

lifeblood

the unofficial go-head journal

january 31, 1995

issue #33

BOY'S ON THE SIDE RELEASED

Tuesday, January 24 marked the release of the "Boys on the Side" soundtrack. In addition to "Power Of Two", the CD also includes songs from Bonnie Raitt, Melissa Etheridge, Sheryl Crow, Stevie Nicks, Pretenders, The Cranberries, Annie Lennox, Sarah McLachlan, Joan Armatrading, Jonell Mosser, and Whoopi Goldberg. The movie itself was sneak-previewed a couple of weekends in mid-January and slated for national release Friday, February 3rd. If you have not seen it yet you should check it out, it is a great movie. Amy and Emily appear as a bar band in one scene, playing "Joking" and "Southland In The Springtime", and also later in some scenes at a party at Mary-Louise Parker's characters house.

Amy and Emily are back out touring with their band, the latest that I have heard is that the "Swamp Ophelia" world tour is still scheduled to end sometime in May. Here are the latest dates that I have:

01/30/95	Lakefront Arena, New Orleans, LA
01/31/95	Bayfront Plaza Auditorium, Pensacola, Fla
02/01/95	The Moon, Tallahassee, Fla
02/02/95	Performing Arts Center, Tampa Bay, Fla
02/04/95	Sunrise Musical Theater, Fort Lauderdale, Fla
02/05/95	Club At Firestone, Orlando, Fla
02/06/95	Florida Theatre, Jacksonville, Fla
02/07/95	Gaiillard Auditorium, Charleston, S. C.
02/15/95	Perth Concert Hall, Perth, WA Australia
02/17/95	Norwood Concert Hall, Adelaide, SA Australia
02/18/95	Palais Theatre, Melbourne, Vic Australia
02/20/95	Labour Club, Canberra, ACT Australia
02/21/95	Palais Theatre, Melbourne, Vic Australia
02/22/95	Performing Arts Center, Brisbane, Qld Australia
02/23/95	State Theatre, Sydney, NSW Australia
02/24/95	State Theatre, Sydney, NSW Australia
02/26/95	Auckland, New Zealand

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From The Atlanta Journal-Constitution, November 15, 1994:

RESURRECTING 'JESUS CHRIST SUPERSTAR'

Classic rock show served with Atlanta twist

By Holly Crenshaw
STAFF WRITER

In a quiet corner of a Little Five Points coffeehouse, musician Michael Lorant flips through a tattered journal of meticulous notes, trying to reconstruct a chain of events so complicated he can hardly keep it straight himself.

"It must have been the spring of 1991 — could it have been that long ago when we first thought about this thing?" he says. Almost apologetically, he adds, "I've been talking about this for a very long time."

For nearly three years, what started as an inside joke — the idea of re-recording Andrew Lloyd Webber and Tim Rice's classic rock opera "Jesus Christ Superstar" with a local cast — percolated under Lorant's signature Cossack hat. But by the time he was ready to start recording in January, "Jesus Christ Superstar: A Resurrection" had snowballed into what may be the largest collaborative event of Atlanta's rock and acoustic music communities.

PERFORMANCE

"Jesus Christ Superstar: A Rock Opera"
8 p.m.
Nov. 26 (sold out) and
Nov. 27. \$15.
Variety Playhouse,
1099 Euclid Ave. N.E.
249-6400.



RUTH LEITMAN / Courtesy of Daemon Records

"Superstar's" cast of dozens includes Emily Saliers (center), Michael Lorant (behind her) and Amy Ray (to his left).

The compelling 25-song cassette and double CD — which goes on sale today — is a breakthrough showcase for Lorant, a drummer and vocalist for Big Fish Ensemble who sings the tough lead role of Judas Iscariot. "I was definitely snatching the role of Judas for myself," he says, laughing.

Lorant, who was shot in Little Five Points three years ago, says that all proceeds, including those from the live performances of the musical later this month, will be donated to organizations working to end gun violence.

