

Annotated Lyrics for Evita ***(Movie Soundtrack CD)***

lyrics written by Tim Rice
music by Andrew Lloyd Webber

(including a thumbnail chronology of the life of Eva Peron and the musical and a brief annotated bibliography)

prepared and annotated by Ray Angelo (March 22, 1997) to aid in understanding references in the lyrics, provide some historical background for some of the scenes, and generally to promote interest in the film, soundtrack cd and the musical.

(starting with early versions of the lyrics from Ray Zweidlinger and Kenny Zalewski posted on the Internet and the libretto for the stage version; thanks are due to my colleague, John Whipple, who at my request diagnosed the Latin text for Track 16 (Latin Chant) of DISC TWO.)

Annotations appear in square brackets. Numbered notes are at end of each track.

Vocal cast for Disc ONE in order of appearance:

CINEMA MANAGER -- [yet to be determined]
CHE -- Antonio Banderas
EVA -- Madonna
AUGUSTIN MAGALDI -- Jimmy Nail
JUAN DUARTE (EVA's brother) -- Julian Littman
HUEVO -- [yet to be determined]
PERON -- Jonathan Pryce
PERON'S MISTRESS -- Andrea Corr

DISC ONE

Total time: 57 minutes 42 seconds

Track 1 -- A Cinema in Buenos Aires, 26 July 1952

Time: 1 minute 19 seconds

[At the time the announcement of Evita's death was broadcast, about a minute after the official time given for her death, cinemas stopped, theaters interrupted their plays, restaurants and bars closed down, although no orders were given to this effect. Beginning on that day until the end of Peron's regime three years later, the evening news was interrupted each night so that the anchor could remind the audience: "It is 8:25 PM, the time when Eva Peron entered immortality."]

(An audience is watching a movie. The dialogue is in Spanish. Suddenly the film grinds to a halt. The audience begins to protest but is silenced by an announcement.)

CINEMA MANAGER

It is my sad duty to inform you that Eva Peron, spiritual leader of the nation, entered immortality at 8:25 this evening.

Track 2 - Requiem for Evita

Time: 4 minutes 17 seconds

CROWD

Requiem aeternum dona Evita [Grant eternal rest to Evita]
Requiem aeternum dona Evita
Requiem Evita, Requiem Evita [Rest to Evita]
Evita, Evita, Evita, Evita
(repeated)

Track 3 - Oh What a Circus

Time: 5 minutes 44 seconds
Vocals: Antonio Banderas, Madonna

CHE

Oh what a circus! Oh what a show!
Argentina has gone to town
Over the death of an actress called Eva Peron.
We've all gone crazy,
Mourning all day and mourning all night,
Falling over ourselves to get all of the misery right.

Oh what an exit! That's how to go!
When they're ringing your curtain down
Demand to be buried like Eva Peron.
It's quite a sunset
And good for the country in a roundabout way.
We've made the front page of all the world's papers today.

But who is this Santa Evita?
Why all this howling hysterical sorrow?
What kind of goddess has lived among us?
How will we ever get by without her?

*She had her moments. She had some style.
The best show in town was the crowd
Outside the Casa Rosada[1] crying "Eva Peron",
But that" all gone now.
As soon as the smoke from the funeral clears,
We're all gonna see (and how!) she did nothing for years!*

CROWD [The Salve regina is a Catholic devotional hymn in Latin to the Virgin Mary.]

<i>Salve regina mater misericordiae</i>	[Hail, o queen, mother of mercy,
<i>Vita dulcedo et spes nostra</i>	Our life, sweetness and hope.
<i>Salve salve regina</i>	Hail, hail, o queen.
<i>Ad te clamamus exules filii Eva</i>	To you we cry, exiled sons of Eve,
<i>Ad te suspiramus gementes et flentes</i>	To you we sigh, groaning and weeping,
<i>O clemens o pia.</i>	O merciful, o reverent one.]

CHE

*You let down your people, Evita.
You were supposed to have been immortal.
That's all they wanted,
Not much to ask for.
But in the end, you could not deliver.*

*Sing you fools! But you got it wrong.
Enjoy your prayers, because you haven't got long.
Your queen is dead; your king is through,
And she's not coming back to you.*

*Show business kept us all alive
Since 17 October 1945[2].
But the star has gone, the glamour's worn thin.
That's a pretty bad state for a state to be in.*

*Instead of government we had a stage;
Instead of ideas - a prima donna's rage;
Instead of help we were given a crowd.
She didn't say much, but she said it loud.*

*Sing you fools! But you got it wrong.
Enjoy your prayers, because you haven't got long.
Your queen is dead; your king is through.
She's not coming back to you.*

CROWD

*Salve regina mater misericordiae
Vita dulcedo et spes nostra
Salve salve regina Peron
Ad te clamamus exules filii Eva
Ad te suspiramus gementes et flentes
O clemens o pia.*

EVA [In the stage version these lines are sung by a "non-descript GIRL" who moves through the pageantry of the funeral.]

*Don't cry for me Argentina,
For I am ordinary, unimportant,
And undeserving of such attention,
Unless we all are - I think we all are.
So share my glory; so share my coffin.
So share my glory; so share my coffin.*

CHE

It's our funeral too.

[1] - [Casa Rosada - literally Pink House, the Argentine equivalent of the White House]

[2] - [Oct. 17, 1945 - the date worker demonstrations freed Peron from government custody]

Track 4 - On This Night of a Thousand Stars

Time: 2 minutes 25 seconds

Vocals: Jimmy Nail, Antonio Banderas

[In the stage production this scene takes place in 1934 in a nightclub in Junin, the town to which Eva and her family moved about 1930. In the film the year is stated as 1936 when Eva would have been 17 years old, an age less scandalous than 15 to be in bed with Magaldi.]

CHE

Now Eva Peron had every disadvantage you need if you're gonna succeed. No money, no cash, no father, no bright lights - there was nowhere she'd been at the age of fifteen, as this tango singer found out. Augustin Magaldi[3] -- who has the distinction of being the first man to be of use to Eva Duarte[4].

MAGALDI

*On this night of a thousand stars
Let me take you to heaven's door
Where the music of love's guitars
Plays for evermore!*

*In the glow of those twinkling lights
We shall love through eternity.
On this night in a million nights
Fly away with me!*

*I never dreamed that a kiss could be as sweet as this,
but now I know that it can.
I used to wander alone - without a love of my own.
I was a desperate man.
But all my grief disappeared and all the sorrow I'd feared
wasn't there anymore
On that magical day when you first came my way
mi amor!*

*On this night ...
On this night ...
On this night of a thousand stars
Let me take you to heaven's door
Where the music of love's guitars
Plays for evermore!*

[3] - [A. Magaldi - born about 1897 and about this time the second most popular tango singer in Argentina.]

[4] - [Eva Maria Duarte was Evita's maiden name.]

Track 5 - Eva and Magaldi / Eva Beware of the City

Time: 5 minutes 21 seconds

Vocals: Madonna, Jimmy Nail, Antonio Banderas, Julian Littman

[While it is known that Eva met Magaldi, there is no clear evidence that Magaldi took Eva to Buenos Aires. Eva left Junin for Buenos Aires in early 1935. Magaldi is not known to have visited Junin in that year. Magaldi was devoted to his mother and usually took his wife while on tour. Most likely he provided Eva with references in Buenos Aires.]

EVA

*To think that a man as famous as you are, could love a poor little nothing like me!
I wanna be a part of B. A. - Buenos Aires - Big Apple!*

CHE and WAITERS

She wants to be a part of B. A. - Buenos Aires - Big Apple!

CHE

Just listen to that! They're on to you Magaldi! I'd get out while you can.

EVA

*It's happened at last -
I'm starting to get started -
I'm moving out with my man.*

MAGALDI

Now Eva don't get carried away -

EVA

*Monotony past –
Suburbia departed –
Who could ever be fond of the back of beyond?*

MAGALDI

Don't hear words that I didn't say.

EVA'S FAMILY (MOTHER, BROTHER, & THREE SISTERS)

What's that? You'd desert the girl you love?

MAGALDI

The girl I love? What are you talking about?

JUAN DUARTE [EVA's brother]

She really brightened up your out-of-town engagement.

EVA'S FAMILY

*She gave you all she had. She wasn't in your contract.
You must be quite relieved that no-one's told the papers
-- so far!*

EVA

*I wanna be a part of B. A. - Buenos Aires - Big Apple!
Would I have done what I did, if I hadn't thought, if I hadn't known, we would stay together?*

JUAN DUARTE [EVA's brother, acting here in the film as desk clerk. In the stage production these lines are sung by CHE.]

