

lifeblood

the unofficial go-head journal

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SEATTLE JCS

The Atlanta artist production of Jesus Christ Superstar: A Resurrection, made what will probably be it's last three appearances July 28, 29, and 30th on the pier in Seattle. The setting for the shows was beautiful, an outdoor wooden pier with downtown on one side, and water on the other three, complete with ships sailing by during the performance. The production was even more polished than the previous Atlanta and Austin versions, yet still managed to retain it's fun, anything can happen charm.

I had the good fortune of being able to travel to Seattle and see all three performances, the highlights were way to many for me to mention, so I am turning over the rest of this issue to the professional writers who were there. Also included is a photocopy of the program.

There is still no word on a release date for the Daemon Records video of the Jesus Christ Superstar performance in Austin, additional footage was shot at the Seattle shows.

'1200 curfews' and the video compilation 'Watershed' are both still slated for release on October 10th, in addition, Amy and Emily are now featured in a PC screen saver and also appear on upcoming Ferron, Joan Baez, and Outloud CDs. The October issue will contain detailed information on all of these releases.

Take care and be well -

Caram ::

Printed on recycled paper



The Seattle Gay News, July 7, 1995

Tickets for Indigo Girls in *Jesus Christ Superstar* on sale July 7

AT&T Summer Nights at the Pier presents a special presentation of *Jesus Christ Superstar: A Resurrection*, starring Indigo Girls Amy Ray as Jesus and Emily Saliers as Mary Magdalene. This production, which will not tour anywhere else, has been exclusively booked to run only three nights, at 8:30 p.m. on Friday and Saturday, July 28 and 29, and at 8 p.m. on Sunday, July 30, at Pier 62/63.

Michael Lorant of Atlanta's Big Fish Ensemble, who plays Judas in the production, conceived the idea of "resurrecting" the music of *Superstar* as a benefit for anti-gun violence organizations, and gathered a group of Atlanta's leading bands and musicians, including the Indigo Girls, to record the 25-song rock opera. The production was originally released on CD and was performed live to promote the CD last November, and then again as a special anti-gun violence fundraiser at South By Southwest in March.

The Indigo Girls will be joined by a 75-member cast to perform their bold and refreshing interpretation of *Superstar*. The production is complete with rear screen projection, full theatrical lighting and scenery, and features some of the top bands and musicians from Atlanta, including Big Fish Ensemble, Kelly Hogan, Five-Eight, Gerard McHugh, Benjamin, Seed and Feed, Marching Abominables, Social Insanity, and Uncle Green.

The Seattle run of *Superstar* will be the first musical theater production held at AT&T Summer Nights at the Pier. One Reel Producer Norman Langill said, "When we saw this show at South By Southwest, we knew we had to bring it to Seattle. We're thrilled to bring the Indigo Girls back for a second year in a row - and with a hand-picked selection of over 70 of Atlanta's

finest musicians, this show will rock the Pier like never before."

The highly acclaimed Tim Rice/Andrew Lloyd Weber *Superstar* first hit the stage in the late 1960s. Said Rice, "I greatly appreciate that there is a new contemporary treatment of *Superstar* on the market, and its casting is certainly original. I am delighted and amazed that the piece is still going strong after nearly a quarter of a century."

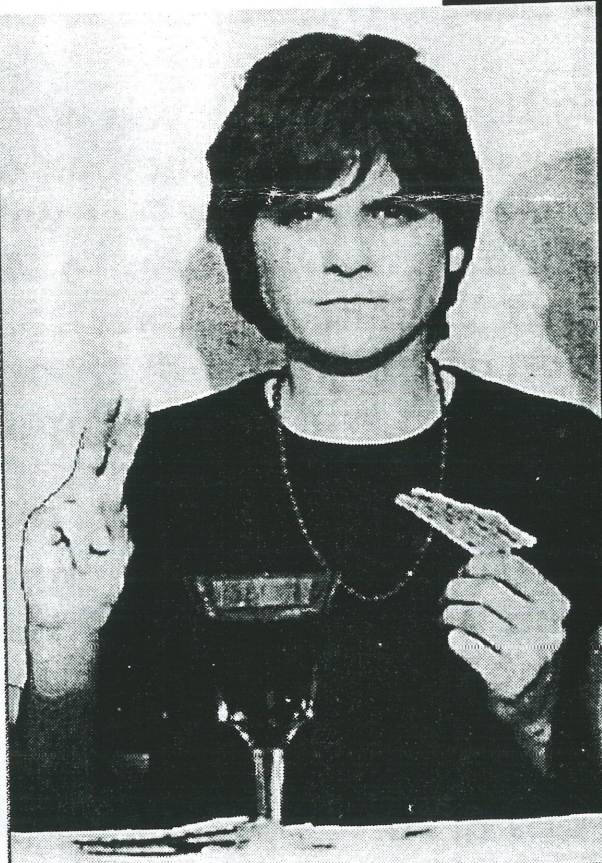
All proceeds from the *Superstar* concerts and CDs will be donated to organizations working to end gun violence.