As producer, Lorant juggled band schedules, booked studio time, worked out arrangements and masterminded an inspired cast that rivals a Cecil B. de Mille biblical epic — including Indigo Girls Amy Ray and Emily Saliers, Kelly Hogan, Benjamin, Gerard McHugh, Anne Richmond Boston and scores of others.

Lorant — a self-confessed "Jesus Christ Superstar-head" who fell in love with the original 1970 recording as a child — ad-

mits encountering some blank stares when he first started talking up the project. But by the time recording sessions ended in June, dozens of singers, musicians and bit players had come forward and admitted that they, too, thought "Jesus" was cool.

"Somehow, as nostalgia sets in and the '70s are hip again, people started listening to ['Jesus Christ Superstar'] again," says Lorant.

Ray volunteered to put up money for the project and release it on her nonprofit Daemon Records before Lorant asked her to sing the role of Jesus.

"Michael's brilliant, and basically any project that he wanted to do, I would try to be supportive of because he's really amazing," she says. "My idea was that I was going to put it out regardless of whether I sang on it."

Even before its release, a Los Angeles Times article took a

swipe at the record by asking a conservative media group to comment on Ray's cross-gender casting. Lorant, who also chose Hogan for a "male" role, dismisses sexual politics as a non-issue.

"Why is Amy playing Jesus any different than Sandy Duncan playing Peter Pan?" he asks, shaking his head impatiently. "Do people get up in arms about her playing Peter Pan? It's a role; it's a dramatic role."

"I welcome anyone learning something from this," he adds. "But the first thing on my mind was, 'I think Amy will do a really wonderful thing with the role and I love her voice.'"

Already, the small independent label has shipped out a record number of pre-orders for the release. For Lorant, though, what's important is knowing that the largely volunteer project stayed true to the original version's freewheeling spirit.

"From what I've been hearing, it's going to get a lot of positive feedback," he says. "People are really into it and they're taking it for what it is — a lot of fun and a lot of teamwork."

Local musicians turn pipe dream into a blessing

By Steve Dollar
POP MUSIC CRITIC

Yeah, right. Who would be dizzy enough to want to tackle a remake of pompous Broadway composer Andrew Lloyd Webber and lyricist Tim Rice's 1970s gospel glitz-fest, "Jesus Christ Superstar"?

The faux-rock spectacular, with its overly catchy melodies and sacred subject, was an instant object of parody among adolescents — and time has done nothing to diminish its cheesy vision of the Crucifixion.

Miraculously, though, Atlanta musician Michael Lorant and a cast of dozens turn the musical's carbonated water to sweet wine.

The project's saving grace is a mix-and-match approach that pairs some of the city's best and best-known vocalists — from Amy Ray and Emily Saliers of the Indigo Girls, to underground faves Kelly Hogan and Benjamin — with a spree of bands that veer from catalytic rock (5-8) to blissful pop (Cicada Sings, Uncle Green) to deranged orchestral music (the Feed and Seed Marching Abominable) to jacked-up ska (Full Stop). The result is anything but another contrived concept album. Lorant's divine folly turns out to be a blessing in disguise.



ALBUM REVIEW

"Jesus
Christ
Superstar:
A Resur-
rection"
Various.
Daemon. 25
tracks. 2
CDs/cas-
sette. ***

of a ROCK CLASSIC

By Holly Crenshaw
STAFF WRITER

Indigo Gill Amy Ray remembers listening to her sister's copy of "Jesus Christ Superstar" over and over again when she was young. So when Atlanta musician Michael Lorant asked her to sing the role of Jesus for his remake of the classic '70s rock opera, Ray quickly rose to the challenge.

"I really wanted to do it because I felt I could relate to that part," says Ray, whose Daemon Records released "Jesus Christ Superstar: A Resurrection" last week. "And I was flattered," she adds, laughing, "that Michael wanted me to do something that large."

Ray — who squeezed one of her best vocal performances into two days' worth of studio time last spring — will re-create her "Jesus" role Saturday and Sunday in two performances at Variety Playhouse.

