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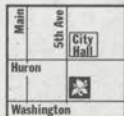
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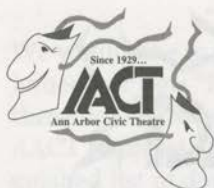
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Ann Arbor Civic Theatre

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Welcome!

Another exciting season at the Ann Arbor Civic Theater is underway, and I welcome each one of you to this performance. AACT exists because of its members, subscribers, and individual ticket buyers, and it brings together an eclectic group of performers, technicians, volunteers and audiences in appreciation of the theater arts.

Christopher Potter, in the Ann Arbor News, called the 1996-1997 AACT season "the most ambitious in recent memory." If so, then we have great plans to surpass that ambition this year as we explore the world of award winning plays and musicals. Each show this season has received multiple awards: Tonys, Obies, Drama Desk Awards, Grammy Awards and other prizes.

The performers and technicians who give their valuable time and energy to bring you each performance are all unpaid volunteers here at Civic Theater. People share their strengths, their skills and their love of theater to produce exciting, challenging and entertaining works for the community. Over the years, AACT has brought you the biggest, newest Broadway fare, as well as lesser-known but highly deserving works. This season promises no less.

We celebrate the new season as we "grow into" our own home, the lovely Civic Playhouse. During the course of the year you will see some changes, additions and improvements to make your theater-going experience at our Platt Road playhouse enjoyable and more comfortable. Let us know what we can do to make it more enjoyable for you! It is the rare community theatre that owns its own space—and Ann Arbor can be truly proud of its playhouse.

I look forward to meeting many of you during the course of the season. Here's to a season of award-winning shows, at an award-winning playhouse, with an award-winning troupe of players! We cannot do any of this without our award-winning audiences!

Sincerely,

Ronald P. Baumanis

Ronald P. Baumanis

President, AACT Board of Directors

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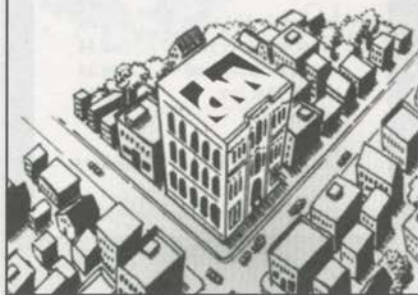


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JESUS CHRIST SUPERSTAR



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JESUS CHRIST SUPERSTAR is produced under special arrangement with and all authorized performance materials are supplied by MUSIC THEATRE INTERNATIONAL, 421 W 54th Street, New York NY 10019. Originally produced on Broadway by Robert Stigwood and MCA, Inc. by special arrangement with David Land. Original Broadway Production conceived by Tom O'Horgan

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Wireless headset mikes made possible by David Rowe,
Secured through  Access Productions.

Jesus	Kevin Binkley
Judas	T. Adam Goos
Mary Magdalene	Jordan Rohler
Pontius Pilate	Kandy J. Harris
Caiaphas	Jim Meade
Annas	Craig Kukuk
Peter	Curt Waugh
Simon	Brynn O'Malley
Herod	Erik Ivar Olsen
Timo Anderson, Jimmy Dee Arnold, Jennifer Buehrer, Martin Contreras, Rachel Francisco, David Hawley, Susanna Johnson, Randi Kaye, Evelyn LaLonde, Kyle Marie, Kathy Marrero, Patricia Mazzola, Steve Miller, Shayla Patton, Ellen Putney Moore, Ryan Talaska, Melanie Waters	
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Electricians	Jessie Eschman, Evan Kaufmann, Amy Kimball, John Martin, Josy Norton, Angelique Pilon, Mayke Prezkop, Jyl Ream, Sarah Shotwell, Theresa Whiting
Publicity Coordinator	Rachel Francisco
Casting Consultant	Wendy Wright
Rehearsal Accompanists	Gene Gaunt, Jon Krueger
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Crew	Mike Limmer, Wendy Sielaff, Sherri Jaffee, Emily Horne, David Rowe, Fr. Gabriel Richard High School Drama Club
Special Thanks to	AACT Administrative Director Rosemarie Rothe, Tobins Lake Studios, Access Productions, Jason Miller, U-Haul truck rental, Kathi Genik, David Rowe, Erik Olsen, Lucy Ann Lance and KOOL 107 FM, <i>The Agenda</i> , Poignant Plecostomus.