Tickets are available at all Ticketmaster Ticket Centers, by calling 628-0888 or at the Summer Nights Box Office beginning July 7. For more information, call the Summer Nights Hotline at 682-4-FUN or via internet <http://www.uspan.com/pier>. ▼

**Help support Mothers Against Violence
in America by attending Jesus Christ
Superstar! See back for details.**



Indigo Girls



Amy Ray as Jesus
Emily Saliers as Mary Magdelene
in the rock opera

Jesus Christ Superstar: a Resurrection

with a cast of 70 from 10 of Atlanta's leading bands

**tickets NOW at Ticketmaster 628-0888
or box office at Pier 62/63 beginning July 7**

**Pier 62/63
July 28-30**

Amy Ray of Indigo Girls on KUOW's "Potluck" show



Amy Ray (r) of the Indigo Girls will be the featured guest on the popular radio show "Sandy Bradley's Potluck" this Saturday, July 29, at Pier 62/63. Seating begins at 10:15 a.m.

KUOW welcomes Amy Ray of the Indigo Girls to its Sandy Bradley's Potluck broadcast this Saturday morning, July 29, from Pier 62/63.

Amy will perform excerpts of her primo cross-gender role from *Jesus Christ Superstar - A Resurrection*, which opens at Seattle Summer Nights At The Pier on July 28 and runs through July 30. Tickets are available at the Pier box office beginning Saturday at 9:15 a.m.

Also performing will be Ranch Romance, Seattle's favorite cowgirl band.

Come to Pier 62/63, on the Seattle waterfront, just south of the Edgewater Inn. Paid parking is available across the

street. Or, if you can't attend, listen on FM 94.9, KUOW, from 11 a.m. to noon.

The Potluck show is one hour in length. Seating begins at 10:15, and the show begins at 11 a.m. Tickets are \$8 at the door, and \$4 for seniors and kids.

Sandy Bradley's Potluck is a presentation of KUOW, FM 94.9. It is a weekly musical potpourri show featuring musical or comedy guests, hosted by Sandy Bradley and broadcast in Seattle weekly on Saturday from 11 a.m. to noon (live). The show is rebroadcast weekly on Sundays from 5-6 p.m. It is in its eleventh year of operation. ▼

Daemon Records, Long Play Records, & One Reel present

Jesus Christ Superstar: A Resurrection



**Summer Nights at the Pier
Seattle July 28-30, 1995**

The Show

Act 1

1. OvertureChoirDew
2. Heaven On Their MindsJudasMurray Hedd Experience
3. What's The BuzzJesus, Mary, ApostlesMurray Hedd Experience
Bethany, Friday Night
4. Strange Thing Mystifying.....Judas, Jesus, CrowdMurray Hedd Experience
Apostles' Women
5. Everything's AlrightMary, Judas, JesusMurray Hedd Experience
6. This Jesus Must Die.....Priests, Caiaphas, Annas, Crowd ...Murray Hedd Experience
Jerusalem, Sunday
7. Hosanna.....Caiaphas, Jesus, Crowd.....Seed & Feed Marching Abominable
8. Simon ZealotesSimon, CrowdUncle Green
9. Poor JerusalemJesusAllen Broyles and Sheila Doyle
10. Pilate's DreamPilate
Pontius Pilate's House, Monday
11. The Temple.....Moneylenders & Merchants,Murray Hedd Experience
Lepers, Jesus
12. Everything's Alright (reprise).....Mary, Jesus
13. I Don't Know How to Love HimMary.....Murray Hedd Experience w/ Bill Taft and
.....Brian Halloran
14. Damned For All Time / Blood MoneyJudas, Annas, Caiaphas.....Choir Five-Eight
Tuesday

Act 2

15. The Last SupperJesus, Judas, ApostlesMurray Hedd Experience
Tuesday Night, The Last Supper
16. Gethsemane (I Only Want To Say)Jesus.....engine
In The Garden of Gethsemane
17. The Arrest.....Judas, Jesus, Peter & Apostles,.....Murray Hedd Experience
Reporters, Annas, Crowd, Caiaphas
18. Peter's DenialMaid by the Fire, Pete,.....Uncle Green
Soldier 1, Old Man, Mary
19. Pilate & ChristPilate, Soldier 2, JesusMurray Hedd Experience
20. King Herod's Song.....King Herod.....Big Fish Ensemble
21. Could We Start Again, PleaseMary
22. Judas' Death.....Judas, Annas, Caiaphas, Choir.....Murray Hedd Experience
23. Trial Before PilatePilate, Caiaphas, Jesus, Soldier 2...Murray Hedd Experience
(Including the 39 Lashes) Crowd
24. SuperstarVoice of JudasSocial Insanity
Somewhere in Seattle, WA 1995 A.D.
25. The CrucifixionJesus.....Neil Fried and Paul Jorgenson
26. John Nineteen Forty-OneRevelation String Quartet

• *There will be a short intermission between acts.* •



Mothers Against Violence in America
901 Fairview Ave. N., Suite A-170
Seattle, WA 98109
(206) 343-0676 • (800) 897-7697