Joining her for the 25-song epic will be musical partner Emily Saliers as

▲ The "Jesus Christ Superstar" cast (from left): Wizard and BMAC (from Social Insanity), Rob Gal, Paul Schwartz (from Big Fish Ensemble), Jeff Jensen (Uncle Green); Dave Clair (Big Fish Ensemble), Gerard McHugh, Kelly Hogan, Amy Ray, Michael Lorant, Emily Saliers, Matt Brown (Uncle Green); Tomi Martin (Social Insanity); Bill Decker (Uncle Green), Anne Richmond Boston, Rodney Martin and Trina Mead (Social Insanity).

PREVIEW

"Jesus Christ Superstar:
A Rock Opera"

8 p.m. Saturday and Sunday. Variety
Playhouse, 1099 Euclid Ave. N.E.

Both shows sold out.

Mary Magdalene, Lorant as Judas Iscariot and dozens of other Atlanta musicians, including Big Fish Ensemble, Kelly Hogan, Five-Eight, Gerard McHugh, Benjamin, Seed and Feed Marching Abominables and Uncle Green.

All proceeds from the concerts and record will be donated to three organizations working to end gun violence.

"If we had paid everybody for the studio time and artwork and everything, I would never have been able to afford this," says Ray.

"The only way to make this album happen was that everyone was into giving of themselves in a charitable way, so it wouldn't make sense to profit from it."

...and the second night was sold out

BY JEFF CLARK

Michael Loran recalls with subdued humor one of the pivotal moments in the fruition of his idea to "resurrect" the Tim Rice/Andrew Lloyd Webber musical *Jesus Christ Superstar* using all local musicians: "We (Big Fish Ensemble) were at the Greek Theater in Berkeley, backstage, and we had a little meeting with (Indigo Cut) Amy Ray, and she was like, 'Surely you don't wanna do all the songs, you just wanna pick ten songs. ... I wish like, 'No way, we're gonna do the whole thing!' I hear that echoing in my head: 'Why did I do that?'" But I guess I figured this thing was so outlandish to begin with we might as well finish it off."

And so it has come to pass. This Saturday and Sunday nights at the Variety Playhouse, Loran's vision is celebrated with two shows featuring most of the musicians included on the double-disc *Jesus Christ Superstar: A Resurrection*, out now on Ray's Daemon Records. The shows themselves should be a hoot (just don't expect a dramatic production, with sets, costumes, etc.) and the album itself, whatever you may think of the original, is a diverse, exciting, and unorthodox document of the Atlanta music scene, circa 1994. Featuring such far-reaching local musicians as Big Fish Ensemble, Indigo Cut, Full Stop, Gerard McHugh, Engine, Ashley Ashmark, Five-Eight, Kelly Hogan, Social Insanity, Crusade Singers, Opal Fox Quartet, Georgia Allen, Dew, Anne Richmond, and Rosemary and the Feed & Seed Marching Abominables (!), often performing in odd combinations, the project, if not all-inclusive, does a more impressive job of portraying the varied fabric of Atlanta music than has ever been attempted before.

"I really tried to be inclusive of different styles of music," confirms Loran. "I wish that it was more representative of more of the urban music scene (Social Insanity and Full

Stop are the closest specimens), but I didn't have that connection. Hopefully (the album) will challenge people to think about Atlanta offering great music from a lot of different areas."

It's a project the Big Fish Ensemble drummer (and occasional vocalist) had been toying around "as a joke," since early 1991. "And then I started thinking, 'I wonder if other people would think this was neat.'"

To Loran's surprise, once he started pursuing the project seriously late last year, the response from area musicians was overwhelming. "Miraculously I basically got everyone I wanted, everyone we really hoped for," he says, "and then some newcomers too. For instance, I didn't really know Engine. They weren't really a band when I first started thinking about this."

As it turned out, Engine provided one of the more unusual pairings on the disc, as the psychedelic guitar band backs up Amy Ray on "Gethsemane," one of the many musical cross-breeds that help make the project much more than a simple collection of area bands. Where else will you hear McHugh sing a reggae song with Full Stop? Or Hogan crooning with Uncle Green? Or Benjamin Quartet backing Emily Saliers?