*Seems to me there's no point in resisting, she's made up her mind, you've no choice.
Why don't you be the man who discovered her? You'll never be remembered for your voice.*

MAGALDI

*The city can be paradise for those who have the cash,
the class, and the connections - what you need to make a splash.
The likes of you get swept up in the morning with the trash.
If you were rich or middle class ...*

EVA

*Screw the middle classes! I will never accept them! My father's other family were middle class,
and we were kept out of sight, hidden from view at his funeral.*

JUAN DUARTE

Do all your one night stands give you this trouble?

MAGALDI

*Eva, beware of the city.
It's hungry and cold, can't be controlled; it is mad.
Those who are fools are swallowed up whole,
And those who are not, become what they should not become -
Changed - in short they go bad.*

EVA

*Bad is good for me. I'm bored,
So clean and so ignored.
I've only been predictable - respectable!*

*Birds fly out of here, so why, oh why, oh why, the hell can't I?
I only want variety - of society!
I wanna be a part of B. A. - Buenos Aires - Big Apple!*

EVA'S FAMILY

She wants to be a part of B. A. - Buenos Aires - Big Apple!

MAGALDI

*Five years from now I shall come back
And finally say, "You have your way; come to town."
But you'll look at me with a foreigner's eyes -
The magical city, a younger girl's city,
A fantasy long since put down.*

EVA

*All you've done to me - was that a young girl's fantasy?
I played your city games alright - didn't I?
I already know what cooks, how the dirty city feels and looks.
I tasted it last night, didn't I?
I'm gonna be a part of B. A. - Buenos Aires - Big Apple!*

EVA'S FAMILY

She's gonna be a part of B. A. - Buenos Aires - Big Apple!

MAGALDI

*Eva beware your ambition. It's hungry and cold,
Can't be controlled, will run wild.
This in a man is danger enough,
But you are a woman, not even a woman,
Not very much more than a child.
And whatever you say, I'll not steal you away!*

Track 6 - Buenos Aires

Time: 4 minutes 9 seconds

Vocal: Madonna

EVA

*What's new, Buenos Aires?
I'm new - I wanna say I'm just a little stuck on you.
You'll be on me too!*

*I get out here, Buenos Aires.
Stand back - You oughta know watcha gonna get in me -
Just a little touch of star quality!*

*Fill me up with your heat, with your noise, with your dirt; overdo me.
Let me dance to your beat; make it loud; let it hurt; run it through me.
Don't hold back. You are certain to impress.
Tell the driver this is where I'm staying.*

*Hello, Buenos Aires!
Get this - just look at me dressed up somewhere to go.
We'll put on a show!*

*Take me in at your flood; give me speed; give me lights; set me humming.
Shoot me up with your blood; wine me up with your nights; watch me coming.
All I want is a whole lot of excess.
Tell the singer this is where I'm playing.*

*Stand back, Buenos Aires!
Because you oughta know watcha gonna get in me -
Just a little touch of star quality!*

*And if ever I go too far,
It's because of the things you are -
Beautiful town - I love you.
And if I need a moment's rest,
Give your lover the very best -
Real eiderdown and silence.*

*You're a tramp; you're a treat; you will shine to the death; you are shoddy.
But you're flesh; you are meat; you shall have every breath in my body.
Put me down for a lifetime of success.
Give me credit - I'll find ways of paying.*

*Rio de la Plata[5]! Florida[6]! Corrientes[7]! Nueve de Julio[8]!
All I want to know!
Stand back, Buenos Aires!
Because you oughta know watcha gonna get in me --*

*Just a little touch of ...
Just a little touch of ...
Just a little touch of star quality!*

[5] - [Rio de la Plata - "River of Silver, river that borders Buenos Aires]

[6] - [Florida - Calle Florida is or was a street noted for upscale shopping]

[7] - [Corrientes - Avenida Corrientes is the boulevard of theaters]

[8] - [Nueve de Julio - Avenida Nueve De Julio or Ninth of July Avenue is said to be the widest street in the world; July 9, 1816 is the day the country declared independence from Spain.]

Track 7 - Another Suitcase in Another Hall

Time: 3 minutes 33 seconds

Vocals: Madonna, Antonio Banderas, [Huevo - vocalist
not yet determined]

[In the stage version this song is sung by Peron's mistress. Also, as one careful biographer has observed, the stage version (and the film) has adopted the views of Evita's detractors by suggesting that she engaged in a series of affairs to advance her career when there is no clear evidence for this. Another pair of biographers (Fraser-Navarro) effectively put to rest this oft-repeated story through extensive interviews and documentation.]

EVA

*I don't expect my love affairs to last for long,
Never fool myself that my dreams will come true.
Being used to trouble I anticipate it,
But all the same I hate it - wouldn't you?
So what happens now?*

CHE

Another suitcase in another hall.

EVA

So what happens now?

CHE

Take your picture off another wall.

EVA

Where am I going to?

CHE

You'll get by; you always have before.

EVA

Where am I going to?

*Time and time again I've said that I don't care,
That I'm immune to gloom, that I'm hard through and through.
But every time it matters, all my words desert me;
So anyone can hurt me - and they do.
So what happens now?*

CHE

Another suitcase in another hall.

EVA

So what happens now?

CHE

Take your picture off another wall.

EVA

Where am I going to?

CHE

You'll get by; you always have before.

EVA

Where am I going to?

Call in three month's time, and I'll be fine, I know;

*Well, maybe not that fine, but I'll survive anyhow.
I won't recall the names and places of each sad occasion,
But that's no consolation - here and now.
So what happens now?*

STARLETS AT AUDITION

Another suitcase in another hall.

EVA

So what happens now?

STARLETS AT AUDITION

Take your picture off another wall.

EVA

Where am I going to?

STARLETS AT AUDITION

You'll get by; you always have before.

EVA

Where am I going to?

HUEVO [Photographer in the film]

Don't ask anymore.

Track 8 - Goodnight and Thank you

Time: 4 minutes 18 seconds

Vocals: Madonna, Antonio Banderas

[In the stage version the first line of each of CHE's stanzas reads "Goodnight and thank you, whoever". In the film version CHE directs this line (modified) in turn to each of three supposed lovers who are named Huevo, Emilio, and Senor Jabon. The name Huevo (given to the photographer) is obviously a phonetic play on the original word "whoever". Emilio is the real life Emilio Kartulowicz, the editor of the movie magazine, Sintonia, which Eva read avidly as an adolescent. She was said to be linked with him for a time. Senor Jabon ("Jabon" is "soap" in

Spanish) is seen in the film being introduced to Eva by her brother Juan. In real life (according to Eva's sister Erminda) Juan arranged to have Eva's radio appearances sponsored by the manufacturer of "Radical Soap".]

CHE (to Eva's first lover, Huevo)

*Goodnight and thank you, Huevo.
She's in every magazine,
Been photographed, seen.
She is known.
We don't like to rush,
But your case has been packed.
If she's missed anything,
You could give her a ring.
But she won't always answer the phone.*

EVA

*Oh, but it's sad when a love affair dies,
But we have pretended enough.
It's best that we both stop fooling ourselves.*

CHE

Which means ...

CHE and EVA

*There is no-one, no-one at all,
Never has been and never will be a lover,
Male or female,
Who hasn't an eye on,
In fact they rely on,
Tricks they can try on
Their partner.
They're hoping their lover will help them or keep them,
Support them, promote them.
Don't blame them; you're the same.*

CHE (to Emilio Kartulowicz)

*Goodnight and thank you, Emilio.
You've completed your task;
What more can we ask
Of you now?*

*Please sign the book on the way out the door,
And that will be all.
If she needs you, she'll call,
But I don't think that's likely somehow.*

EVA

*Oh but it's sad when a love affair dies.
But when we were hot, we were hot.
I know you'll look back on the good times we've shared.*

CHE

Which means ...

CHE, JUAN DUARTE, and EVA

*There is no-one, no-one at all,
Never has been and never will be a lover,
Male or female,
Who hasn't an eye on,
In fact they rely on,
Tricks they can try on
Their partner.
They're hoping their lover will help them or keep them,
Support them, promote them.*

CHE

Don't blame her; you're the same.

EVA and Zaz jingle duo

*There is no soap, no soap like Zaz,
No detergent, lotion or oil
With such power in the shower.
It's the mother and father
Of luxury lather,
The talk of the bath,
The great ointment.
One little frolic
With new Zaz carbolic -
You're scented.
You'll be sent.*

CHE

*Good night and thank you, Senor Jabon.
We are grateful you found her
A spot on the sound radio.
We'll think of you every time she's on the air.
We'd love you to stay,
But you'd be in the way.
So do up your trousers and go.*

EVA

*Oh, but it's sad when a love affair dies,
The decline into silence and doubt.
Our passion was just too intense to survive.*

CHE

Which means ...