*Working together to reduce the violence in our society
and promote the safety and well-being of our children.*

How You Can Help Reduce the Violence

- Make a personal commitment to end violence in your family and in your community.
- Know your children's friends. Network with other parents to know where your children are and whom they are with.
- Model good communication and conflict resolution skills in your home. Reject anger or violence as a means of settling conflicts or solving problems.
- Don't own a gun. If you do, make certain that it has a trigger lock and that it is stored in a secure place where children cannot get access to it.
- Support legislation that addresses both the causes and manifestations of violence.
- Refuse to buy products made by companies whose advertising supports violent programming or violent images, and let them know about your decision.
- Find out about conflict resolution/anger management programs in your child's school. Are effective programs being used? Are teachers well trained? Are administrators supportive?
- Volunteer to mentor a child in the juvenile justice system.
- Let your children see you stand up against bigoted behavior or comments.
- Volunteer with programs providing services to survivors of violence.
- Become a member of MAVIA so that your voice and your choice strengthen those of hundreds of mothers and others across the state. Together, we can give childhood back to our children and let them dream about their futures.

**Call MAVIA, (206) 343-0676, or
(800) 897-7697, for more information.**



Mothers Against Violence in America

Because violence is destroying too many of our children, their dreams, and their futures...

It's time for an organization of mothers, working together to reduce the violence in our society and promote the safety and well-being of our children.

Mothers Against Violence in America

YES! I want to join today!

Name _____
Address _____
City _____
State _____ Zip code _____
Home phone (____) _____
Work phone (____) _____
FAX number (____) _____

I want to join in Mothers Against Violence in America at the following level:

- Individual (\$20) Student (\$10)
 - Family (\$35) Supporter (\$50)
 - Senior (\$10) Organization (\$150)
 - Angel (\$100 or more)
 - My employer will match my gift.
- Company Name _____

I can help in the following ways:

- Organize in my neighborhood _____
- Contact my legislator or Congressman _____
- Volunteer at the MAVIA Office
- Be an advisor to SAVE
- Phone call at home
- Other: Please indicate any other special interests, skills, or expertise: _____

Please make checks payable to MAVIA.

MAVIA is a nonprofit organization registered with the Washington State Secretary of State (1-800-322-GIVE), and contributions are tax-deductible.

MAVIA Is Working to Find Solutions to Violence

Founded in December, 1993, MAVIA brings the power and perspective of mothers to the search for solutions to the epidemic of violence against and by American youth. We are mothers, fathers, students, and others concerned about this violence, which is threatening an entire generation of children. Together, we are building a strong, effective statewide network directed at protecting children from violence.

MAVIA Is Growing Community by Community

Local community and neighborhood groups, headed by volunteer leaders, provide the organizational foundation for MAVIA's statewide growth. These Satellite Groups work in schools, law enforcement, and community agencies to say loudly that the violence must stop. The mission of each Satellite Group is to assess the youth violence problems in their community, recommend solutions, and work toward making the solutions a reality.

MAVIA Helps Students Organize to Reduce Violence

MAVIA sponsors Students Against Violence Everywhere (SAVE) chapters—student-initiated, school-based groups that empower kids to reduce the violence in their daily lives. SAVE helps kids find ways to develop their own leadership skills, create safer school communities, and promote community service. A network of MAVIA members is working with schools, PTAs, local officials, and community groups to help ensure that our children acquire these skills.

MAVIA Is Active in Specific Areas

Education MAVIA is committed to reducing violent behavior by fostering the development of strong family, school, and community skills in communication, conflict resolution, and anger management.

Family Violence Most violence against children happens in their homes, and is committed by people the children know and depend upon. MAVIA recognizes domestic violence as a significant problem and is dedicated to reducing its incidence.

Media Violence MAVIA is exploring ways in which we can exert more power in shaping the kind of programming that is produced and broadcast, both by discouraging violence and by encouraging programming that shows alternatives to violence.

Gun Violence MAVIA supports and advocates for legislation to reduce gun violence by and against children. We also promote education directed at parents about the dangers of guns in their homes and strongly encourage the use of trigger locks at all times in homes with children.

Public Policy MAVIA is working independently and in collaboration with lawmakers and other organizations to create effective and comprehensive laws that address the above issues as they relate to youth violence. When legislation on which we have taken a position is pending, we activate our phone tree to inform our members so that they can make their voices heard in state capitals or in Washington, D.C.

Won't you join us?



Washington Ceasefire

...Working to End Gun Violence

Here are some things that you can do to help reduce gun violence:

- 1. Help Change Attitudes About Guns - Get informed!** Go to the library. Read the Washington Ceasefire literature. Read the NRA literature. Make up your own mind.
- 2. Let Others Know How You Feel - Write your elected officials.** Write to your local & school newspapers. Talk about the issues with family and friends.
- 3. Make the Life of Your Family & Friends Safer -** If you own a gun, store it unloaded, locked up, and with a trigger lock. Store the ammunition separately and locked up. Teach children never to touch a gun and to immediately tell an adult if they find a gun.
- 4. Join Washington Ceasefire I- We work for reasonable legislation, advocate gun safety, and organize on the grass roots level.** Join our fight today by becoming a member. Strength is in numbers.