"It was neat to be able to be producer," Loran admits, "and work with people's voices in ways that you hadn't heard them sound before. ... I had no idea what the Emily Saliers

thing would sound like with the Opal Fox Quartet, but the band likes it, Opal Fox likes it, so I figured, if they like it, it's gotta be good!"

At least one reason for the odd lineups also had to do with the fact that most of the vocalists on *A Resurrection* were cast in the actual roles from the original production, roles that often overlap from song to song.

For instance, Loran plays Judas Iscariot, McHugh plays Pontius Pilate, Matt Brown plays Peter, Sailors plays Mary Magdalene, and in a move that has raised a few eyebrows, Ray portrays Jesus. A recent feature in the *Los Angeles Times* questioned the judgment of casting a woman in the role of Jesus Christ, but as Ray noted in the same article, "We didn't present it as 'Jesus as a woman,' but 'Jesus as Jesus, played by a woman.'" Later in the same story, original *JCS* co-creator Tim Rice called the choice "interesting, as long as it isn't meant mockingly," to which Loran responds, "I can't imagine Amy Ray doing it mockingly. She doesn't do anything mockingly. ... We had some bold ideas here. I guess I chiefly chose all of these people for their musical talent, and believe it or not, to have Amy Ray play Jesus isn't saying that Amy Ray is Jesus."

Pan didn't mean Peter Pan was a woman." At the very least you have to admit that Amy Ray is probably better suited to play Jesus than Ian Gillan, right?"

Ah yes, the original *JCS*. ... Some folks couldn't understand the appeal of such a production, some called it blasphemous, some bought it simply because they were Deep Purple fans, and then there were those like

Loran, who were genuinely influenced by the whole thing. There are probably a few from each of these groups playing on this new project, but Loran speculates that "For

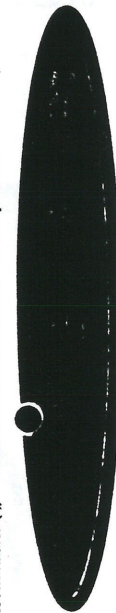
every band I picked, I'd say at least one of the members was totally gung-ho about it. (Engineer) Rob Gal grew to love it, and I don't think he had ever listened to the original. Kelly Hogan wasn't that familiar with it, but she kinda can get into anything. She was just positive about being involved."

As far as Loran's own memories of Rice & Webber's production, "I think I was about 6. It was really one of those things that you probably don't have any control over. It's probably don't have any control over. It's force-fed to you, your big sister or brother were playing it on the stereo. So it was one of those things like Sgt Pepper or Tommy, albums that I kinda grew up knowing. That's why I

jesus christ superstar

don't really hold it against anyone if they don't like *JCS*, 'cause if you didn't grow up with it, it's kind of a bizarre, foreign thing that you don't understand why people would pick up again. It's one of those albums that when I listen back to it, like you don't really listen to it for ten years, and then someone has a copy of it, and you go, 'God, I love this thing!' I remember every note. I remember every line! It seems to be that way for a lot of people. I think it had everything, it had rock & roll, pretty thick orchestration, and a pretty amazing dramatic story that was a bizarre thing for a little Jewish kid."

Guitarist David Patterson, who along with Gal, Loran, John Bigley, Bill Decker and others, plays on the disc and at this weekend's shows in what amounts to the "house" band,



the Murray Hedd Experience (tongue-in-cheek reference intended), has a similar memory.

"Since I was 11 I just thought it was *the shit*. It had a big influence on me getting into British art rock, which I thought was great. But doing this, in a way we were just trying to have as much fun as possible in the studio." Patterson also discovered things about the original album that he had not realized before as he arranged the guitars and strings on the closing track "John 19:41," transcribing from the original which was done on organ. "The two themes were buried in this creepy organ part on the original, and you couldn't really tell what was going on, and I listened to it over and over again. Finally I was like, 'Son of a bitch! He's putting these two themes that are in completely different, unrelated keys together!' And you realize that this guy really had it going on. He was using rock, but he was also using classical techniques, and that, to me, is great. But it's not in a pretentious way."