POIGNANT PLECOSTOMUS

Keyboards	Pat Farrell
Bass	Shumit RasGupta
Violin	Joel Robbins
Guitar	Toby Summerfield
Drums	Josh Tillinghast

DIRECTOR'S NOTE

I listened to *Jesus Christ Superstar* as a kid, over and over again on my parents' stereo in the living room, while they'd watch the evening news reports from Vietnam. Occasionally I'd get the raised eyebrow over the lyrics, or the typical parental "turn that noise down," but otherwise I got off easy because my parents didn't much censor the things I read or listened to and they trusted me to make my own judgements. Others weren't so lucky, and many cast members have repeated their stories about how parents wouldn't let them listen to the album at all. Times have changed, haven't they?

Immediately hailed by the critics as both classic rock-opera as well as very reverent retelling of Christ's passion, *JCS* has been restaged over the past 25 years in rock concert halls, schools, community theaters, and church basements. Performers flock to auditions as if they were competing for roles in *Rent*—or perhaps vice versa. Stripped down to its bare-bones core, *JCS* did the *Rent* thing long before *Rent* did. After all, what do you need but a few microphones and a large cross for the finale? We've gone a touch higher tech here... our wireless headset mikes are state-of-the-art multi-frequency instruments, and watch that Cyberlight® move and change colors. Pretty nifty, huh? Thanks to all involved in making this most technical of *Superstars* a dream production to work on.

As for the staging, well... no loincloths. Guaranteed.

—Ron Baumanis

The last seven days in the life of Jesus of Nazareth.

ACT ONE	Overture	Poignant Plecostomus and Company
	Heaven on Their Minds	Judas
Bethany, Friday night	What's the Buzz	Jesus, Mary, Apostles
	Strange Thing Mystifying	Judas, Jesus, Apostles
	Everything's Alright	Mary and Women
Jerusalem, Sunday	This Jesus Must Die	Caiaphas, Annas, Priests
	Hosanna	Company
	Simon Zealotes	Simon and Company
	Poor Jerusalem	Jesus
Pilate's Palace, Monday	Pilate's Dream	Pilate
The Temple	The Temple	Company
	I Don't Know How to Love Him	Mary
Jerusalem, Tuesday	Damned for All Time	Judas, Caiaphas, Annas
ACT TWO	Entr'Acte	Company
The Garden of Gethsemane, Thursday	The Last Supper	Jesus, Judas, Mary, Apostles
	Gethsemane	Jesus
	The Arrest	Company
	Peter's Denial	Peter, Mary, Guards
Pilate's Palace, Friday	Pilate and Christ	Pilate, Jesus, Company
House of Herod	King Herod's Song	Herod
	Judas' Death	Judas, Annas, Caiaphas
Pilate's Palace	Trial Before Pilate	Pilate, Caiaphas, Jesus, Company
	Superstar	Judas and Company
Golgotha	The Crucifixion	Jesus and Company
	John 19:41	Poignant Plecostomus and Company
Recessional	Could We Start Again Please?	20th Anniversary London Cast, JESUS CHRIST SUPERSTAR, <i>used by exclusive permission of First Night Records, London, England.</i>

ACT ONE. The members of a rock band and its crew take on a production of *JCS*. Jesus, with his apostles and friends (including Mary Magdalene) plan their trip into Jerusalem. Jesus predicts disaster. The priests plot the destruction of Jesus, as he arrives in Jerusalem. Simon leads the company in a joyous celebration. Both Jesus and Pontius Pilate foresee their destinies. Jesus throws the revelers out of his temple, and heals the sickly. Mary sings of her love for Jesus, while Judas makes a deal to betray him in exchange for a cash settlement.

ACT TWO begins with the company curtain call. The Apostles and Mary join Jesus for the Last Supper. Jesus sings of his confusion in the Garden of Gethsemane, while Judas betrays him with a kiss, and he is arrested and brought before the priests, who send him to Pilate. Peter denies he knows Jesus, as the prophecy is fulfilled. Pilate sends Jesus to see Herod, who returns him to Pilate. Judas commits suicide. Jesus receives 39 lashes and is sentenced to crucifixion by a tormented Pilate. Judas returns as a heavenly visitor to celebrate Christ with the company. The crucifixion completes the tragedy, as our band of performers complete the journey.

Please note that there is no curtain call following the performance. Feel free to greet our cast and crew in the lobby afterwards.