VISIT OUR TABLE AND JOIN THE FIGHT TODAY

Phone 322-7564 ■ FAX 324-7885
Email WashCease@aol.com
PO Box 20246 ■ Seattle, WA 98102 ■

The Cast

The singers, in order of their appearance:

Judas Iscariot	Michael Lorant
Jesus Christ	Amy Ray
Mary Magdalene	Emily Saliers
Priests (1&3)	Paul Schwartz
Caiaphas High Priest	Benjamin Dickerson
Annas	Mike Mantione
Priest 2	Shawn Mullins
Simon Zealotes	Kelly Hogan
Pontius Pilate	Gerard McHugh
Maid By The Fire.....	Cooper Seay
Peter	Matt Brown
Soldier 1	Jeff Jensen
Old Man	Bill Decker
Soldier 2	Pete Williams
King Herod	Dave Clair
Voice of Judas	Social Insanity



The Bands: Dew, Murray Hedd Experience, Seed & Feed Marching Abominable, Uncle Green, Five-Eight, Big Fish Ensemble, Social Insanity, The Revelation String Quartet.

Crowd (Including "Moneylenders & Merchants" and "Angry Mob"): Shawn Mullins, Dede Vogt, Annette Carpenter, Haynes Brooke, Paul Schwartz, Lisa Lorant, Rodney Martin McHugh, Caroline Aiken, Becky Shaw, Steve Dixon, Michael Koepenick, Cathy Mayville, Pete Williams, Eric Hubner, Barbara Ciraldo.

Apostles: Kevin Lawson, Matt Brown, Jeff Jensen, Mark Reynolds, David Clair, Leigh Finlayson, BMAC, Michael Lorant, Michael Wegner, Allen Broyles, Kelly Hogan, Keli Mercadante.

Apostles' Women: Cooper Seay, Becky Shaw, Amy Williams, Amy Zager, Trina Meade.

Lepers: Caroline Aiken, Lisa Lorant, Keli Mercadante, Mark Reynolds, Shawn Mullins.

Reporters: Haynes Brooke, Annette Carpenter, Kevin Lawson, Dede Vogt, Michael Koepenick.

The Bands

Murray Hedd Experience

John Bigay, Allen Broyles, Bill Decker, Sheila Doyle, Rob Gal, David Patterson, Michael Wegner, additional musicians: Steve Dixon, Becky Shaw, Dede Vogt, Bill Taft, Brian Halloran Dew

Vicki Liotta, Jeff Perkins, Louis Stein, Ann Wood

The Seed and Feed Marching Abominable

Charles Bohanan, Julie Sammons, Drew Stauss, Kathy Perkerson, Debbie Johnson, Tony Bernard, Sharon Braunstein, Louise Christensen, Sara Evans, Sarah Feit, Catherine Hall, Lynda Bernard, Steve Roberts, Erin Rust, Nancy Emmons, Tim Martin, J. Michael Cobb, John O'Neil

Uncle Green

Matt Brown, Bill Decker, Jeff Jensen, Pete McDade

Five-Eight

Sean Dunn, Patrick "Tigger" Ferguson, Dan Horowitz, Mike Mantione-Holmes

Big Fish Ensemble

Dave Clair, Sheila Doyle, Leigh Finlayson, Michael Lorant, Paul Schwartz

Social Insanity

Vic Alexander, BMAC, Tomi Martin, Trina Meade, Wizard

The Revelation String Quartet

Daniel Brown, Sheila Doyle, Brian Halloran, David Patterson, Becky Shaw, Dede Vogt

engine

Pete Williams, Eric Hubner

Neil Fried and Paul Jorgenson

The Crew

Producers - Amy Ray, Daemon Records,

Michael Lorant, and Nicole Torre

Director - Nicole Torre

Musical Director - Michael Lorant

Lighting Designer - Jeffrey Whitsett

Assistant Director - Deadra Moore

Wardrobe - Rachel Hayes

Props - John Bernstein

Slide Operator/AV - Craig Williams

Guitar Tech/Production Assistant - Lisa Sullivan

Tour Manager - Mick Wainman

Production Associate - Steve Dixon

Production Associate - Jill Kalish

Clair Media and Design, Atlanta, GA

Costumes provided by Production Values Inc., Atlanta, GA

Video—Whoa Films, 11th St. Post, Zoink

Many thanks to Reenie Duff, Gary

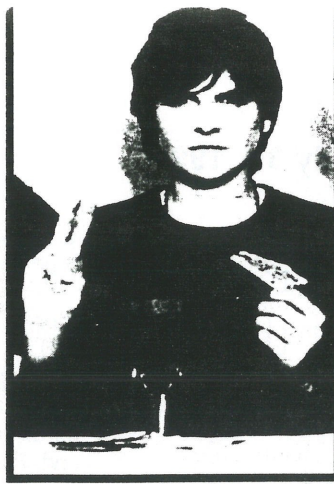
Vaughn, Sheila Hughes, Terri

Hiroshima, One Reel, Long Play

Records, Russell Carter and his office,

the staff at Daemon Records.