LOVERS

*This is a club I should never have joined.
Someone has made us look fools.
Argentine men call the sexual shots;
Someone has altered the rules.*

EVA

*Fame on the wireless as far as it goes,
Is all very well, but every girl knows ...*

CHE

*She needs a man she can monopolize
With fingers in dozens of different pies.*

LOVERS

Oh but it's sad, when a love affair dies.

Track 9 - The Lady's Got Potential

Time: 4 minutes 25 seconds

Vocal: Antonio Banderas

[This song and the scenes from the film refer to events in June 1943 when there was a military coup orchestrated by the G.O.U., Grupo de Oficiales Unidos (United Officers Group), a secret military lodge which Juan Peron helped found and of which he was secretary. In the coup the only significant (but futile) resistance was from the Naval School on the outskirts of Buenos Aires. One hundred naval officers and cadets were killed. The general commanding the troops implementing the coup unexpectedly proclaimed himself president but was replaced almost immediately. The G.O.U. choice was himself replaced early the following year when he broke with Peron.]

CHE

*In June of '43 there was a military coup;
Behind it was a gang called the G. O. U.,
Who did not feel the need to be elected.*

*They had themselves a party at the point of a gun.
They were slightly to the right of Atilla the Hun -
A bomb or two and very few objected.*

*Yeah! Just one shell and governments fall like flies --
Ka-pow! Die!
They stumble and fall.
Bye, bye!
Backs to the wall -
Aim high.
We're having a ball.
The tank and bullet rule as democracy dies.*

*The lady's got potential;
She was setting her sights
On making it in movies
With her name in lights -
The greatest social climber
Since Cinderella.*

*Okay, she couldn't act,
But she had the right friends,
And we all know a career depends
On knowing the right fella to be stellar.*

*Yeah! Just one shell and governments lose their nerve -
Ka-pow! Die!
They stumble and fall.
Bye, bye.
Backs to the wall -
Aim high.
We're having a ball.
That's how we get the government we deserve.*

*Now the man behind the president calling the shots
Involved so discreetly in a lot of their plots
Was Colonel Juan Peron -- would-be dictator.*

*He began in the army out in Italy, so
Saw Mussolini's rise from the very front row.
I reckon he'd do likewise sooner or later.*

*Yeah! Just one blast and the tear gas falls like rain -
Ka-pow! Die!
They haven't a chance -
Bye, bye!
The terrorists advance,
But one guy
Doesn't dirty his hands.
Peron was biding time out in the slow lane.*

*Yeah! Suddenly an earthquake hit the town of San Juan -
Ka-pow! Die!
They stumble and fall -
Bye, bye!
Keep away from the wall.
But one guy
Was having a ball,
The tragedy - a golden chance for Peron.*

*He organized a concert with incredible flair
In aid of all the victims -- such a grand affair --
Politicians, actors, stars of every flavor.
It was January 22, 1944 -
A night to remember, yeah, that's for sure,
For that's the night that Peron first met Eva.
For that's the night that Peron first met Eva.*

Track 10 - Charity Concert / The Art of the Possible

Time: 2 minutes 34 seconds

Vocals: Jimmy Nail, Jonathan Pryce Antonio Banderas, Madonna

[The earthquake benefit on January 22, 1944 is the official date according to Peronist history that Eva first met Peron. Some accounts assert that they met previous to this. None of the currently available Evita biographies place Magaldi at this event held at Luna Park Stadium in Buenos Aires. The earthquake occurred January 15, 1944 destroying the town of San Juan, Argentina and is reported to have killed 6,000 - 10,000 people.]

MAGALDI

On this night ...

On this night ...

On this night of a thousand stars

Let me take you to heaven's door

Where the music of love's guitars

Plays for evermore!

EVA

Magaldi?

MAGALDI

Eva Duarte?

EVA

Your act hasn't changed much.

MAGALDI

Neither has yours.

(Audience chants Peron! Peron! Peron!)

PERON

I stand here as a servant of the people.

As we come here together for a marvelous cause,

You've shown by your presence, your deeds, and applause

What the people can do. True power is yours,

Not the government's, unless it represents the people.

CHE

*One always picks the easy fight.
One praises fools.
One smothers light.
One shifts from left to right.
Politics - the art of the possible.*

Track 11 - I'd Be Surprisingly Good for You

Time: 4 minutes 19 seconds
Vocals: Madonna, Jonathan Pryce

EVA

Colonel Peron?

PERON

Eva Duarte?

EVA and PERON

*I've heard so much about you!
I'm amazed for I'm only an actress (a soldier) -
Nothing to shout about (One of the thousands) -
Only a girl on the air (Defending the country he loves).*

EVA

But when you act, the things you do affect us all.

PERON

*But when you act, you take us away from the squalor of the real world.
Are you here on your own?*

EVA

Yes, oh yes.

PERON

So am I - what a fortunate coincidence. Maybe you're my reward for my efforts here tonight.

EVA

*It seems crazy but you must believe
There's nothing calculated, nothing planned.
Please forgive me if I seem naïve.
I would never want to force your hand.
But, please understand,
I'd be good for you.*

*I don't always rush in like this
Twenty seconds after saying hello,
Telling strangers I'm too good to miss.
If I'm wrong, I hope you'll tell me so.
But, you really should know,
I'd be good for you;
I'd be surprisingly good for you.
I won't go on, if I'm boring you.
But, do you understand my point of view?
Do you like what you hear, what you see, and would you be
Good for me too?*

*I'm not talking of a hurried night,
A frantic tumble then a shy goodbye,
Creeping home before it gets too light.
That's not the reason that I caught your eye,
Which has to imply
I'd be good for you;
I'd be surprisingly good for you.*

PERON

*Please go on - you enthrall me!
I can understand you perfectly;
And I like what I hear, what I see; and knowing me,
I would be good for you too.*

EVA

*I'm not talking of a hurried night,
A frantic tumble then a shy goodbye,
Creeping home before it gets too light.
That's not the reason that I caught your eye,
Which has to imply
I'd be good for you;
I'd be surprisingly good for you.*

Track 12 - Hello and Goodbye

Time: 1 minute 47 seconds

Vocals: Madonna, Andrea Corr, Jonathan Pryce

[Peron's penchant for child-mistresses is widely reported. It is rumored that Eva threw out Peron's mistress at the time, but Peron's story related to one of his biographers is perhaps closer to the truth - that Eva moved in gradually.]

EVA

*Hello and goodbye!
I've just unemployed you.
You can go back to school - you've had a good run.
I'm sure he enjoyed you.
Don't act sad or surprised.
Let's be friends, civilized.
Come on little one!
Don't sit there like a dummy!
The day you knew would arrive is here - you'll survive.
So move, funny face!
I like your conversation - you've a catchy turn of phrase.
You're obviously going through some adolescent phase.*

PERON'S MISTRESS

*So what happens now?
So what happens now?
Where am I going to?*

PERON

You'll get by; you always have before.

PERON'S MISTRESS

Where am I going to?

EVA

Don't ask anymore.

Track 13 - Peron's Latest Flame

Time: 5 minutes 18 seconds

Vocals: Antonio Banderas, Madonna

[Throughout her period of power Evita was an enemy of the Oligarchs, the relatively few aristocratic families who owned most of the land in Argentina, and was viewed with suspicion, if not outright hostility, by many elements of the military.]

CHE

*At the watering-holes of the well-to-do
I detect a resistance to ...*

ARISTOCRATS

Precisely!

CHE

...our heroine's style.

ARISTOCRATS

We're glad you noticed.

CHE

The shooting sticks^[9] of the upper class ...

ARISTOCRATS

Give her an inch ...

CHE

*...Aren't supporting a single ass
That would rise for the girl.*

ARISTOCRATS

*... she'll take a mile.
Such a shame she wandered into our enclosure
How unfortunate this person has forced us to be blunt.
No, we wouldn't mind seeing her at Harrods^[10],
But behind the jewelry counter - not in front.*

CHE

*Could there be in our fighting corps
A lack of enthusiasm for ...*

ARMY

Exactly!

CHE

... Peron's latest flame?

ARMY

You said it brother!