"I cut my teeth on it," agrees guitarist Ann Wood of Dew, who perform the album-opening "Overture." "My mom was in musicals when I was a kid, so it was all over the place. I'm blown away by how this thing came together. I think it's the best work Amy Ray's ever done."

"I'm really proud of it," admits Lorant, "and I'm really indebted to all the musicians who didn't question me when I called them up. I hope it will do great things for everything involved. ... I know that the album is getting its initial push from the Indigo Girls connection, but I hope that the world gives all the bands a chance. Including mine!"

And by all indications it should, as JCS:R has already garnered a great deal of press attention, and most at Daemon get the feeling that this is going to be their biggest album to date, sales- and otherwise.

"I would be really curious to find out what someone who liked *Jesus Christ Superstar* but didn't know anything about Atlanta music, like they were from France or something, what they would say about it," Lorant speculates. "I would say that I wanted to make an album that had some balls and some aggression to it, because I thought the original had a lot of really great elements, so I wanted to make an album that stood up to that."

"As I grew up and heard different versions of it," he continues, "I got more and more defensive about the original. So many came out after the original. There's four full-length albums you can buy, and I wouldn't recommend any of them except the original." Only the original?

"And this one!" Lorant quickly corrects. ■

A very large contingent of Atlanta musicians help celebrate the release of Jesus Christ Superstar: A Resurrection with two sold out (sorry) shows at Variety Playhouse this Saturday and Sunday. Proceeds from the album and shows go to several pro-gun-control and gun violence education organizations.

Program from Jesus Christ Superstar, November 26, 1994:

Daemon Records
in association with Long Play Records presents
Jesus Christ Superstar
A Resurrection



Record Release Party
The Variety Playhouse

Saturday, November 26, 1994 A.D.
Sunday, November 27, 1994 A.D.
at 8:00 pm

A Concert/Southern Promotion

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
Annas	Caroline Aiken
Priest 2	David Sinrich
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	Rob Gal
King Herod	Dave Clair
Voice of Judas	Social Insanity

THE BANDS: Dew, Murray Hedd Experience, Seed & Feed Marching Abominable, Uncle Green, Engine, Full Stop, Big Fish Ensemble, Social Insanity, Revelation String Quartet

Crowd (including Moneylenders & Merchants and Mob): Shawn Mullins, Dede Vogt, Annette Carpenter, Cooper Seay, Ashley Wilson, Mark Reynolds, David Sinrich, Paul Schwartz, Leigh Finlayson, Kevin Lawson, Lisa Lorant, Rodney Martin, Caroline Aiken, Kelly Hogan, Matt Brown, Jeff Jensen, Trina Mead, Tomi Martin, BMAC, David Clair, Becky Shaw

Apostles: Kevin Lawson, Shawn Mullins, David Sinrich, Matt Brown, Jeff Jensen, Mark Reynolds, Paul Schwartz, David Clair, Leigh Finlayson, Tomi Martin, BMAC