KEVIN BINKLEY (JESUS) has performed leading roles in numerous civic theatre productions in Ann Arbor and Jackson, most recently as Archibald in AACT's *The Secret Garden*. He appreciates the support of his associates at Jacobson Stores, where he is VP-Treasurer. (They have been kind in accepting his various haircuts in preparing for roles.) He dedicates this performance to two of his personal superstars -- Aunt Bev and Uncle Rey.



T. ADAM GOOS (JUDAS) is appearing in his second production at AACT, and he is thrilled to be back as Judas in *JCS*. Adam holds a degree in Music and Theatre Performance from Wayne State College in Nebraska. He thanks his friends for their support and especially that special one at home.



JORDAN ROHLER (MARY MAGDALENE) is happy to perform in her second show with AACT, the first being February's cabaret benefit. She'd like to thank Ron for the opportunity to play this role. Her other favorites have included Cinderella in *Into the Woods*, Sally Bowles in *Cabaret*, and Lizzie in *Baby*. She spent two years at UM and two at NYU; graduating last May. After her August wedding, she and her betrothed, Matt Toronto, are moving back to NYC.



JIM MEADE (CAIAPHAS) last appeared in AACT's *A Little Night Music* as Frid and as Conrad Birdie in *Bye Bye Birdie*. He has also appeared in *Sweet Charity* with Plymouth Theatre Guild, and other musicals including *Oklahoma*, *Godspell*, and *Joseph and the Amazing Technicolor Dreamcoat*. He just graduated from UM with a BA in English, and hopes to make something of this fairly worthless degree. He would like to thank his incredible family and hysterical friends.



CRAIG KUKUK (ANNAS) is a stage veteran, returning to the musical theater tonight after several years as a solo artist. Craig has performed one-man shows at AACT and the Ark and has toured with his music. Come see him at the Ypsilanti Depot Town Freight House on May 30!



ERIK IVAR OLSEN (KING HEROD/GRAPHIC DESIGN) is in his seventh AACT performance (plus the two cabaret benefits) since returning in October 1996. He hasn't played a brass instrument in fourteen years, but is doing so tonight, proving that some people will do anything to avoid learning choreography. Erik is glad to work with Ron again, on the bittersweet eve of AACT's Lydia Mendelssohn swan song.



CURT WAUGH (PETER) was brought out of his box and back onto the stage for *JCS* after a 9-year absence from theatre. He thinks we should all step outside our lives every now and then.



BRYNN O'MALLEY (SIMON) has long awaited her return to the AACT stage since her triumphant fall debut in *A Little Night Music*. She has enjoyed her *JCS* experience so much that she has decided to drop out of high school and pursue a professional roller-blading career. (Editor's note: Simon no longer roller-blades in *JCS*.)



KANDY J. HARRIS (PILATE) has appeared in AACT's *Taming of the Shrew*, *City of Angels*, and both cabaret evenings. She is a recent graduate (hoorah!) of the U of M School of Music with a degree in Voice Performance/Waitressing. Serious inquiries only, please.

TIMO ANDERSON (ENSEMBLE/THOMAS) is appearing in his second AACT show. He wasn't dragged in this time. And even though he didn't find any answers in *Big River*, solutions to his question are still welcome. (His significant other is still waiting.) He thinks the leather-wear is pretty nifty.



JIMMY DEE ARNOLD (ENSEMBLE/BARTHOLOMEW) "always hoped that I'd be an apostle..."



JENNIFER HILL BUEHRER (ENSEMBLE) returns for her second production at AACT after a few years of living and performing in Jackson. She thanks her husband, Dave, for his patience during nightly rehearsals.



MARTIN CONTRERAS (ENSEMBLE/COSTUME DESIGN) has been an AACT groupie for the last 15 years, and appeared in *Hello Dolly*, *Fiddler on the Roof*, *Cabaret*, and was Assistant Director for *South Pacific*. He is co-owner of Ann Arbor's premier gay and lesbian bar and cafe, the \aut\BAR.



RACHEL FRANCISCO (ENSEMBLE) is appearing in her second show at AACT. She is delighted not to have a facial deformity in this show. She thinks the leather-wear is pretty nifty, too.



DAVID HAWLEY (MUSIC DIRECTOR/ENSEMBLE) is the Founding Director of the local Out Loud Chorus. He is currently pursuing a degree in Arts Management. David appeared in our benefit cabaret in February.