CHE

*Should you wish to cause great distress
In the tidiest officer's mess
Just mention her name.*

ARMY

*That isn't funny!
Peron is a fool, breaking every taboo,
Installing the girl in the army H.Q.,
And she's an actress - the last straw.
Her only good parts are between her thighs.
She should stare at the ceiling, not reach for the skies,
Or she could be his last whore.
The evidence suggests
She has other interests.
If it's her who's using him,
He's exceptionally dim.
Bitch! Dangerous Jade!*

ARISTOCRATS

*We have allowed ourselves to slip.
We have completely lost our grip.
We have declined to an all-time low.
Tarts have become the set to know.*

EVA (on the air)

*I am only a radio star with just one weekly show.
But speaking as one of the people, I want you to know,
We are tired of the decline of
Argentina, with no sign of
A government able to give us the things we deserve.*

ARMY

*It's no crime for officers to do as they please,
As long as they're discreet and keep clear of disease.
We ignore; we disregard.
But once they allow a bit on the side
To move to the center where she's not qualified,
We are forced to mark his card[11].
She should get into her head,
She should not get out of bed.
She should know that she's not paid
To be loud but to be laid.
Slut! Dangerous Jade!*

CHE (as reporter)

*This has really been your year, Miss Duarte.
Tell us where you go from here, Miss Duarte.
Which are the roles that you yearn to play?
Whom did you sleep - dine with yesterday?*

EVA

*Acting is limiting, the lines not mine.
That's no help to the Argentine.*

CHE

Can we assume then that you'll quit? Is this because of your involvement with Colonel Peron?

HEAVIES (accompanying EVA)

Good night. Thank you.

ARMY

*She won't be kept happy by her nights on the tiles[12].
She says it's his body, but she's after his files.*

*So get back on to the street!
She should get into her head,
She should not get out of bed.
She should know that she's not paid
To be loud but to be laid.
The evidence suggests
She has other interests.
If it's her who's using him,
He's exceptionally dim.*

ARISTOCRATS

*Things have reached a pretty pass
When someone pretty lower class,
Graceless and vulgar, uninspired
Can be accepted and admired.*

[9] - [shooting stick - a spiked stick with a top that opens into a seat, used at hunting stands, races, etc.]

[10] - [Harrods -- prestigious department store in London dating back to 1834]

[11] - ["to mark (someone's) card" is slang for "to put (someone) right" according to the Oxford English Dictionary]

[12] - ["on the tiles" -- on a debauch]

Track 14 - A New Argentina

Time: 8 minutes 13 seconds

Vocals: Jonathan Pryce, Madonna, Antonio Banderas

[This song loosely refers to the complicated sequence of events in October 1945 when elements of the military forced Peron to resign from the military and leave his powerful posts in the Ministries of Labor and War. Eventually he was taken into custody by the Navy and removed to an island in the middle of the Rio de la Plata. Rather than rallying the workers in her radio broadcasts, Evita was actually fired upon Peron's resignation, even though she was in the middle of a role as astronaut in a science-fiction fantasy. The evidence indicates that Peron's staff at the Ministry of Labor was more instrumental in organizing the worker demonstrations that culminated in the massive and largely spontaneous invasion of Buenos Aires by workers on October 17 which resulted in Peron's release. Contrary to standard Peronist and anti-Peronist revisionist accounts, Evita mostly stayed out of the way.]

PERON

*Dice are rolling; the knives are out.
Would-be presidents are all around.
I don't say they mean harm,
But they'd each give an arm
To see us six feet underground.*

EVA

*It doesn't matter what those morons say;
Our nation's leaders are a feeble crew.
There's only twenty of them anyway.
What is twenty next to millions who
Are looking to you?*

*All you have to do is sit and wait,
Keeping out of everybody's way.
We'll - you'll be handed power on a plate,
When the ones who matter have their say.
And with chaos installed,
You can reluctantly agree to be called.*

PERON

*There again we could be foolish
Not to quit while we're ahead,
For distance lends enchantment.
And that is why
All exiles are distinguished,
More important - they're not dead.
I could find job satisfaction
In Paraguay.*

EVA

*This is crazy, defeatist talk.
Why commit political suicide?
There's no risk; there's no call
For any action at all,
When you have unions on your side.*

WORKERS

*A new Argentina!
The chains of the masses untied!*

*A new Argentina!
The voice of the people cannot be denied!*

EVA

*There is only one man who can lead any worker's regime.
He lives for your problems; he shares your ideals and your dream.
He supports you for he loves you, understands you, is one of you;
If not - how could he love me?*

WORKERS

*A new Argentina!
The worker's battle song!
A new Argentina!
The voice of the people rings out loud and long!*

EVA

*Now I am a worker; I've suffered the way that you do.
I've been unemployed, and I've starved, and I've hated it, too.
But I found my salvation in Peron - may the nation
Let him save them, as he saved me.*

WORKERS and EVA

*A new Argentina!
A new age about to begin!
A new Argentina!
We face the world together and no dissent within.*

PERON

*There again we could be foolish
Not to quit while we're ahead.
I can see us many miles away,
Inactive,
Sipping cocktails on a terrace,
Taking breakfast in bed,
Sleeping easy, doing nothing;
It's attractive.*

EVA

*Don't think I don't think like you.
I often get those nightmares too.*

*They always take some swallowing.
Sometimes it's very difficult to keep momentum, if
It's you that you are following.
Don't close doors;
Keep an escape clause,
Because we might lose
The Big Apple.
But, would I have done, what I did
If I hadn't thought, if I hadn't known
We would take the country.*

*Peron has resigned from the army and this we avow -
The descamisados[13] are those he is marching with now!
He supports you; for he loves you, understands you, is one of you;
If not - how could he love me?*

ALL

*A new Argentina!
The chains of the masses untied!
A new Argentina!
The voice of the people cannot be, and must not be, denied!*

CHE [In the stage version PERON sings these lines]

*How annoying that they have to fight elections for their cause -
The inconvenience - having to get a majority.
If normal methods of persuasion fail to win them applause,
There are other ways of establishing authority.*

ALL

*A new Argentina!
The chains of the masses untied!
A new Argentina!
The voice of the people cannot be, and will not be, and must not be, denied!*

[13] - [descamisados - shirtless ones; the term adopted by Peronists to refer to the common worker]

END OF DISC ONE

Additional vocal cast on DISC TWO in order of appearance:

ANNOUNCER ON BALCONY -- Nick Holder
EVA'S SISTER [Julia Worsley or Laura Pallas]
PRESIDENT FARRELL [yet to be determined]
ARISTO WOMAN [yet to be determined]
JUAN ATILIO BRAMUGLIA - Gary Brooker
DOMINGO MERCANTE - Peter Polycarpou
PRINCE FUSPOLI - John Gower

DISC TWO

Total time: 51 minutes 3 seconds

Track 1 - On the Balcony of the Casa Rosada 1

Time: 1 minute 28 seconds
Vocals: Jonathan Pryce, Nick Holder

[The setting for this track is the day of Peron's inauguration on June 4, 1946 four months after his victory in what was by most accounts a cleanly tabulated election. In six currently available biographies in English of Eva Peron there is no mention of a balcony scene on this day (as there was when Juan Peron addressed a crowd of 200,000 late on the night of his release from custody on Oct. 17, 1945). There was a triumphant ride to the Casa Rosada and a ceremonial transfer of power there in the White Salon under a gleaming chandelier.]

ANNOUNCER ON BALCONY

People of Argentina! Your newly elected President - Juan Peron!

(The CROWD begins to chant "Peron! Peron!")

PERON

*Argentinos! Argentinos! We're all workers now!
Fighting against our common enemies -
Poverty, social injustice, foreign domination of our industries!
Reaching for our common goals -
Our independence, our dignity, our pride!
Let the world know that our great nation is awakening,
And that its heart beats in the humble bodies of Juan
Peron - and his wife, the first lady of Argentina,
Eva Duarte de Peron!*

(The CROWD now begins to chant "Evita! Evita!".)

Track 2 - Don't Cry For Me Argentina

Time: 5 minutes 31 seconds

Vocal: Madonna

EVA

*It won't be easy; you'll think it strange
When I try to explain how I feel,
That I still need your love after all that I've done.
You won't believe me;
All you will see is a girl you once knew,
Although she's dressed up to the nines
At sixes and sevens with you.*

*I had to let it happen; I had to change;
Couldn't stay all my life down at heel,
Looking out of the window, staying out of the sun.
So I chose freedom,
Running around trying everything new,
But nothing impressed me at all.
I never expected it to.*

*Don't cry for me Argentina.
The truth is I never left you,
All through my wild days,
My mad existence.
I kept my promise;
Don't keep your distance.*

*And as for fortune, and as for fame,
I never invited them in,
Though it seemed to the world they were all I desired.
They are illusions.
They're not the solutions they promised to be.
The answer was here all the time.
I love you and hope you love me.*

Don't cry for me Argentina...