Apostles' Women: Cooper Seay, Becky Shaw

There will be one intermission between Act I and Act II

The Show

Act I

1. OVERTURE ♦ Choir ♦ DEW
2. HEAVEN ON THEIR MINDS ♦ Judas ♦ MHE
3. WHAT'S THE BUZZ ♦ Jesus, Mary, Apostles ♦ MHE
Bethany, Friday Night
4. STRANGE THING MYSTIFYING ♦ Judas, Jesus, Crowd ♦ MHE
5. EVERYTHING'S ALRIGHT ♦ Mary, Judas, Jesus, Apostles' Women,
♦ MHE
6. THIS JESUS MUST DIE ♦ Priests, Caiaphas, Annas, Crowd ♦
MHE
Jerusalem, Sunday
7. HOSANNA ♦ Caiaphas, Jesus, Crowd ♦ SEED & FEED
MARCHING ABOMINABLE
8. SIMON ZEALOTES ♦ Simon, Crowd ♦ UNCLE GREEN
9. POOR JERUSALEM ♦ Jesus ♦ ALLEN BROYLES
10. PILATE'S DREAM ♦ Pilate
Pontius Pilate's House, Monday
11. THE TEMPLE ♦ Moneylenders & Merchants, Jesus, Lepers ♦
MHE
12. EVERYTHING'S ALRIGHT (REPRISE) ♦ Mary, Jesus
13. I DON'T KNOW HOW TO LOVE HIM ♦ Mary ♦ MHE
14. DAMNED FOR ALL TIME / BLOOD MONEY ♦ Judas, Annas,
Caiaphas, Choir ♦ MHE

Tuesday

Act II

15. THE LAST SUPPER ♦ Jesus, Judas, Apostles ♦ MHE
Thursday 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, Reporters,
Caiaphas, Annas, Crowd ♦ MHE
18. PETER'S DENIAL ♦ Maid by the Fire, Peter, Soldier 1, Old Man,
Mary ♦ UNCLE GREEN
19. PILATE & CHRIST ♦ Pilate, Soldier 2, Jesus ♦ FULL STOP
20. King Herod's Song ♦ King Herod ♦ BIG FISH ENSEMBLE
21. JUDAS' DEATH ♦ Judas, Annas, Caiaphas, Choir ♦ MHE
22. TRIAL BEFORE PILATE (INCLUDING THE 39 LASHES) ♦ Pilate,
Caiaphas, Jesus, Soldier 2, Crowd ♦ MHE
23. SUPERSTAR ♦ Voice of Judas ♦ SOCIAL INSANITY
Somewhere in Atlanta, GA 1994 A.D.
24. THE CRUCIFIXION ♦ Jesus ♦ NEIL FRIED, PAUL JORGENSON
& COMPANY
The Crucifixion
25. JOHN NINETEEN FORTY-ONE ♦ REVELATION STRINGS

Murray Hedd Experience (MHE) is:
Bill Decker (bass), Rob Gal (guitar), John Bigay (drums),
David Patterson (guitar), Sheila Doyle (violin), Allen
Broyles (keyboard), Michael Wegner (keyboard)
and guests:
Becky Shaw, Dede Vogt, Michael Lorant, Steve Dixon

Revelation String Quartet is:
Sheila Doyle, Dan Brown, David Patterson, Becky Shaw,
Dede Vogt

About the art and the artist...
The album cover artwork and the pieces exhibited
tonight are the work of West Point, Georgia folk artist
Lorenzo Scott. It is clear by his works that Lorenzo is
fundamentalist in his religious beliefs and he explains his
paintings depicting Christ at various stages of his life
were divinely inspired. Lorenzo also designs and builds
his own frames.



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This production acknowledges the
assistance of Production Values Inc.

Jesus Christ Super-star: A Resurrection

A New Release from Daemon Records (with a little help from our friends at Long Play Records) featuring:

 Indigo Girls  Big Fish Ensemble  Uncle Green  Five Eight
 Social Insanity  Lay Quiet Awhile  Dew  Engine
 Gerard McHugh  Kelly Hogan  Full Stop

Available at fine record stores everywhere, including:


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All proceeds from the sale
 of Jesus Christ Super-star:
 A Resurrection benefit
 Gun Violence Education
 Organizations &
 Community Outreach



The Crew

Production Manager	Michael Lorant
Art/Stage Director	Nicole Torre
Lighting Design & Tech Director	Richard "Scooter" Oi
Costume Assistant	Natalie Mueller
Stage Management	Ron Martin
Assistant Stage Manager	Kathy Doyle
Assistant Stage Manager	Creage Williams
Assistant Stage Manager	Kate Warner
Additional Set Design	Jonathan Short
Art / Non-Profit Coordinator	CJ Dorgeloh
Lighting Crew Chief	Joel Lesser
Publicity / Daemon Records	John Brand
Publicity / Long Play Records	Jill Kalish & Steve Pilon
Text Slides	David Clair
Additional Slide Art	Lorenzo Scott
Additional Slide Art	Karen Chance
Program Layout and Design	Jill Kalish



The Cause

Proceeds from this performance will be donated to the following organizations on the front lines of the gun violence epidemic. Get informed and involved... more information is available in the lobby.

