do. Alan tells of a humorous story where he was in the editing booth with the editor and the editor didn’t recognize that this was Alan due to the hair and mustache he was wearing. The editor said, “that guy who is the director is a bit over the top don’t you think?”

You’ll notice that Peron is in the background here, as he was a part of a group that helped organize the coup. This was a great secret of his that he wooed the trade unions. Ultimately this became the strength of his reign in the country. This became his power base. It is really what laid the basis of his power and helped secure his position in office.

The earthquake here is filmed in Buenos Aires and they just shock everything in the set that could be shaken and the camera. It is a trick to complete the illusion. The shots of the aftermath of the earthquake were done several weeks later in Budapest. It was Peron's opportunity to seize the attention of the people, how much of it was compassion or politicking, we probably will never really know for sure. Peron organized this celebrity performance for charity; these scenes were filmed in London.

Chapter 13: Charity concert/"The art of the possible"

Agustin Magaldi was interjected here, as he is in the original stage production and score. However, in reality he was probably dead at this point of the story as it was pointed out to Parker in Argentina. This is Parker being true to Webber and Rice's original conception. Other than this, however it is very true to the historical points of the story.

Jonathan Pryce is a great British classical actor and singer, playing the role of Juan Peron. He was an original cast member of *Miss Saigon* in London and then on Broadway. Physically he doesn't look like Peron, but they attempted to change his appearance slightly to appear like Peron, thus the change in his nose, teeth and hair line to get a similar resemblance to Peron. Peron was called Coronal Toothpaste as he was always smiling and had very prominent teeth.

An important aspect of the Eva and the Che relationship was their mutual love for each other. From an outside perspective it is hard to determine how much of it was true love or how much of their relationship was based on the realization that they needed each other. He certainly taught her everything in regards to politics, as she was quite ignorant about the political structure.

Chapter 14: I'd be surprisingly good for you"

As they are leaving this backstage area, which is actually a set at the Shepperton studios, they enter this staircase, which was filmed in a very beautiful building also in London, and then back through this doorway, which is in Budapest and filmed three or four weeks prior to the previous scene. This is all right outside of the opera house in Budapest, great example of the *Magic of Hollywood*. As they are going in the car to Eva's apartment, which is a set at Shepperton Studios, this was shot five weeks later.

Eva was a clotheshorse, if you look at her photographs; you have a difficult time finding her in the same outfit more than once. If you look in the *Guinness Book of Records*, *Cleopatra* with Elizabeth Taylor features the most female costume changes in a movie. But this film holds the new record. Every single day was a new outfit for Eva. All of the clothes were made by scratch from old photographs. Some of the outfits are originals that were worn by Eva Peron. Eva also changed her hair a lot, so this was a daily process for Madonna to go through. It took these two about two hours a day getting into their costumes and their make-up. Eva was changing her personal on a daily basis, and her hair changed with those different personas.

Chapter 15: "Hello and good-bye"

Can't help but notice the wet streets at night. Graphically this is just more interesting to look at, and that is why it is done in so many films. Interior stairs here and the apartment were all in Budapest. Notice the dutching of the camera here, something that Alan Parker experimented

with, his cinematographer Darius Khondji loved the effect, where Alan felt it got in the way occasionally.

Chapter 16: “Peron’s latest flame”

This is all filmed in Argentina. There are still a lot of very rich people in Argentina. They seem to always manage even in the changing political environments. Peron did take away a lot of money from the rich, and this is why they didn’t like him very much. Andrew Lloyd Webber calls this a *sung through piece*, rather than calling it opera. Fundamental rules of filming being broken here, by having Che do direct address to the audience. Alan Parker had a choice in telling this story to you the audience; he could have done it in the Hollywood fashion of stopping the action and having a dialogue scene. He chose not to do that as he felt the audience would not have accepted that format and would have even considered it old fashion.

Radio was an important part of Eva’s outreach to the public, not only because it was how she started out her career but because she played a lot of the great heroine’s in history. Thus when she became a political figure she played the part of a heroine for the people, based on her original acting experience. If you listen to some of her original broadcast she was extraordinarily emotional and theatrical. She always said of herself that she was a fanatic of Peron.