The Cause



A new handgun is produced every 20 seconds.

Proceeds from the sale of Jesus Christ Superstar: A Resurrection CDs and tapes are being donated to the following organizations:

Georgians Against Gun Violence

P.O. Box 673732, Marietta, GA 30067-0063

A non-partisan organization dedicated to reducing violence perpetrated through the use of guns, particularly handguns. "An advocate of sanity about guns," they are committed to promoting public education and legislative action on gun related issues in Georgia.

Firearms kill more people between the ages of 15 and 24 than all natural causes combined.

Urban Training Organization of Atlanta, Inc.

1026 Ponce de Leon NE, Atlanta GA 30306 (404) 875-0296

Urban Training Organization of Atlanta is a faith-based community organizing agency. With programs such as "Cool Girls of East Lake Meadows," UTOA has helped to develop positive alternatives to deter crime, teen pregnancy, drug abuse and delinquency in Atlanta's public housing developments.

In 1992 people armed with handguns committed nearly one million violent crimes.

Center to Prevent Handgun Violence

1225 I Street NW, Suite 1100, Washington D.C. 20005 (202) 289-7319

Through research, education programs, and legal advocacy, the Center's goal is to help people, especially young people, reduce their chances of becoming victims or perpetrators of gun violence. Their successful initiatives include: "Steps to Prevent Firearms Injury" (STOP), and "Straight Talk About Risks" (STAR), a K-12 gun violence prevention curriculum for schools.

Proceeds from the sale of cds and cassettes at tonight's performance also benefit the following organizations:

Washington Ceasefire

P.O. Box 20246, Seattle, WA 98102 (206) 322-7564

Washington Ceasefire is a non-profit organization working to end gun violence through educational programs, legislative action and community activism.

Mothers Against Violence In America (MAVIA)

901 Fairview Avenue North, Suite A170, Seattle, WA 98109 (206) 343-0676

Working together to reduce the violence in our society and to promote the safety and well being of our children.

Get informed and get involved...more information is available at tables near the stage.

Indigo Girls' 'Superstar' rocks crowds at the pier

Concert review

"JESUS CHRIST SUPERSTAR: A RESURRECTION."
The Andrew Lloyd Webber-Tim Rice musical,
directed by Nicole Torre and starring the Indigo
Girls. Presented Friday through last night by
Summer Nights at the Pier at Pier 62 / 63.

BY MISHA BERSON
Seattle Times theater critic

You've never heard the Andrew Lloyd Webber-Tim Rice song "Superstar" the way Social Insanity does it. Last night the hard-driving Atlanta band

of the whole affair really made the show a hoot.

Joining Ray and Saliers onstage (and in the aisles, where some funky ritualized action took place) were more than 70 members of Atlanta's fertile alternative music scene, led by Michael Lorant (as Judas) and including such rock, brass and acoustic bands as the Murray Hedd Experience, the Revelation String Quartet, and Uncle Green.

With the enormous cast adorned in a mishmash of surreal costumes and drastic face paint and the constant roar of electric guitars, the show often had a ragtag Fellini-goes-to-Woodstock aura about it.

And it sure did sandblast off much

of the plastic glaze of the film and Broadway versions of "JCS." By contrast this was a very raw, plugged-in effort, with the high priest Calaphas (Benjamin Dickerson) decked out as a pregnant, cigar-smoking nun flailing on guitar like the Who's Pete Townshend, and a leering Pontius Pilate (Gerard McHugh) tooting a sax solo while arranging the crucifixion.

At the heart of it all stood Ray, an androgynous, vulnerable Christ figure in distressed overalls and peace symbol T-shirt. Ray performed her monumental role with uncontrived charisma, and her husky, deep-souled renditions of "Poor Jerusalem" and "Gethsemane" showed off of an exciting, distinctive voice.

Though she had to fight to be heard above crashing guitar chords,

turned the drone-like anthem from "Jesus Christ Superstar" into an explosion of hot burning funk, fueled with gospel fervency and riotous sexual energy.

The number was merely the coup de grace of "Jesus Christ Superstar: A Resurrection," a remarkable happening that drew large crowds to its three waterfront performances over the weekend. Part of the Summer Nights at the Pier series, the shows raised money for several gun-control organizations.

The main draw for the exuberant rock spectacle was the Indigo Girls, a popular duo known for their beguiling original tunes and vocal interplay. But as well as the Indigos were at super-charging their roles in this 1970s rock-opera relic about Christ's final days (Amy Ray played Jesus, Emily Saliers was Mary Magdalene), the resurrection circus feel

Saliers also impressed strongly with her high, impassioned shaping of the tender ballads, "I Don't Know How to Love Him" and "Everything's Alright." Lorant's Judas excelled too, with rock vocals that could soar and pierce like Roger Daltrey's. (If the Who fits...)