(Humming of CROWD)

*Don't cry for me Argentina.
The truth is I never left you,
All through my wild days,
My mad existence.
I kept my promise;
Don't keep your distance.*

*Have I said too much? There's nothing more I can think of to say to you.
But all you have to do is look at me to know that every word is true.*

(The CROWD is ecstatically enthusiastic. EVA goes
inside from the balcony.)

Track 3 - On the Balcony of the Casa Rosada 2

Time: 2 minutes 0 seconds

Vocal: Madonna

EVA

Just listen to that! The voice of Argentina! We are adored! We are loved!

PRESIDENT FARRELL [In the stage version "OFFICER" is used. President Edelmiro Farrell, a friend of Peron's, had him put in custody at the behest of the military and later transferred power to him after Peron was elected.]

Statesmanship is more than entertaining peasants.

EVA'S SISTER [Either ERMINDA or ELISA based on film and vocal credits. In the stage version EVA has this line.]

We shall see, little man.

CROWD

Evita Peron! La Santa Peronista! [La Santa Peronista - the saint of Peronists]
(repeated)

(EVA goes back onto the balcony)

I am only a simple woman, who lives to serve Peron in his noble crusade to rescue his people! I was once as you are now! And I promise you this - we will take the riches from the oligarchs, only for you - for all of you! And one day you too will inherit these treasures! Descamisados[1]! Mis campaneros[2]! When they fire those cannons, when the crowds sing of glory, it is not just for Peron, but for all of us! For all of us!

ARISTOCRATS

*Things have reached a pretty pass
When someone pretty lower class
Can be respected and admired.*

ARISTO WOMAN [This is either Dona Maria Unzue de Alvear - the most aristocratic member of the Sociedad de Beneficiencia (Charitable Society) or Guillermina Bunge de Moreno, its president in 1946, based on a subsequent scene in the film showing the same actress in the center under a banner of the Society.]

But our privileged class is dead! Look who they are calling for now!

[1] - [Descamisados -- shirtless ones, the common workers]

[2] - [Mis campaneros -- my comrades]

Track 4 - High Flying, Adored

Time: 3 minutes 32 seconds
Vocals: Antonio Banderas, Madonna

[In the film this scene is set at an inauguration ball. EVA begins her lines while dancing with DOMINGO MERCANTE, PERON's close personal friend and best man at PERON's wedding with EVA.]

CHE

*High flying, adored, so young, the instant queen,
A rich beautiful thing of all the talents - a cross between
A fantasy of the bedroom and a saint.
You were just a backstreet girl
Hustling and fighting
Scratching and biting.*

*High flying, adored, did you believe in your wildest moments
All this would be yours, that you'd become the lady of them all?
Were there stars in your eyes when you crawled in at night
From the bars, from the sidewalks, from the gutter theatrical?
Don't look down, it's a long, long way to fall.*

*High flying, adored, what happens now? Where do you go from here?
For someone on top of the world, the view is not exactly clear,
A shame you did it all at twenty-six.
There are no myst'ries now;
Nothing can thrill you,
No-one fulfill you.*

*High flying, adored, I hope you come to terms with boredom.
So famous, so easily, so soon, is not the wisest thing to be.
You won't care if they love you; it's been done before.
You'll despair if they hate you. You'll be drained of all energy.
All the young who've made it would agree.*

EVA

*High flying, adored, that's good to hear but unimportant.
My story's quite usual; local girl makes good, weds famous man.
I was slap in the right place at the perfect time,
Filled a gap - I was lucky.
But one thing I'll say for me,
No-one else can fill it like I can.*

Track 5 - Rainbow High

Time: 2 minutes 27 seconds

Vocal: Madonna

[Eva's fondness for glamorous clothing and jewelry, particularly in the early years of her power is well-known. She is reported to have said, when it was suggested she dress more simply when next visiting Congress: "Look, they want to see me beautiful. Poor people don't want someone to protect them who is old and dowdy. They all have their dreams about me and I don't want to let them down." The use of "Rainbow" is explained at the beginning of the next song.]

EVA

*There again, I've more to do
Than simply get the message through.
I haven't started!
Let's get this show on the road.
Let's make it obvious
Peron is off and rolling.*

EVA'S DRESSERS

Eyes! Hair! Mouth! Figure!

*Dress! Voice! Style! Movement!
Hands! Magic! Rings! Glamour!
Face! Diamonds! Excitement! Image!*

EVA

*I came from the people.
They need to adore me,
So Christian Dior[3] me
From my head to my toes.
I need to be dazzling.
I want to be Rainbow High!
They must have excitement,
And so must I.*

EVA'S DRESSERS

*Eyes! Hair! Mouth! Figure!
Dress! Voice! Style! Image!*

EVA

*I'm their product.
It's vital you sell me,
So Machiavell[4] me.
Make an Argentine Rose!
I need to be thrilling.
I want to be Rainbow High!
They need their escape,
And so do I.*

EVA'S DRESSERS

*Eyes! Hair! Mouth! Figure!
Dress! Voice! Style! Movement!
Hands! Magic! Rings! Glamour!
Face! Diamonds! Excitement! Image!*

EVA

*All my descamisados expect me to outshine the enemy.
I won't disappoint them!*

*I'm their savior!
That's what they call me,
So Lauren Bacall[5] me.*

*Anything goes
To make me fantastic.
I have to be Rainbow High!
In magical colors -*

*You're not decorating a girl for a night on the town!
And I'm not a second-rate queen getting kicks with a crown!
Next stop will be Europe!
The Rainbow's gonna tour
Dressed up, somewhere to go.
We'll put on a show!
Look out, mighty Europe!
Because you oughta know whatcha gonna get in me -
Just a little touch of ...
Just a little touch of
Argentina's brand of
Star quality!*

[3] -- [Christian Dior - French fashion designer, 1905-1957.]

[4] -- [Apparently a reference to Niccolo Machiavell, Italian political theorist, 1469-1527, known for his acceptance of deceit and cunning in matters of state.]

[5] -- [Lauren Bacall - American actress, 1924 -]

Track 6 - Rainbow Tour

Time: 4 minutes 51 seconds

Vocals: Jonathan Pryce, Antonio Banderas, Gary Brooker,
Peter Polycarpou, Madonna, John Gower

[This song refers to a grand tour of Europe that Evita made between June 6 and Aug. 23, 1947. An invitation was extended by the dictator Francisco Franco of Spain, who earlier had invited Peron, who had declined. It was basically a good will tour. Post World War II Europe was still recovering economically and was desirous of securing wheat and beef from Argentina (well-stocked with these) on good terms. The use of the term "Rainbow" appears to originate in a cable that Peron sent to Franco in which he said "I send you my Rainbow." Also, the Argentine government in describing the trip said it was "stretching a rainbow of beauty" between the two continents. One of those accompanying Evita on this trip was her brother, Juan (whose presence is reflected faithfully in the movie. The actual tour was more successful than this song suggests.)

(In the film this song takes place as newsreel footage of EVA'S European trip is being reviewed, while CHE runs the projector and adds comments.)

PERON

People of Europe! I send you the Rainbow of Argentina!

CHE

*Spain has fallen to the charms of Evita.
She can do what she likes - it doesn't matter much.*

BRAMUGLIA [JUAN ATILIO BRAMUGLIA was the Minister of Foreign Affairs at the time. Evita hated him because he refused to aid in getting a habeas corpus when Peron was in custody in 1945.]

She's our Lady[6] of the New World with the golden touch.

MERCANTE [DOMINGO MERCANTE was PERON's best friend and right hand man. He was best man at the wedding of PERON and EVA (shown accurately in the film). He was later a governor of the province of Buenos Aires and eventually fell out of favor when perceived by PERON as a potential rival.]

She filled a bull-ring - forty-five thousand seater.

CHE

*But if you're prettier than General Franco[7],
That's not hard.*

BRAMUGLIA (to PERON)

*Franco's reign in Spain should see out the forties.
So you've just acquired an ally who
Looks as secure in his job as you.*

MERCANTE (to PERON)

*But more important, current political thought is
Your wife's a phenomenal asset -
Your trump card.*

BRAMUGLIA, MERCANTE and probably CHE

*Let's hear it for the Rainbow Tour!
It's been an incredible success.
We weren't quite sure, we had a few doubts ...*

PERON [CHE has this line in the stage version.]

Will Evita win through?

BRAMUGLIA and MERCANTE

But the answer is yes!

PERON [In the stage version EVA has these lines with pronouns changed.]