The idea to have the punctuation of the character actions was Alan Parker’s. A great way to accentuate the musical beat is by using the sounds of the swords, or the marching of feet, etc. In the end the effects were added afterwards in the postproduction. While they were recording or filming the movie, it wasn’t possible to get the effects in as they were playing music at the same time.

Chapter 17: Arrest

This is the first completely sung through piece that Alan Parker has worked on. But there really isn’t that many completely sung through pieces out there. He did however do ’80 *Fame*, ’82 *Pink Floyd – The Wall* and ’91 *The Commitments*, which involved expansive musical accompaniment.

Again here the exterior of this apartment is in Budapest, the interior including this elevator is a set built at the Shepperton Studios in London. This is a small elevator, which doesn’t allow for a lot of camera movement; thus it has a wild wall which can be moved out to allow more room for filming. They are creating the movement of the elevator, so not to compromise the light or camera position, thus this elevator is not moving. As they come out of the elevator it is a different set. The crowd scene out the window was shot in Budapest four weeks precious to this shot.

Chapter 18: “A new Argentina”

This is the change in Eva and the insurrection of October 17, 1945 a very important date in the Peron calendar. We really are not totally sure how much she was involved on the night of October 17; it all depends on which history books you read. She certainly did have her radio broadcasts and her involvement with that.

From a theatrical point of view she was on the forefront, because that is how Webber and Rice have written that song. In reality it was mostly the trade unions that were responsible for the insurrection on October 17, Peron certainly wasn't involved since he was in jail. It was a populist uprising, and how much of it was contrived and how much of it was reality we may never know.

She was probably involved, but certainly not physically with the crowds like you see here. It would have been quite dangerous for her to do that at that period of time. They supplied Madonna with videotapes of all of the Eva Peron footage that they could find at the time. She was literally trapped in her room in Buenos Aires and it was to her benefit as she was able to use that time to view all of this footage of Eva Peron. She was trapped in her room by the hundreds of fans outside of her hotel. She rehearsed all of her songs and mannerisms, which came from the archival videotapes.

In this speech section they dropped the key for Madonna, so that she could be more forceful with her voice and not have to go as high as the number was originally meant to be sung.

Chapter 19: Release/The wedding

Alan Parker said that he was particularly hurt that Madonna was shut out of the academy awards for her work in this film. When the film was released critics everywhere hailed it as an Oscar winning performance, but then the academy shut her out. The mystery about how and why the academy votes the way it does will always be with us.

The removal of his jacket as he steps out of prison was his way of relating to the working class. From that moment on he attempted to distance himself from his military background, by not wearing his military uniform. They got married in a church, but a lot of the history books disagree to when it was and where it took place.

Notice as the ring is slipped on her finger he hears the beginning of the "You must Love Me" melody. This is one of Webber's tricks to place the music in your head prior to hearing the piece. He does that throughout his score; it was hard to do that with this song, as it was a new song and he had to find a place to introduce it, but in a very subtle way.

Peron's had to get married. They had lived together prior to the wedding, but the idea of someone getting elected, are carrying on a pre-marital relationship would not have flown with the people.

The elections were quite violent on both sides. Peron's train was even derailed while he was campaigning. She was also the first woman to openly campaign with her husband. The fact that Peron took off his jacket a thousand times, certainly helped him win a democratic election.

The cinematographer, Darius Khondji, also filmed the movie *Seven*.

Chapter 20: On the balcony of the Casa Rosada

The production designer Brian Morris's work on this film is seamless. Much of the places you see in this movie look as if they are real locations that they were able to find, but in reality you

are looking at many sets that were constructed for the filming. They did not build the Casa Rosada which is a very large building featured in the movie.

Alan Parker had asked the government of Argentina to allow them to use the actual balcony where Eva gave her addresses to the people. Repeatedly the government refused their request. As the filming continued the government got wind that this production was not going to be as bad as they thought it would be, thus they agreed to let the original balcony be used for filming. The use of the banners in this scene are also a great trick, if the banners were not present this crowd would look very small, but with the banners this crowd looks huge.

Chapter 21: “Don’t cry for me Argentina”

Alan Parker is glad that you are viewing this film in its original format and not the pan-scan format preferred by the video stores. He hopes that more and more of the public will begin to demand to see the original screen versions, letter box format and complain about the massive butchering that goes on with the pan and scan versions.