But much of the crowd-pleasing spirit came from the gyrating, wailing mob of other participants, who made very animated and exotic-looking apostles, prostitutes, moneylenders, soldiers, etc.

Though an irreverent approach to religious mythology, "JCS: A Resurrection" exuded a raucous beatitude that was, in its own grungy way, uplifting. After hearing this score played with such rock brio, it's hard to believe the same guy composed "Sunset Boulevard."

Indigo Girls' singing fails to resurrect 'J.C. Superstar'

By ROBERTA PENN
SPECIAL TO THE PI

If Jesus was played by a lesbian in a resurrection of "Jesus Christ Superstar," could the overblown 1970 rock opera be redeemed for the '90s? Only if you're an Indigo Girls groupie.

Friday night, in the first of three performances at Pier 62/63, the Indigo Girls and a large cast of relatively unknown Atlanta rock and funk performers camped and crooned through Andrew Lloyd Webber and Tim Rice's musical, but never quite made it big enough to be musical theater or emotional enough for a modern passion play. The production did have some good ideas and musical highlights.

As Jesus, Amy Ray (half of the

missed opportunity to develop a modern, alternative interpretation of the Christian martyr and savior.

Musical theater demands theatricality, and this, too, was often missing. Musicians don't necessarily make good actors, especially without their instruments, and many of the acting roles were either too undefined or meekly interpreted. However, when the full cast was on stage and the performers had each other to play with, it was quite amusing. The 12 apostles, dressed as if inmates from an insane asylum had been set free in a costume shop, clowned around hazily, giving the show a free-for-all attitude that played well behind the rather stiff soloists.

Neither Ray nor Saliers are actors, but they can sing. Without whining,

Ray used her deep, husky voice to set her apart from the folly that surrounded Jesus. Saliers' soprano, though sweet, was a little thin for the show-stopper that "I Don't Know How To Love Him" is supposed to be, but her a capella "Could We Start Again, Please" was perfect.

Among the other soloists, David Clair stood out as Herod, and Kelly Hogan's Simon was impressive in a '70s pop way. And the bands Murray Hedd Experience and Big Fish Ensemble are worth further investigation. The show stealers were Social Insanity, a hip-hop, funk quartet that interpreted "Superstar" as a soulful '90s sing-along. Had the entire show been executed with as much spirit and confidence, "Jesus Christ Superstar" could have been resurrected.

MUSIC REVIEW

■ **Jesus Christ Superstar**, Andrew Lloyd Webber-Tim Rice rock opera, Friday night at Pier 62/63.

Indigo Girls and a lesbian) entered dressed in overalls, and sparks flew. How would gender and sexual orientation affect the role? Would the relationship with Mary Magdalene, played by Indigo Girl Emily Saliers, be a lesbian one? But the treatment of the female Jesus was no different from if a man were in the role. In the songs Jesus was referred to as "him," and Mary Magdalene acted more like a doting mother than an aspiring lover. This was a disappointment and a

Jesus Christ "Resurrected"

Michael Halladay

Contributing Writer

Jesus Christ Superstar: A Resurrection

Starring Amy Ray, Emily Saliers,
Michael Lorant
Summer Nights At The Pier
Last Weekend

The Indigo Girls and Company took Seattle by storm last weekend with a special "Resurrection" of *Jesus Christ Superstar*, the Andrew Lloyd Webber-Tim Rice classic rock opera of the 1960s. Amy Ray took the stage as Jesus with Emily Saliers playing Mary Magdalene and Michael Lorant, of Atlanta's Big Fish Ensemble, as Judas. While much of the audience was there for the star power on stage, the success of the event was a combination of material and the knockout electricity between the 75-member cast and the cheering, "we're in on this too" crowd.

The special *Jesus Christ Superstar* played just three nights, July 28-30, as a part of the Summer Nights At The Pier series. Conceived in 1994 as a one-time Atlanta concert to launch a new two-disc CD designed as a benefit for anti-gun violence organizations, this *Superstar* has been performed in only three cities and is not expected to tour, although another gathering of the Indigo Girls and the many Atlanta-based bands that perform is not unlikely.

The Emerald City is lucky to have had *Superstar* – and it's to the credit of Norman Langill, producer of Seattle's One Reel, that it happened. He and other One Reel staffers saw *Superstar* at its second staging and "we knew we had to bring it to Seattle." It's the first musical theater production in the history of the AT&T Summer Nights At The Pier series. It should not be the last.

The evening was highlighted by a non-stop "what the hell" carnival atmosphere – especially on stage but also obvious in the audience. After a slow start on ticket sales, the audience seemed to materialize out of nowhere. Huge lines had formed long before the gates opened. Bible protesters ("Read Your Bible For the True Story") greeted the crowd as it snaked into the Pier 62/63 amphitheater. *Jesus Christ Superstar* has long been under attack by conservative Christians who maintain that the Biblical characters are greatly distorted by the Webber-Rice treatment. If any of them attended the production, they must have had serious problems with this version of *Superstar*.