*There you are; I told you so.
Makes no difference where she goes,
The whole world over - just the same.
Just listen to them call her name,
And who would underestimate the actress now?*

CHE

*Now I don't like to spoil a wonderful story,
But the news from Rome isn't quite as good.
She hasn't gone down like they thought she would.
Italy's unconvinced by Argentine glory.
They equate Peron with Mussolini[8];
Can't think why.*

EVA (in Italy)

*Did you hear that?
They called me a whore!
They actually called me a whore!*

PRINCE FUSPOLI [EVA was accompanied in the Vatican by Prince Alessandro Ruspoli, grand master of the sacred household. He did in fact have an eye patch as shown in the film. The joke given for him to say here is a variation of a common one repeated by Evita's detractors in her time.]

*But Signora Peron -
It's an easy mistake.
I'm still called an admiral.
Yet I gave up the sea long ago.*

MERCANTE

*More bad news from Rome, she met with the Pope.
She only got a rosary[9], a kindly word.*

CHE

*I wouldn't say the Holy Father gave her the bird.
But papal decorations -- never a hope.*

BRAMUGLIA

She still looked the part in St. Peter's - caught the eye.

BRAMUGLIA, MERCANTE and probably CHE

*Let's hear it for the Rainbow Tour.
It's been an incredible success.
We weren't quite sure; we had a few doubts ...*

PERON

Will Evita win through?

BRAMUGLIA and MERCANTE

But the answer is ...

CHE

A qualified ...

BRAMUGLIA and MERCANTE

Yes!

CHE

*Eva started well, no question, in France,
Shining like a sun through the post-war haze,
A beautiful reminder of the carefree days.
She nearly captured the French; she sure had the chance.
But she suddenly seemed to lose interest;
She looked tired.*

*Face the facts, the Rainbow's starting to fade.
I don't think she'll make it to England[10] now.*

BRAMUGLIA

It wasn't on the schedule anyhow.

CHE

*You'd better get out the flags and fix a parade.
Some kind of coming home in triumph
Is required.*

BRAMUGLIA, MERCANTE and probably CHE

*Let's hear it for the Rainbow Tour.
It's been an incredible success.
We weren't quite sure; we had a few doubts.*

MERCANTE

Would Evita win through?

BRAMUGLIA

And the answer is ...

MERCANTE

Yes.

CHE

And no.

BRAMUGLIA and MERCANTE

And yes.

CHE

And no.

BRAMUGLIA and MERCANTE

And yes.

CHE

No.

BRAMUGLIA and MERCANTE

*Let's hear it for the Rainbow Tour.
It's been an incredible success.
We weren't quite sure.
We had a few doubts.
Would Evita win through?
But the answer is ..*

MERCANTE

Yes.

BRAMUGLIA

Yes.

MERCANTE

Yes.

[6] -- [In the stage version the word "Madonna" is used instead of "Lady"]

[7] -- [Francisco Franco, fascist dictator of Spain, 1892-1975]

[8] -- [PERON, an admirer of the Italian fascist dictator Benito Mussolini, was widely regarded as a fascist though he probably was not one in the strict sense.]

[9] -- [It has been reported in some biographies that Evita expected to receive a marquise for her work with the poor instead of the usual rosary given for audiences with the Pope.]

[10] -- [The Queen of England would not see Evita when Evita wanted to see her, so Evita decided not to go there.]

Track 7 - The Actress Hasn't Learned the Lines (You'd Like to Hear)

Time: 2 minutes 32 seconds

Vocals: Madonna, Antonio Banderas

[This song is about Evita's conflict with the Sociedad de Beneficiencia, the charitable society of Buenos Aires which was run by a group of aristocratic ladies since 1823. It is often said that Evita shut this society down because they refused to offer her the position of Honorary President, traditionally given to the wife of the President of Argentina. The government took

over the society in Sept. 1946 well before Evita founded her own charitable organization in July 1948.]

ARISTOCRATS

*Thus all fairy stories end.
Only an actress would pretend.
Affairs of state are her latest play --
Eight shows a week, two matinees.
My how the worm begins to turn.
When will the chorus girl ever learn?
My how the worm begins to turn.
When will the chorus girl ever learn?*

EVA

*The chorus girl hasn't learned the lines you'd like to hear.
She won't go scrambling over the backs of the poor to be accepted
By making donations - just large enough - to the correct charity.
She won't be president of your wonderful societies of philanthropy
Even if you asked her to be,
As you should have asked her to be.*

*The actress hasn't learned the lines you'd like to hear.
She won't join your clubs; she won't dance in your halls.
She won't help the hungry once a month at your tombolas[11].
She'll simply take control as you disappear.*

CHE

*Forgive my intrusion, but fine as those sentiments sound,
Little has changed for us peasants down here on the ground.
I hate to sound childish, ungrateful; I don't like to moan.
But do you now represent anyone's cause but your own?*

EVA

Everything done will be justified by my Foundation.

[11] -- [tombola - raffle (to raise money for charity)]

Track 8 - And the Money Kept Rolling In (and Out)

Time: 3 minutes 53 seconds

Vocal: Antonio Banderas

[On July 8, 1948 the Maria Eva Duarte de Peron Social Aid Foundation (later renamed Eva Peron Foundation) was created. This Foundation run by Eva constructed a remarkable number of schools, hospitals and housing units for the poor as well as dispensing considerable direct aid in different forms. The Foundation obtained (some say extorted) its support from unions, businesses, workers, and from a portion of the national lottery. One careful biography indicates that accounts were kept, and another indicates that it was never shown that funds were being siphoned off by Evita, contrary to the suggestion in the lyrics and film.]

CHE

*And the money kept rolling in from every side.
Eva's pretty hands reached out and they reached wide.
Now you may feel it should have been a voluntary cause,
But that's not the point my friends.
When the money keeps rolling in, you don't ask how.
Think of all the people guaranteed a good time now.
Eva's called the hungry to her - open up the doors!
Never been a fund like the Foundation Eva Peron!*

WORKERS

*Rollin', Rollin', Rollin', (repeat 8 times)
Rollin' on in, (repeat 4 times)
On in.*

CHE

*Would you like to try a college education?
Own your landlord's house, take the family on vacation?
Eva and her blessed Fund can make your dreams come true.
Here's all you have to do my friends:
Write your name and your dream on a card or a pad or a ticket.
Throw it high in the air and should our lady pick it,
She will change your way of life for a week or even two.
Name me anyone who cares as much as Eva Peron!*

WORKERS

*Rollin', Rollin', Rollin', (repeat 8 times)
Rollin' on out, (repeat 4 times)
On out.*

CHE

*And the money kept rolling out in all directions
To the poor, to the weak, to the destitute of all complexions.
Now cynics claim a little of the cash has gone astray,
But that's not the point my friends.
When the money keeps rolling out, you don't keep books.
You can tell you've done well by the happy grateful looks.
Accountants only slow things down, figures get in the way.
Never been a lady loved as much as Eva Peron!*

WORKERS

*Rollin', Rollin', Rollin', (repeat 8 times)
Rollin' on out, (repeat 4 times)
On out.*

CHE

Eva!!!!!!!!!!!!!!

*When the money keeps rolling out, you don't keep books.
You can tell you've done well by the happy grateful looks.
Accountants only slow things down, figures get in the way.
Never been a lady loved as much as Eva Peron!*

WORKERS

Rollin', Rollin', Rollin', (repeat 8 times)

CHE & WORKERS

*Rollin' in 'n out, (repeat 6 times)
On out!*

Track 9 - Partido Feminista

Time: 1 minute 40 seconds
Vocal: Madonna

[On July 20, 1949 Evita addressed about 1,000 women about the goals of a prospective Peronist Women's Party, which she then founded. It became much more successful than the male Peronist Party in terms of its effectiveness and endurance.]

CROWD

Evita Peron! Partido Feminista! (repeated) [Women's Party]

EVA

Peron is everything! He's the soul, the nerve, the hope and the reality of the Argentine people. We all know that there is only one man in our movement with his own source of light. We all feed from his light, and that is Peron.

CROWD

Evita Peron! La Vicepresidenta! (repeated) [Vice-President!]

CHE

And now she wants to be Vice-President[12].

ARMY

*That was the over-the-top, unacceptable suggestion.
We didn't approve, but we couldn't prevent
The games of the wife of the President.
But to give her pretensions encouragement,
She's out of her depth and out of the question!*

[12] -- [On Aug. 22, 1951 a union-organized crowd gathered to urge Evita to accept the candidacy for Vice-President with Peron for President. She asked for more time to decide. It is well-known that Evita coveted this position and equally well-known that the armed forces regarded the possibility of a woman becoming their commander-in-chief (in event of Peron's death) as repugnant.]

Track 10 - She is a Diamond

Time: 1 minute 40 seconds

Vocal: Jonathan Pryce

PERON (to CABINET)

*But on the other hand - she's all they have.
She's a diamond in their dull, gray lives --
And that's the hardest kind of stone -- it usually survives.
And when you think about it, can you recall*

The last time they loved anyone at all?