They spent two nights filming on this balcony for this number. This is filmed as Alan Parker conceived it, complete with the montages of her past. The close up shots of Madonna, were done on a rebuilt set at the Shepperton studios. It would not have been possible to do all of these close-up shots in the two nights that they were allowed to film at the Casa Rosada. The whole sequence took over five days to film.

The first time Madonna stepped out on this balcony to sing the crowd went crazy; it was almost as if she was Eva. Alan Parker stated it was a really special moment in his 26 years of filmmaking, “it really did give everyone goose bumps.” Madonna was the individual who was most influential in getting the use of the balcony. She had a private audience with the current leader and played this number for him. At times in different filming locations, including this one, there was a faction of people called Peronist who are still loyal to his regimen and they would cause a noise disturbance during the filming process.

Jonathan Pryce has a great subtle moment here as Eva is on the balcony you can almost see him questioning if his wife would be an asset or a threat to his work.

Chapter 22: “High flying adored”

Penny Rose, who had worked on numerous other films with Alan Parker, but none as difficult as this film, designs the costumes. There are 4,500 army uniforms used in this film.

This is a recap song; in other words it is recapping of the information that we have previously missed. Che is historically inaccurate, he was very young and a cultural icon at this time and never met Eva Peron, however theatrically it is an easy out to have a narrator in apiece as broad historically as this one is. It appears to work better in the Broadway production to have Che walking around in his beret introducing scenes. Here Che represents the common man of Argentina, Che is a very popular name in Argentina, and so we wander away from the historical character. Che’s real name was Che Gabaro, and they dropped also from the movie the cliché of “the Gabaro of the theatre.”

Madonna worked for many months with her voice coach to expand the range of her voice to sing this role, and that hard work did pay off as she was able to change the minds of the skeptics concerning her playing this role. She was determined not to cheat in any way and to sing the score as it was written.

Chapter 23: “Rainbow high”

Most of Rainbow high was one of the last scenes that were shot for this movie and it was done very close together and quite sequentially. In that regard when you have lots of cuts it’s not that difficult for the director to keep it in his head.

Historically this is the first time that a female in a political position used glamour and the media to get the attention of the public. This was like an early Princess Diana. This scene also begins to show how Eva was not going to settle only for the photographer’s edge, but plants the seeds for how she was going to take an active role in government.

The black-and-white footage was first shot in color and then optically treated to reverse it back to black-and-white. There was so much footage available of these events, that it was not really that difficult to re-create them. Some nice detail here in what appears to be a throwaway shot; this plane is the exact type of plane that Eva Peron went off to Europe in. The plane was brought in from Uruguay and was previously used for running drugs and meat, thus the interior smelt really nasty.

Chapter 24: “Rainbow tour”

Every time to do this image of a projection room you think of the movie, *Citizen Kane* obviously they could not do it as good as *Citizen Kane* did. But some filmmakers try to copy the look, the smoky projection room, etc. Some of the shots on the projection screen in this picture are real footage, but they really tried to avoid that in the movie. Mostly for consistency reasons, but here it works, as it is a projection on a screen. Sort of removes it from the actual movie that you are watching.

In this song there is a line about her stuffing money away in Swiss banks, but the line was cut out of the movie. There is no evidence, except for hearsay to support that notion.

They recreated hundreds of newspapers and magazines to use as props, in order to show the incredible media coverage of Eva as she was on her trip. What you are looking at is the actual newspapers, with slotted in photographs of Madonna. As Madonna holds up the baby here, everyone enjoys the inside joke, since at this moment of filming it was a secret that Madonna was pregnant. No one knew that she was pregnant, which is a good thing, if it was public the paparazzi would have been lining up on the roofs of the buildings.

As the secret got out that she was pregnant, Madonna called a press conference and made the announcement, as photographers were hounding them. Alan Parker was in Budapest when he received the news that Madonna was pregnant. He stated that he was genuinely pleased for Madonna. They did have to re-arrange a few sequences that were a bit energetic and move them forward in the filming schedule and a few seams had to be let out.

Chapter 25: “The actress hasn’t learned the lines (you’d like to hear)”

The main charity organizations of that time always had the first lady as the president of the organization. Because they thought Eva was too young for the role they shunned her. Eva suggested that her mother serve as the president, which of course did not fly either. Thus Eva began her own charitable organization.