Georgians Against Gun Violence

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

A nonpartisan volunteer 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 Eye 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 Firearm Injury" (STOP), and "Straight Talk About Risks" (STAR), a K-12 gun violence prevention curriculum for schools.

A new handgun is produced every 20 seconds.

Firearm statistics from National Center for Health Statistics, Guns and Crime (April '94), Bureau of Alcohol, Tobacco, and Firearms respectively.

Thank You

Rob Gal, Jeff Perkins, Ann Wood & Paul Schwartz

Bakos Amp Works

R.A. Roth, Inc. and Joel "Belvedere" Lesser
for additional lighting

Ruthie Marshall and Amy Sigal for everything

To all the volunteer technical staff and art crew
who came in and kicked it

Karen Chance, whose illustrations grace this program

Lorenzo Scott

Drew Stauss at Departure Studio

Sedrick Morris & Amy Zager

The Variety Playhouse

Agnes L. Harty

Cathy Mayville

Don McCollister



Special Thanks To:

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Indigo Girls
Saturday
November 26, 1994
The Variety Playhouse
Atlanta, Georgia

After working a full shift, hopping a plane, renting a car, and driving down the Atlanta freeway like a banshee woman, 5pm found me standing in front of the Variety Playhouse in Little Five Points. Whew! I was very surprised to find that I was only the 5th person in line. Despite the fact that it was a cold and rainy day, the show was general admission and it was hard to believe that more people were not going the extra mile for good seats. The couple of hours before the doors were opened passed very quickly as the few in line grew to the many and we exchanged rumors we had heard: would it be a stage production or a concert setting? would it be filmed? The anticipation really began to hit a fever pitch when we were able to catch glimpses of the cast, in full costume, walking around the lobby and we could hear the rehearsal of "What's The Buzz" through the glass doors.

Finally it was time for the doors to open, and after a brief delay during which we saw how many people it was possible to squeeze into the lobby, the theatre doors opened and the mad dash to the front began. We lucked out, the group of five diehards with which I spent the evening hanging out ended up standing in the middle right against the stage, I myself was one person to the right of center stage. Wow!

At last it was show time, Emily came out on stage and gave a brief description of the organizations the concert was benefiting and asked us all to keep the aisles clear (for the fire marshal?). As she left the stage the opening chords of the Overture started and the show was on. Michael Lorant came out and sang "Heaven On Their Minds" in full costume. Then, low and behold, the reason for the clearing of the aisles became apparent, Amy made a very dramatic entrance walking down the aisle singing "What's The Buzz". The crowd went nuts.

The stage production was a little rough around the edges, but that only added to it's charm. Every word from every song in the original movie was included. The costumes were kind of a bohemian/theatre closet hodge podge, the sets as well. Michael Lorant, Amy, and Emily (the three main characters) were all outstanding, as were all the other parts played by various Atlanta artists. One highlight was Kelly Hogan as Simon Zealotes. She came out in a grey pinstripe 30's looking gangster suit, complete with penciled on mustache, and charmed the crowd with her singing and acting. The only part of the show that seemed a little ragged was the priests, who had some trouble with their lines, very understandable considering the lack of rehearsal time before the show. Amy and Emily had just gotten back from Europe a day or two before the performance.

At the end of the show the whole cast came back out on stage to a standing ovation. Amy made sure that Michael Lorant got credit for putting the whole thing together, then sought out Emily in the long line of performers and went over and gave her a big hug. The whole cast seemed to be tremendously jazzed by the fact that they had actually pulled the whole thing off. What a wonderful night.

