

# Entertainment

## Amplification silences positive review of Globe's Evita

It might be significant that Georgetown Globe Production's *Evita* opens with a funeral procession on the stage of John Elliott Theatre, since the show died an early death during the opening number.

### Choral Society performs in concert for the family

The Georgetown Choral Society will be performing a benefit concert, *A Family Christmas*, on Sunday, Dec. 1 at Knox Church, Georgetown.

This 3 p.m. afternoon performance will celebrate the season from a children's perspective and will include many familiar carols and selections.

There will also be special guest appearances by Rudolph and all the reindeer, Mrs. Claus, Santa's elves, and maybe even a visit from Santa Claus too.

A freewill offering will be collected to support the Renewal and Building Fund of Knox Church.

A Christmas Flourish will be presented on Friday, Dec. 13 and Sunday, Dec. 15 and features R. Vaughan Williams' *Hodie (This Day)* with soprano Natalie Pratt, tenor Eugene Burke, baritone Nelson Lohnes, pianist Beverly Foster, organist Christopher Dawes and the Valen Ensemble with John Trembath conductor. This show will also include many traditional carols, especially Randol Alan Bass's *Christmas Flourish*.

In the spring the Choral Society will be performing Mozart's *Requiem* and John Rutter's *Gloria* in April and a cabaret evening, *Romantic Europe through Song*, in May.

Argentina's volatile early 20th century history, the opening night show experienced major technical problems. The musical tells the story of her extravagant spending in tough times through the eyes of revolutionary Che Guevara as he documents her ups and downs in the short span of her life, and how the common people of Argentina elevated her to the status of a saint by the time of her early death to cancer.

Unfortunately, Thursday's opening night was plagued with audio-technical difficulties, as the vocals and the dialogue were virtually impossible to comprehend, totally overwhelmed by amplification of the orchestra. On the rare occasion when a character sang a Capella, one could almost understand the words.

It might be possible to wave off the difficulties as opening night adjustments, if it improved after the second act. But there was no improvement in Act Two.

Obviously, someone was asleep at the sound console.

Only when the feedback from a lead's microphone became overwhelming when he stood near the orchestra pit did someone cut the power to the orchestra feed—during the second-last scene. At that point, the vocals became almost understandable, but by then, the production was a total wash.

*Evita* has five lead parts, the most impressive being that of Che Guevara, played by Neil Salinas. His stage presence and costume makes him a character to be reckoned with, and his demeanor shows us a troubled, passionate revolutionary who would later make his mark in South American history. Nicole Latham plays Eva Peron, or Evita, as she gives us an arrogant, self-centered ambitious woman, bent on making her own situation better at any expense. She has her classy sexy moments, countered by temper tantrums, as she manipulates all those

around her.

Jove Caña plays her first lover, Augustin Magaldi. His character takes on a *Wedding Singer* look, and becomes almost pathetically comic as Evita manipulates him, as are all the other men in her life. Chris Burke handles the part of Juan Peron, Evita's husband. Burke plays his character as a bumbling politician, always in the public eye, but seemingly never too much in touch with the reality around him. Peron's mistress is played by Alison Salinas, and although her part is small, she portrays the young girl as both sexy and vulnerable, before Evita quickly expels her from Peron's apartment, and his life.

Costumes in the show are quite exciting, adhering to the period of the play, and lighting is very effective. The set, though spartan, sets the time and place, and chorus members handle set changes smoothly on the go.

Globe's production of *Evita* has potential, and hopefully, they can pull this one out of the fire, by taking the time and effort to make the proper adjustments. (But that really should have been the purpose of a dress rehearsal.) In John Elliott Theatre, the orchestra really requires little or no amplification to sound great—let the singers sing, the players play, and the audience enjoy.

In *Evita*, Andrew Lloyd Webber's music is dark and foreboding, but there is an interesting story to be told. If only we can hear it.

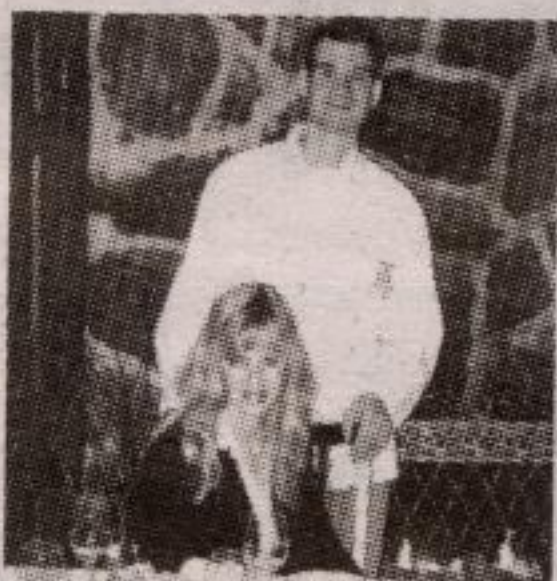
—By Ted Brown, staff writer

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