The stage was peopled with a pregnant, cigar-smoking drag-dressed nun, Japanese geisha girls, male and female blow-up sex dolls and even a rubber chicken. Maybe two. It was a salute to the Hellzapoppin' spirit of the late 60s with a 90s edge. Each band was allowed to pick its visual style; the production featured grunge wanna-bes, white faced Kabuki-styled visions, devil images out of Bergman's *The Seventh Seal*, gas masks, frisbees, and various abstract patterns along with Warhol-inspired images of Diet Sprite cans, Pop Tart boxes and Elvis posters.

The show was a riot of images and feelings – part Mardi Gras, part Rioo Carnival, part Seafair, part Rose Parade. It was the Freshman Frolics and Grange Hall Talent Night all combined. The cast for "Hosanna" entered through the audience and led the crowd in a sing-along. Much of the audience knew the lyrics to the whole score and were encouraged to sing along – even in solo moments. Since the sound system rarely transmitted an intelligible lyric, audience participation solved a number of problems.

The gender-bending gimmick of casting Amy Ray as Christ worked well enough. Ray entered through the audience dressed in blue denim bib over-

alls with the prerequisite tear at the left knee. A leather workman's belt circled her waist with a hammer and other tools in place. Later, a sequined blazer, a fringed buckskin jacket and other accessories changed the look but not the feel. While Ray's voice is not ideal for the role, the crowd was in a forgiving mood, and her work met with constant cheering. Emily Saliers scored as Mary Magdalene and her "I Don't Know How To Love Him," the show's best known song, was a highlight of the evening. Saliers, costumed in a vivid orange kimono, provided a professional centering to the ensemble trios and quartets Magdalene appears in.

Some audience members exited at intermission, probably not from disappointment but because of the carnival feeling. There was a "it's our party" atmosphere on stage and if individuals didn't buy into the concept, the evenings had few highs. *Superstar* was clearly a triumph of the overall spirit rather than success of individual parts.

Proceeds from the sale of CDs and tapes were earmarked for anti-gun, anti-violence groups in Atlanta and the national Center to Prevent Handgun Violence, based in Washington, D.C. Two local groups, Washington Ceasefire and Mothers Against Violence in America, also received funds.

Summer Nights At The Pier continues with concerts by Tom Jones on August 5, and Nanci Griffith on August 13. Complete schedule information is available at 682-4FUN. ▼

Intermission, August 14, 1995

Jesus Christ Superstar: A Resurrection

by V.Z. Claire

A few months ago as I was browsing through the bins of CD's at Tower records I ran across something that made me run to the front register with my electric bill money in hand, slam it on the counter and rejoice. That was a concept album of *Jesus Christ Superstar*, the Andrew Lloyd Weber version, performed by the Indigo Girls.

It all started when Michael Lorant of Atlanta's Big Fish Ensemble conceived the idea of resurrecting the music as a benefit for anti-gun violence organizations. He gathered a group of Atlanta's leading bands and musicians and recorded the 25-song rock opera. Amy Ray sings Jesus, Emily Sailer sings Mary Magdelene and Lorant sings Judas. Lorant had a personal stake in the production and benefit because he was the victim of a shooting himself. While walking with friends he was shot outside a the post office in Little Five Points (a community in Atlanta). When Ray and Sailer stepped in with backing for the project the entire community rallied. It really empowered the community.

The album itself is very true to the original cast recordings, but there is a flavor of the nineties that makes it very innovative. From the moment you hear the overture you are sure this is a very special project. I am especially fond of Emily Sailer's version of "I Don't Know How To Love Him", a song I have always hated. Now I realize it was the singer not the song.

The production at the Pier will

be the only fully staged production mounted. Nicole Torre is directing the 75-member cast. She is a theatrical producer and director in Atlanta and her husband is part of the Big Fish Ensemble. (Like I said the community rallied) The original staged singing presentation has grown into a full fledged production featuring an Audio visual show, full lighting design, and costumes. Torre said they are trying to create a full-blown spectacle. When I asked her what she meant she said that the presentation is a "grass roots action figure". It will meltdown all time and all elements of religion. The spiritual act of an individual to be, or not to be. As she described her vision I was swept away with how she was connecting all the elements she has to work with to make a cohesive statement for the 1990's.

She told me that there are decisions that people make every day. And that this project is saying something about the society we live in now. Questions are presented to the

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audience that say this is a dilemma that we all face, what can we do? She believes the audience will look inside itself.

When Andrew Lloyd Weber and Tim Rice wrote this in the 1960's there was a sense of urgency. Torre hopes to take the same sense of urgency and make it modern. She has it on good authority that Lloyd Weber and Rice have given the CD a thumbs up. Rice is quoted as saying "I greatly appreciate that there is a new contemporary treatment of *Superstar* on the market, and it's casting is certainly original. I am both delighted and amazed that the piece is still going strong after nearly a quarter of a century."