The show was indeed videotaped for possible release, but the footage was not up to par. It is really a shame, the performance was truly magical. I have heard that plans are in the works to professionally shoot the Austin performance on March 19th for release on video. In fact, the venue was changed from the Austin Music Hall to the Paramount Theatre, reportedly to make the shooting of the video easier.

If you have not picked up the CD yet, you really should. It is outstanding. I also recommend the original cast movie, it will give you an idea of what the stage production was like. Let's all cross our fingers that the footage in Austin comes out good enough to be released as a video.

Carolyn Spidle
Plano, Texas

From The Atlanta Journal-Constitution, November 28, 1994:

Atlanta talent drives a rock opera

During its 20-plus years, the touring Broadway productions of "Jesus Christ Superstar" have drifted from their Holy Land roots into a kind of Las Vegas of the soul. Is it only a matter of time before Wayne Newton plays the title role?

In a refreshingly earthy approach to the Andrew Lloyd Webber/Tim Rice rock opera, it was Amy Ray of Indigo Girls playing Jesus (with musical partner Emily Saliers as Mary Magdalene), in weekend performances benefiting Sarah Brady's Center to Prevent Handgun Violence in Washington and the Atlanta-based Georgians Against Gun Violence. Grounded in honest emotions, the production rose to a rare spiritual flight.

Before a white screen with the strikingly spare images of Lorenzo Scott (two stems of thorns to foreshadow the Crucifixion), an array of Atlanta pop talents was showcased in a simple, "in concert" style of presentation. Kelly Hogan lent sweet grace notes to several roles. Michael Lorant was strong as the agonized Judas. Saliers' Mary was movingly fervent on "I Don't Know How to Love Him." The Seed & Feed Marching Abominables surged down the aisles to the booming strains of "Hosanna" — a tune evocative of street carnival and dark portents. Social Insanity gave a potent funk injection to the climactic "Superstar."

One letdown was the generic rock treatment of Herod's song — devoid of its original, creepy, musical-hall irony.

Ray sang Jesus with tenderness and fire (which bodes well for the CD and cassette versions) but looked uncertain as an actress. With her jeans torn up the crotch, her slouchy stance and masculine mannerisms, it wasn't clear if this was supposed to be a gender-switched Jesus.

There were so many musicians, shuttling on and off, that it sometimes broke the dramatic momentum. The payoff was the swirling, unpredictable air of a post-hippie "happening" — a mini-Woodstock. The beautiful story dramatized the cause.

REVIEW

"Jesus Christ Superstar"
Saturday and Sunday, Variety Playhouse.

THE VERDICT

A rough-edged, glitz-stripping treatment that revealed the rock opera's spiritual core.

Classifieds

Extra: Club R & R, green vinyl "Swamp Ophelia", "Everybody's Waiting"
45. Elissa 30 Old Powers Place Atlanta, Georgia 30327.

Extra: Reverse 1 Live, Club R & R, ROP brown promo, "Touch Me Fall"
single picture disk, "Least Complicated" single picture disk, Theodore
Alternative Sampler, Cities 97 Sampler. Mary 1490 Summit Ave. St Paul,
MN 55105 (612) 698-2450.

Wanted: Can We Go Higher CD, "Land Of Canaan" (Remix) blue CD, "Get
Together" black CD, "Kid Fears"/ "Closer To Fine" blue CD, "Wood Song"
German release, pictures, etc. from '94 tour. Mary 1490 Summit Ave. St
Paul, MN 55105 (612) 698-2450.

Wanted: Mellisa Etheridge and Kristen Hall '95 concert tapes, will send list
of what I have to trade. M. Elizabeth Donohue 250 Main St. Apt 829
Hartford, CT 06106 ⁷²⁴⁻¹⁸⁸⁴

The Back Page

Sorry I am so late getting this issue out to you, this year has gotten of to a
little bit of a ragged start. Thanks for being so patient.

One note of interest: I have not had a chance to pick it up yet, but
apparently the latest Stephen King novel contains references to Indigo
Girls.

Hope all is well in your part of the world.

Take care and be well -

CAROLYN :)