The garden party here was shot in a very beautiful house, just outside of Buenos Aires and all of this was done in the Argentina winters, which is quite pleasant. The filming in Budapest was really cold. It is always difficult when you are filming outside with bright sun, and you always want your characters to be backlit, but you can’t do that if you shoot all day long. Normally they organize their day so that they are not filming in the middle day; they go inside and film something else. As Madonna is sitting here being backlit behind that hat, she was moved around to about six different locations in order to keep her hat backlit. They move to a surreal and graphic way of visually showing you what she is singing.

Che represents the voice of the working people and there were many who did not like her.

Chapter 26: “And the money kept rolling in (and out)”

At the beginning of Peron’s reign life did improve for a lot of people, but that was really short lived. This resulted in Peron’s fall after the death of Eva. Che is our balance of what really did happen and what was going on with the people in Argentina.

Antonio Banderas is very passionate about his role; in fact he is very passionate about most things he does in life. Alan Parker stated that, “when Antonio Banderas orders his food in a restaurant he is extremely passionate, like it is the greatest moment of his life.”

Originally Antonio was not supposed to be in this scene. He came out of his trailer while they were filming this scene and saw all of the excitement in the scene and asked, “Can I be in this scene?” Alan Parker agreed and Antonio jumped in and that is when the scene came to life. Antonio without rehearsal jumped into the water and began dancing with this little girl. The girl was elated as here she was suddenly dancing with her heartthrob. This is something that happens because of the infusion of music, and you just go with that. The scene was all choreographed, but they dropped that idea for this expression of just people having a good time.

Chapter 27: “She is a diamond”

The reason Peron got elected for the second term was due to the woman’s vote and that is why Eva took up this cause. This huge rally was staged and then she did make the announcement that she would not be seeking the position of the vice President. There are many theories why she did this, the first being that she was giving in to the demands of the army, which did not want a woman vice president. Possibly she had found out how ill she was, since it had been kept from her for a long time. Most possible it probably was the pressure from the military that caused her not to run for vice president.

Nigel Wright was the individual responsible for putting all of this music together. When Jonathan Pryce is singing “She’s a diamond,” this is one of the few pieces that is sung live and not to playback. He has an ear piece in his ear, which allows him to hear the music that he is

singing along to, but it was pretty much one shot. Jonathan felt freer as an actor by doing these live verses using the playback.

They went back to Buenos Aires to hold a preview of the film there, and there were lots of protesters with banners. They called Alan Parker the Pirate, the dirty little rat in the service of the English Crown. You have to remember that not too long ago; Britain was at war with Argentina over the Falkland Islands.

Chapter 28: “Santa Evita”

There is still a residue of anti-British feelings among the people. You need to realize that they would have been negative to anyone making this story, it is their story, and thus it has some national pride and Latin machismo. They felt that they should be making this movie and no one else.

Peron always had a problem with the conservative and stately newspaper *La Prensa*. They represented the ruling class and in their objectivity towards Peron, it shed him in a negative and critical light. This was one of the newspapers that Peron didn't actually own, whether privately or publicly, thus he harassed them and eventually closed them down. Alan Parker stated, “Destroy a set, it is always quite good fun to do, but you only have one opportunity to film it. It is very enjoyable to destroy everything.”

In filmmaking you must always have respect towards the original work. Santa Evita is done to show how close to sainthood she began to rise. They contrast the public show to what was really going on in the streets. Eva Peron began to believe herself in this sainthood. What Alan Parker does is juxtapose the sweet singing of these children's voices with the violence of the streets. The addition of the horses was a greedy on the director's part; directors love to insert horse shots in period pieces. Filming in Hungary and Argentina afforded them the opportunity to add them, since the Argentine's are known for their love of horses. Thus they were able to find incredible riders who could recreate almost anything the director asked for. They are a terrific visual effect for a film director.

The exterior of this cathedral is located in Budapest, but for some reason they had a change of heart and would not allow them to film in the interior of the cathedral. So the interior shots of this cathedral are filmed in a church in London much later. Alan Parker stated that “everything else was for sale there; they certainly could have used the money.” The idea or rumor was that someone must of gotten a hold of one of Madonna's sex books, and thus they were fearful of letting her in the church, but needless to say it was very irritating for the filming crew to deal with at the time.