SUSANNA JOHNSON (ENSEMBLE/ANDREW) is happy to return to the stage after a five-year break. Her past credits include Audrey in *Little Shop of Horrors*, the wicked stepsister in *Cinderella*, and Maria in *The Sound of Music*, to name a few.



RANDI KAYE (ENSEMBLE) had a great experience with her first performance at AACT. She hopes there are many more to come. Great thanks and lots of love to mom, dad, Lysee, Rusty, and Bryce.



EVELYN LaLONDE (ENSEMBLE/JUDE) is appearing in her second show at AACT (children's chorus in *Oliver!* was her first). She has appeared with Dexter Community Players, Ypsilanti Players and Comic Opera Guild. She currently studies acting with Stephen Black and voice with Lisa Hinz-Johnson.





KYLE MARIE (ENSEMBLE/JAMES THE LESS) is appearing in her first musical with AACT. Previously she was in *Blithe Spirit*, *Noises Off* and *Six Degrees of Separation*. She has three very active kids, Keenan, Kendall and Kamber, and a new job! You can hear her Saturday afternoons from 1:00-10:00 on Ann Arbor's own WAAM 1600.



KATHY MARRERO (ENSEMBLE/MATTHEW) has appeared in AACT's *A Little Night Music* and *Oklahoma!* She'd like to thank her family and co-workers for putting up with her crazy schedule.



PATRICIA MAZZOLA (ENSEMBLE/ASSISTANT CHOREOGRAPHER/DANCE CAPTAIN/JAMES THE GREATER) has been involved in local theatre groups for the last three years mainly as a choreographer and performer. Before coming to Ann Arbor in 1994, she danced professionally in New York and Tokyo. Most recently, she choreographed our *Big River*. She will choreograph next season's *The Sound of Music*.



STEVE MILLER (ENSEMBLE/JOHN) is appearing at AACT for the first time. This experience has made him want to hold onto his day job only long enough until this one pays more.



SHAYLA PATTON (ENSEMBLE) is a theatre major at EMU and *JCS* is her first AACT show. She would like to thank her mom for her support in all of her endeavors.



ELLEN PUTNEY MOORE (ENSEMBLE) is a sophomore at Greenhills School in Ann Arbor and has appeared in *Joseph and the Amazing Technicolor Dreamcoat* with Donny Osmond, the Purple Rose Theatre, YPT, and AACT, in addition to taking voice lessons.



RYAN TALASKA (ENSEMBLE/PHILIP OF BETHSAIDA) is appearing for the second time at AACT. He was in last season's *Bye Bye Birdie*.



MELANIE WATERS (ENSEMBLE) is really much nicer than she appears on stage, so don't get any ideas.

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RONALD P. BAUMANIS (DIRECTOR/CHOREOGRAPHER/ CONCERT STAGING) is also President of AACT's Board of Directors. He is proud to be directing his fourth production in three years for AACT,

and looks forward to directing *How To Succeed In Business Without Really Trying* and *The Sound of Music* next season. He is thrilled to bring you Civic's most technical production to date, one which has been in the design phases since the spring of 1997. He's dying to co-direct *Chess* with Kyle... but nobody wants us.

KYLE MATTHEWS (ASSISTANT DIRECTOR/STAGE MANAGER) is happy to be putting her Catholic schooling to good use in this production of *JCS*. This is not your grandparent's *Superstar*. She's dying to co-direct *Chess* with Ron... but nobody wants us.

DEBORAH J. MAHONEY (PRODUCTION COORDINATOR) also served as Production Coordinator for *Big River* and *Lost In Yonkers*, appeared onstage in *Medea*, and provided off-stage voices for *Farndale... Christmas Carol*. She is currently President of Young People's Theatre.

ACCESS PRODUCTIONS (OUT-OF-HOUSE SOUND DESIGN) is Ann Arbor's premier audiovisual, computer, film, light, sound, stage, and video design company. Mike Clarren has been working with director Ron Baumanis since early winter on sound possibilities for *JCS*. They settled on UHF wireless multifrequency headset mikes to provide a 90's rock concert look and sound. We are grateful for Mike's expertise and hope to work with him on future productions at AACT.

RALPH HOY (COSTUME DESIGN) is currently a theatrical/film design major at EMU. He has designed costumes for *A Play Called Noah's Flood* and *Skyreachers* at EMU, and *Ma Rainey's*

Black Bottom with AACT. He has also directed, done artistic design, and set design for productions at EMU. Love and peace to all.