All the proceeds from *JC Superstar*, both concerts and CD's will be donated to organizations working to end gun violence. **■**

***Jesus Christ Superstar: A Resurrection*
July 28, 29, 30. Tickets are available
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Honoring the Earth

The Indigo Girls Tour to Benefit Native American Environmentalism

Giggling and nervous, the young boys in eagle headdresses, feathers, and jingling deerskin boots swooped across the makeshift stage. At their backs, a diffident corps of Walatowan drummers pounded out a thudding beat on their massive instruments. Mischievous four-year-olds slipped on the roadie's headphones and bobbed their heads to the music. Across the gym, a passing boy playfully mugged for a string of Nikons and video-cams, while others flashed peace signs to the crowd. The kids were clearly amused by the media attention, the famous rock stars and their musical gear. But to the New Mexican pueblo village, the concert promised much more: Folk-rockers the Indigo Girls and Native American activist Winona LaDuke were there to help them raise money and consciousness, and to defend their land and culture from a new form of cavalry charge.

When the Indigo Girls launched into a short set through the tiny public address speakers, their performance capped off the cultural exchange on one of five reservations the band visited in a month-long tour for Native environmental organizations. Earlier this day, tribal leaders and activists had educated the entourage on local environmental issues, including nuclear dumping, clear cutting and toxic waste.

The largest-ever benefit of its kind (a \$300,000 gross), the tour included 16 concerts in Western cities and finally wound down in early June. Concert-goers watched an evocative film on Native environmental issues and received information packets with postcards to local decision makers (an estimated 20,000 were returned). Opening acts were Native bands like poet Joy Harjo's Poetic Justice, which kicked off the Santa Fe and Phoenix dates.

The Indigo Girls, long-time performers for women's and children's issues, gay rights and animal rights, have recently turned their focus to environmental and Native concerns. After meeting Winona LaDuke several years ago at an Earth Day rally, they were taken with her politics and subsequently performed several benefits, culminating in the "Honor the Earth" tour.

The tour, which encompassed visits to the Arizona Dineh and Hopi Reservations, plus the Alaskan Eyak Community, was a pet project of Indigo Girl Amy Ray. "This tour is something I had been looking forward to for two years. I think it's one of the most important things we've done as far as our personal growth goes."

The event was sponsored by the Seventh Generation Fund and the Indigenous Women's Network, a coalition of more than 400 activists and organizations that supports Native women's grassroots environmental projects. All proceeds went into an "Endangered Peoples, Endangered Species" fund, which will funnel unprecedented resources directly into front-line Indian environmental groups.

"Some of the issues we're dealing with have to do with defending home-lands and sacred sites, and the basic problems with nuclear waste and nuclear testing, uranium and coal-mining, gold mining and clear cutting," Ray says. "We're [also] talking about things like language recovery and protection of religious freedom, which will help protect specific sacred sites. We feel that the way to save our environment is to save the cultural diversity."

Such is the philosophy of the Indigenous Women's Network (IWN), conceived 10 years ago in an effort to empower grass-roots activists. IWN seeks to increase visibility of these women, who are frequently unknown outside the Indian community and, due to geographic and technological isolation, even to each other. According to chairperson LaDuke, "Despite the many threats to our survival, vibrant Native communities and cultures still exist. On my and many other reservations and reserves, we are working to reclaim our culture, our traditions and our language. We are developing alternative energy, gardening, weaving, wild ricing and maple sugaring projects - sustainable communities that are built around our practice of honoring the earth."

While sustainable communities are still being developed, however, these activists must continue to battle proposals to log and store waste on Indian lands. To date, 100 separate toxic waste projects have been proposed, in addition to a plethora of garbage, asbestos and sewage sludge disposal offers. If that weren't enough, the U.S. Department of Energy has approached nearly every Indian nation, offering millions of dollars in exchange for 40 years' above-ground storage of high-level nuclear waste.

Then there are the corporate proposals, which must first be approved by the Bureau of Indian Affairs (BIA), which is hampered both by staff shortages and an apparent lack of interest in enforcing environmental protection of Native lands.

The fact that pivotal environmental battles center on Indian land is no accident. Native people are the second-largest land holders next to the federal government. Approximately two-thirds of the nation's uranium deposits, along with significant deposits of oil and natural gas and more than 15 million acres of forest sit on U.S. Indian land.

One of the IWN members that will receive tour proceeds is Navajo-run Dineh Citizens Against Ruining Our Environment (CARE). In concert with Greenpeace, this Navajo group successfully fought a proposed waste incinerator on the Dilkon, Arizona reservation. CARE cites the initial difficulty of persuading tribal elders of the potential danger because of a language gap: The Navajo language has no word for "hazardous." The closest word is "scary."

Tour proceeds will also be donated to activists in places like Alaska's Point Hope Indian Village, population 700, which has 54 reported cancer, miscarriage, deformity and sterilization cases, as well as contamination of their hunting grounds from radioactive isotopes left there as a government experiment in human genealogy. Point Hope needs to rebuild its sense of community, and funds from the "Honor the Earth" tour will help it do that.

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