Chapter 29: At the hospital

Chapter 30: “Waltz for Eva and Che”

This is of course a theatrical effect to place Che in the hospital and then to have him waltz with Eva. There is of course no reason for our narrator to be in the hospital ward or to converse with her. Up to this point he has been in the peripherals telling the story.

As a result they give it some really unrealistic lighting effects, so that the scene has a surreal effect to it. They use some exaggerated light sources, extend the shadows, etc., because this is not real. The filming of this waltz sequence was rather difficult to do, as they go from scenes filmed in Budapest eight or nine weeks of filming, to the slaughter house, which was filmed in the third week of filming. And so to go back and forth in that regard is rather difficult, since it was all out of sequence. Vincent Paterson the choreographer really did a nice job on this scene, so that when Madonna leaves one frame she is joined in another frame, so the movements work exactly on the cuts. We go from the restaurant in Budapest to the rotund that you originally saw her body lying in state.

This was one of the images that were used in the advertising of the film.

Chapter 31: “Eva, you’re dying”

Coming out of the waltz to the hospital room, which is a set built in Budapest. Once again they are using live sound here. The reason for going live on this scene is the fact that it is a very emotional scene. Emotional scenes are difficult to lip sync to, and much easier for the actors to act naturally if it is live.

This is a totally dramatic scene that is filmed as spoken dialogue, kind of pushing the envelope. When you do a scene like this, you try to keep it to a minimal crew, keeping everyone out of the way. In the end there is only two people on the screen, but there are ninety individuals who made this film.

Chapter 32: “You must love me”

This is the new song that was added to the musical for the movie. This is the residence supposedly, and was filmed again in Budapest. This is a great number that really shows that double edged sword these two existed on, was it love or did he need her as much as she needed him? Andrew Lloyd Webber wrote the music and then Tim Rice added the words after it had been written. This is actually how most of this musical was written. It was nice to have something that was new and fresh that belonged only to the film. It is not easy for two guys to revisit a work that they had written almost twenty years previous and it was almost impossible for the two of them to work together. The real clincher that helped convince Andrew Lloyd Webber to write a new song was Alan Parker reminding him, “Tim had won two Oscars for his work and Andrew hadn’t won any.”

Chapter 33: Eva’s final broadcast

Of course it did pay off as Andrew won an Oscar and Alan Parker got his song. A lot of people thought that Madonna and Alan would not get along during the filming process, as Madonna is very strong willed and used to being in control of what she does, very similar to Alan Parker. Alan Parker did state that, “Madonna is not a person to mess with. But the two of them respected each other and had an enjoyable time working together.”

In the wide shots you are looking at the Casa Rosada. This was filmed on the same night that she did *Don’t Cry For Me*. All of the extras came for Argentina. The final broadcast was a radio broadcast and not delivered from the balcony as you see it done here. In the end Eva did become rather frail. Her voice in those broadcasts was extremely emotional, as she knew that she was

dying. To this day her image is used on flags for both the rightwing extremist and leftwing guerillas, which makes absolutely no sense. And all over Argentina there is numerous small shrines to her. She is an icon there. That is why when the film opened people threw smoke bombs in their theatres because they didn't want the film to be shown. The people still feel as strongly about Eva Peron now as they ever did.

Chapter 34: Latin chant

Eva death was a long process and all of Argentina grieved during this period for her. Alan Parker felt that filming in Argentina was essential in capturing the heart of the film.

Chapter 35: "lament"

This piece was done live to capture the emotion of Eva dying. She is wearing an earpiece to hear the music.

Thousands of people lined up for days to see her body lying in state.

Chapter 36: Closing credits

It took Alan Parker two and a half years of his life to make this movie. He stated it was the biggest and hardest film that he had ever done. Parker stated that he likes doing different genres as it keeps him fresh and interested in what he is doing.

Alan Parker stated that when he first arrived in Buenos Aires to begin the filming, after working on the project for a year, how scary it was to do the drive from the airport to the hotel, with the streets lined with signs that read, "Cho Madonna," "Cho Alan Parker." There was some violent protests going on and he felt like he needed to protect his cast and Madonna.

Special Features, *The Making of Evita*