She's not a bauble you can brush aside.

She's been out doing what we just talked about.

Example - gave us back our businesses, got the English out.

And when you think about it - well, why not do

One or two of the things we promised to?

But on the other hand, she's slowing down.

She's lost a little of that magic drive.

But I would not advise those critics present to derive

Any satisfaction from her fading star.

She's the one who's kept us where we are.

CABINET OFFICERS

She's the one who's kept you where YOU are.

Track 11 - Santa Evita

Time: 2 minutes 31 seconds

[This song presents the notion that Evita was regarded by the masses as a saint (an apparent myth put forth by the middle and upper classes). In August 1952 following her death one of the unions put her forth as a candidate for canonization.]

CHILDREN

Please, gentle Eva, will you bless a little child?

For I love you - tell Heaven I'm doing my best.

I'm praying for you, even though you're already blessed.

Please, mother Eva, will you look upon me as your own, make me special?

Be my angel, be my everything, wonderful, perfect, and true,

And I'll try to be exactly like you.

Please, holy Eva, will you feed a hungry child?

For I love you - tell Heaven I'm doing my best.

I'm praying for you, even though you're already blessed.

Please, mother Eva, will you feed a hungry child?

For I love you - tell Heaven I'm doing my best.

I'm praying for you, even though you're already blessed.

CHE

Turn a blind eye, Evita, turn a blind eye.

WORKERS

<i>Santa, Santa Evita,</i>	[Saint Evita]
<i>Madre de todos los ninos,</i>	[Mother of all the children]
<i>De los tiranizados,</i>	[Of the tyrannized]
<i>De los descamisados,</i>	[Of the shirtless ones]
<i>De los trabajadores,</i>	[Of the workers]
<i>De la Argentina.</i>	[Of Argentina]

(repeated twice more)

Track 12 - Waltz for Eva and Che

Time: 4 minutes 13 seconds

Vocals: Madonna, Antonio Banderas

[The ideas voiced by CHE in some of the lines given to him suggesting that Evita had something to do with brutal suppression of enemies is part of the so-called Black Myth of Evita propagated by her detractors and not supported in the careful biographies of her.]

CHE

*Tell me before I waltz out of your life,
Before turning my back on the past.
Forgive my impertinent behavior,
But how long do you think this pantomime can last?
Tell me before I ride off in the sunset,
There's one thing I never got clear -
How can you claim you're our savior,
When those who oppose you
Are stepped on, or cut up, or simply disappear?*

EVA

*Tell me before you get onto your bus,
Before joining the forgotten brigade,
How can one person like me, say,
Alter the time-honored way the game is played?
Tell me before you get onto your high horse
Just what you expect me to do.*

*I don't care what the bourgeoisie say;
I'm not in business for them,
But to give all my descamisados
A magical moment or two.*

CHE and EVA

*There is evil,
Ever around, fundamental,
System of government
Quite incidental.*

EVA

*So what are my chances
Of honest advances?
I'd say low.
Better to win
By admitting my sin
Than to lose with a halo.*

CHE

*Tell me before I seek worthier pastures
And thereby restore self-esteem,
How can you be so short-sighted,
To look never further than this week or next week,
To have no impossible dream?*

EVA

*Allow me to help you slink off to the sidelines
And mark your adieu with three cheers;
But first tell me who'd be delighted,
If I said I'd take on
The world's greatest problems
From war to pollution,
No hope of solution,
Even if I lived for one hundred years?*

CHE and EVA

*There is evil,
Ever around, fundamental,
System of government
Quite incidental.*

EVA

*So go, if you're able,
To somewhere unstable
And stay there.
Whip up your hate
In some tottering state,
But not here, dear.
Is that clear, dear?*

*Oh, what I'd give for a hundred years!
But the physical interferes
Ev'ry day more - O my Creator!
What is the good of the strongest heart
In a body that's falling apart?
A serious flaw - I hope you know that.*

Track 13 - Your Little Body's Slowly Breaking Down

Time: 1 minute 24 seconds

Vocals: Madonna, Jonathan Pryce

[About 1950 there were indications that Evita was seriously ill, beyond the chronic health problems that plagued much of her adult life. She suffered from uterine cancer which eventually took her life and which, ironically, had taken the life of Peron's first wife. Evita apparently refused an operation early on that might have saved her life. According to her confessor, she was never told that she had cancer. By the time she was operated on for the cancer, it was too late.]

PERON

*Your little body's slowly breaking down.
You're losing speed,; you're losing strength - not style --
That goes on flourishing forever. But your eyes, your smile
Do not have the sparkle of your fantastic past.
If you climb one more mountain, it could be your last.*

EVA

*I'm not that ill - bad moments come, but they go.
Some days are fine, some a little bit harder.
But that doesn't mean
We should give up our dream.*

*Have you ever seen me defeated?
Don't you forget
What I've been through and yet,
I'm still standing.*

PERON

Eva, you are dying.

EVA

*So what happens now?
Where am I going to?*

PERON

Don't ask anymore.

Track 14 - You Must Love Me

Time: 2 minutes 51 seconds

Vocal: Madonna

[This song was written by Webber and Rice specifically for the film version.]

EVA

*Where do we go from here?
This isn't where
We intended to be.
We had it all.
You believed in me.
I believed in you.*

*Certainties disappear.
What do we do
For our dream to survive?
How do we keep
All our passions alive
As we used to do?*

*Deep in my heart I'm concealing
Things that I'm longing to say.
Scared to confess what I'm feeling,*

*Frightened you'll slip away.
You must love me.
You must love me.*

*Why are you at my side?
How can I be
Any use to you now?
Give me a chance
And I'll let you see how
Nothing has changed.*

*Deep in my heart I'm concealing
Things that I'm longing to say.
Scared to confess what I'm feeling,
Frightened you'll slip away.
You must love me.
You must love me.
You must love me.*

Track 15 - Eva's Final Broadcast

Time: 3 minutes 5 seconds
Vocal: Madonna

[None of the biographies specifically refer to the date of Evita's actual last radio broadcast which would have been some time in 1952, the year of her death. The text of this song refers to her broadcast of August 31, 1951, her famous Renunciation, in which she announced her decision not to accept the candidacy for Vice-President. The Casa Rosada balcony scene in the film at this point is more reminiscent of a famous speech she gave there a couple months later to accept the Peron Medal of Honor.]

EVA

*The actress hasn't learned the lines you'd like to hear.
She's sad for her country.
Sad to be defeated
By her own weak body.*

CROWD

Evita! Evita! Evita!

EVA (from the balcony of the Casa Rosada)

*I want to tell the people of Argentina
I've decided I should decline
All the honors and titles you've pressed me to take.
For I'm contented -
Let me simply go on
As the woman who brings her people
To the heart of Peron!*

*Don't cry for me Argentina.
The truth is I shall not leave you.
Though it may get harder
For you to see me,
I'm Argentina
And always will be.*

*Have I said too much?
There's nothing more
I can think of to say to you.
But all you have to do
Is look at me to know
That every word is true.*

Track 16 - Latin Chant

Time: 2 minutes 11 seconds

Vocal: Antonio Banderas

[The Latin text of this track is taken from the Sacrament of Extreme Unction which is the last of three sacraments administered to one whose illness involves the danger of death. The text has been modified slightly from the standard text by the omission of three words.]

Respice, quaesumus, Domine,	[Look with favor we beseech thee, O Lord,]
famulam tuam Evita,	[upon thy handmaid Evita,]
in infirmitate ,	[in her weakness,]
et animam refove,	[and refresh the soul,]
quam creasti:	[that thou hast created:]
ut, castigationibus emendata,	[that being corrected by thy chastisement,]
se tua sentiat medicina salvatam.	[she may find herself cured by thy healing.]
Per Christum, Dominum	[Through Christ our Lord,]
qui vivit et regnat per omnia	[who lives and reigns through all]
saecula saeculorum. Amen.	[forever and ever. Amen]

CHE

*She had her moments - she had some style.
The best show in town was the crowd
Outside the Casa Rosada crying, "Eva Peron".
But that's all gone now.*

Track 17 - Lament

Time: 5 minutes 14 seconds
Vocals: Madonna, Antonio Banderas

[Eva Peron died on July 26, 1952 at the age of 33. The remarkable story of the preservation of her body by the obsessive Dr. Pedro Ara and its subsequent travels and secret burial in a Milan cemetery under a pseudonym for 14 years is too lengthy to relate here. The body presently rests in a fortified chamber in the vault of the family of the husband of one of her sisters in the Recoleta Cemetery in Buenos Aires, resting place of famous Argentines ("It's easier to get into heaven than into Recoleta."). Ironically, she resides there in the company of deceased Oligarchs rather than in a planned monumental structure that was to honor her beloved descamisados and was to have been her final resting place with Peron.]