CARA JOHNSON (ASSISTANT TO THE STAGE MANAGER/PROPERTIES) says that all she needed to know about Jesus she learned through *Superstar*.

JASON MILLER (LIGHTING DIRECTOR) is a Film and Video Studies major at UM. He has performed in, produced, directed, and designed various shows on the UM campus. He is also the Technical Director at Pioneer High School. He recently worked on lighting for AACT's *Big River*. "For Phil & TG—thanks, guys!"

GLENN MASSEY (PYROTECHNICS DESIGNER) has worked in some capacity on all of Ron's shows over the past three years. He has also worked with other area productions, including the Saline Area Players. He was highly recommended by several local technicians who said that he "loves to make things blow up."

BARB WELLS (SET DESIGN) is one of AACT's Jills-of-all-trades. Not only does she create artistic designs for productions, but she can be found on stage as well, most recently in *You Can't Take It With You*. Her *JCS* concert stage design was completed in September of 1997, in order to facilitate direction, choreography, lighting, and sound placement on the set. Brava.

JEFF ZUPAN (IN-HOUSE SOUND DESIGN) is AACT's departmental coordinator of sound and video. He not only works from a technical perspective, but from an artistic one as well. He will be directing next season's *On Golden Pond*. His sound design for last season's *Bye Bye Birdie* brought audience raves for being able to "hear every word" in the Mendelssohn's large house.

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Photographing or sound recording of any performance or the possession of any device for such photographing or recording inside the theater, without the permission of the management, is prohibited by law. Violations may be punished by ejection and may render the offender liable for money damages.

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The box office at the Civic Playhouse is open Monday through Friday, 1:00 pm to 5:00 pm. During events at the Civic Playhouse, the box office is also open from 7:15 pm to 8:15 pm.

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THE 1997-1998 SEASON

Lost in Yonkers

WRITTEN BY NEIL SIMON • DIRECTED BY JOY BAKER DENNIS
September 18-21, 1997, Lydia Mendelssohn Theatre

The Baltimore Waltz

WRITTEN BY PAULA VOGEL • DIRECTED BY AMY KULLENBERG
October 16-26, 1997, Civic Theatre Playhouse

A Little Night Music

MUSIC AND LYRICS BY STEPHEN SONDHEIM • BOOK BY HUGH WHEELER
DIRECTED BY GLENN BUGALA
November 13-23, 1997, with Saturday matinees, Civic Theatre Playhouse

Junior Theatre—Stuart Little

WRITTEN BY E. B. WHITE • DRAMATIZED BY JOSEPH ROBINETTE
December 4-7, 1997, Civic Theatre Playhouse

The Farnsdale Avenue Housing Estate Townswomen's Guild Society's Production of A Christmas Carol

WRITTEN BY DAVID MCGILLIVRAY AND WALTER ZERLIN JR.
DIRECTED BY JAN KOENGETER
December 18-21, 1997, Civic Theatre Playhouse

You Can't Take It With You

WRITTEN BY MOSS HART & GEORGE S. KAUFMAN • DIRECTED BY THOM JOHNSON
January 22-February 1, 1998, Civic Theatre Playhouse

An Evening of Cabaret

February 13 & 14, 1998, Civic Theatre Playhouse

Big River

BOOK BY WILLIAM HAUPTMAN • MUSIC AND LYRICS BY ROGER MILLER
DIRECTED BY MELISSA RYAN
March 5-15, 1998, with Saturday matinees, Civic Theatre Playhouse

Junior Theatre—Heidi

WRITTEN BY JOHANNA SPYRI • DRAMATIZED BY JUNE WALKER ROGERS
March 26-29, 1998, Civic Theatre Playhouse

The Merchant of Venice

WRITTEN BY WILLIAM SHAKESPEARE • DIRECTED BY NATALIE HOLBROOK
April 16-26, 1998, Civic Theatre Playhouse

Jesus Christ Superstar

LYRICS BY TIM RICE • MUSIC BY ANDREW LLOYD WEBBER
DIRECTION, CHOREOGRAPHY AND CONCERT STAGING BY RONALD P. BAUMANIS
May 14-17, 1998, with Saturday matinee, Lydia Mendelssohn Theatre

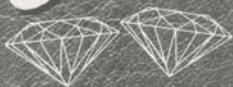
Dancing at Lughnasa

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