EVA

*The choice was mine and mine completely.
I could have any prize that I desired.
I could burn with the splendor of the brightest fire,
Or else - or else I could choose time.
Remember, I was very young then,
And a year was forever and a day.
So what use could fifty, sixty, seventy be?
I saw the lights, and I was on my way.*

*And how I lived! How they shone!
But how soon the lights were gone!*

(EVA dies)

CHE

*The choice was yours and no one else's.
You can cry for a body in despair.
Hang your head because she is no longer there
To shine, to dazzle, or betray.*

*How she lived! How she shone!
But how soon the lights were gone.*

EMBALMERS

*Eyes, hair, face, image
All must be preserved.
Still life displayed forever.
No less than she deserved.*

END OF DISC 2

A CHRONOLOGY OF EVA PERON & THE MUSICAL EVITA

May 7, 1919 -- Near the small town of Los Toldos Eva Maria Duarte is born to Juan Duarte and Juana Ibarguren, his mistress.

Jan. 1926 - Eva's father dies in a car accident. Her family is humiliated at the funeral.

ca. 1930 - Eva's family moves to the larger town of Junin.

Early 1935 - Eva goes to Buenos Aires and begins an acting career playing minor stage roles.

1937 - Eva gets her first film and radio theater roles.

1939 - Eva is featured on the cover of a magazine.

1942 - Sintonia magazine publishes an article about Eva.

June 4, 1943 - The military overthrows the Argentine government and takes power.

Aug. 1943 - A union of radio workers is formed of which Eva is one of the founders.

Oct. 1943 - Eva begins a series of roles playing famous women in history for the prestigious Radio Belgrano which makes her well-known throughout Argentina.

Jan. 15, 1944 - An earthquake destroys the town of San Juan in the Andes region of Argentina.

Jan. 22, 1944 - A benefit is held in Luna Park, Buenos Aires to aid the earthquake victims.
According to Peronist history this is when Eva first met Peron.

May 1944 - Shooting of the film *La Cabalgata del circo* (Circus Cavalcade) begins in which Eva has a significant role.

January 1945 - Peron becomes Vice-President.

April 1945 - Eva obtains a leading role in her favorite film, *La prodiga* (The Spendthrift), about a repentant sinner who devotes herself to acts of charity.

May 1, 1945 - Eva is featured on the cover of *Sintonia* magazine.

May 31, 1945 - The film *La Cabagata del circo* premieres.

Oct. 12, 1945 - Peron is taken into custody at the instigation of the military.

Oct. 17, 1945 - Huge crowds of workers (*descamisados*) mass into Buenos Aires resulting in Peron's release.

Oct. 22, 1945 - Eva and Peron are wed.

Feb. 24, 1946 - Peron is elected President of Argentina.

June 6, 1947 -- Aug. 23, 1947 -- Evita's Rainbow Tour to Europe.

Sept. 23, 1947 - Evita delivers a speech at the ceremony enacting the law giving women the right to vote.

July 8, 1948 - Maria Eva Duarte de Peron Foundation is created.

July 20, 1949 - Evita addresses a large gathering of women following a Peronist party meeting and outlines the goals of a new Peronist Women's Party.

July 30, 1949 - Evita is named President of the Peronist Women's Party.

Jan. 12, 1950 - Appendectomy is performed on Evita and cancer is discovered.

Aug. 22, 1951 - A large gathering of workers urges a Peron-Peron ticket in the upcoming elections. At this event Evita postpones her decision.

Aug. 31, 1951 - Evita declines to accept a nomination for Vice-President in a radio broadcast. The date Aug. 22 becomes that honored as *The Renunciation* in Peronist tradition.

Oct. 15, 1951 - Evita's book *La razon de mi vida* (My Mission in Life) is released.

Oct. 17, 1951 - Evita delivers a dramatic speech from the balcony of the Casa Rosada before a crowd of one and a half million *descamisados* and accepts the Peron Medal of Honor.

Nov. 6, 1951 - Evita undergoes a hysterectomy, but it is too late. The uterine cancer has already spread.

Nov. 11, 1951 - Evita casts a vote for her husband from her hospital bed. Peron is re-elected by a wider margin than in the 1946 election, in large part due to the participation of women voters for the first time.

May 1, 1952 - Evita gives her last speech in public, a violent one denouncing enemies of Peron.

June 4, 1952 - Evita makes her last public appearance at the swearing in of the re-elected Peron and in a triumphant motorcade ride down the Avenida de Mayo.

June 29, 1952 - Evita signs her will.

July 26, 1952 - Evita dies in the palatial presidential residence in the suburb of Olivos, about 8 miles from the center of Buenos Aires. The embalming by Dr. Pedro Ara begins almost at once. Her body lies in state for thirteen days to allow countless mourners to view it.

Oct. 17, 1952 - Peron reads Evita's will publicly, or at least one version of it.

April 9, 1953 - Eva's brother is found dead by gun shot wound which is ruled suicide, but under questionable circumstances.

Sept. 1955 - Peron is deposed.

Nov. 1955 - Evita's body is secretly removed by the government from its temporary quarters in the CGT (Confederacion General del Trabajo [General Confederation of Workers]) headquarters.

Early 1957 - Evita's body is transported and buried under a pseudonym in a cemetery in Milan, Italy.

Sept. 2, 1971 - Evita's body is exhumed in Milan and transported to the exiled Peron in Madrid, Spain in a bid to persuade Peron to return to Argentina.

June 21, 1973 - Peron returns to Argentina without Evita's body but with his third wife, Isabel.

Sept. 1973 - Peron is re-elected as President with Isabel as Vice-President.

July 1, 1974 - Peron dies at the age of 78. Isabel assumes the presidency.

Nov. 17, 1974 - President Isabel Peron has Evita's body returned to Argentina from Madrid.

1974 - Andrew Lloyd Webber and Tim Rice begin working on the musical Evita.

Oct. 22, 1976 - Evita's body is returned to her family and interred in her brother-in-law's vault in the Recoleta Cemetery in Buenos Aires along with her mother who died in 1971.

1976 - The so-called concept double album of Evita is released featuring Julie Covington as Eva, Colm Wilkinson as Che, and Paul Jones as Juan Peron.

June 21, 1978 - The first staging of Evita takes place in London featuring Elaine Paige as Eva, David Essex as Che, Joss Ackland as Juan Peron, and director Harold Prince.

May 8, 1979 - The musical Evita premieres in the U. S. in Los Angeles featuring Patti LuPone as Eva, Mandy Patinkin as Che, Bob Gunton as Juan Peron, and director Harold Prince. The New York production with this cast goes on to win 7 Tony awards.

Nov. 1996 - Soundtrack CD for the film version of Evita featuring Madonna, Antonio Banderas and Jonathan Pryce is released.

Dec. 19, 1996 - The film version of Evita directed by Alan Parker has its first public showing.

ANNOTATED BIBLIOGRAPHY OF CURRENTLY (MARCH 1997) AVAILABLE BIOGRAPHIES OF EVA PERON

(in descending order of excellence in my opinion)

Evita by Nicholas Fraser & Marysa Navarro, 1996 (originally in 1980), 198 pp. plus notes, bibliography and index. [balanced and well-documented account of her life]

In My Own Words by Evita with introduction by Joseph A. Page, 1996, 119 pp. [most useful for the introduction by Professor Page, a biographer of Peron, which gives a brief but excellent biography of Eva Peron; effectively addresses the purported Evita-Nazi connection]

Eva Peron - The Myths of a Woman by J. M. Taylor, 1979, 175 pp. [another balanced, well-researched book with a chapter devoted to her biography; focuses on a study of the Black Myth and Lady of Hope myth propagated by anti- and pro-Peronists respectively]

Peron Eva by Alicia Dujovne Ortiz, 1995, 325 pp. [easily the most detailed account of Evita's life, but is filled with too much psychological speculation, fails adequately to weigh (or in many cases identify) sources, and strives too hard to prove an Evita-Nazi connection]

Evita - First Lady by John Barnes, 1978, 195 pp. [a well-written, absorbing account of Evita's life, but accepts many of the stories repeated by Evita's detractors at face value (and by repeating them lends them credibility)]

Evita - Saint or Sinner? by W. A. Harbinson, 1996, 216 pp. [a tabloid-esque account of Evita's life by someone who seems to have an ax to grind against her; most of the Evita material is from a well-illustrated book published in Great Britain about her in 1977 by the same author, includes a biography of Madonna and a chapter about Webber and Rice's creation of the musical; trashy but interesting]