

Hair Lesson Plans

*Teacher's Notes:

- The subject matter of the songs from *Hair* stem from the drug and counter culture, civil rights movement and the breaking of boundaries of the late 1960's.
 - There are many sexual/drug references and/or derogatory words imbedded in the material.
 - How you approach the subject matter with your class will depend on your setup and their maturity level. The work is a product of its time period.
- The actual script of the play is for use in the *classroom only* by permission from The Public Theater. The script cannot be copied or used outside of the classroom.

Lesson #1

Material Needed:

- Smart Board or LCD Projector (w/DVD player or computer hookup)
- CD Player
- Resource Kit Power Point Presentation CD (photos)
- *Hair* CD
- Copies of selected song lyrics
- Copies of Play Synopsis
- Large post-it pad
- Markers

Aim: How does the American Dream of the 1950's change during the 1960's, and especially in the late 1960's?

Do Now:

1. Have the Resource Kit DVD set up to play.
 - a. The teacher may choose either:
 - i. The Levittown Power Point (1950's) which deals with the cookie cutter white lifestyle and the segregation of the black community.
 - OR**
 - ii. The DVD of commercials of the 1950's.
 1. Both deal with the idealized version of the American Dream of the 1950's.
2. When done, show the following Vietnam Protest videos:
 - a. http://www.teachertube.com/members/viewVideo.php?video_id=98093&title=Vietnam_War_Protest
 - i. It is suggested you burn the video to your desktop beforehand.
3. Ask the students, in groups or pairs, to briefly discuss:
 - a. How did the United States get to the Vietnam protests from the idealized 1950's?
 - b. What major events occurred during this decade?
 - i. Teacher note: If have not covered the early to mid 1960's, then this is a great jumping in point for you and the students.
4. Create a wall chart (post-it pad) of major turning events of the 1960's.
 - a. Assassinations of Martin Luther King and the Kennedy brothers.

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- b. Civil Rights movement.
- c. Counter Culture (sex and drugs)
- d. Vietnam War/Conflict
- e. Etc.

Main Activity:

1. Physical warm up: *Guess the Leader*
 - a. Students stand in a circle.
 - b. One student leaves the classroom.
 - i. He or she will be the observer/guesser of who is the leader when they come back in.
 - c. Select a leader for the group.
 - i. The leader leads the group through a series of simple physical movements (hand-clapping, snapping, marching, etc...).
 - ii. It is important to stress that the students do not stare at the leader but pick up the movements through peripheral eyesight.
 1. If they all stare at the leader they will give the answer away to the student in the middle.
 - iii. It is also important that no one speaks during this exercise.
 - d. Once the group is moving in sync, invite the student to return to the classroom.
 - i. This student then gets two chances to observe the group and try and figure out who the leader is.
 - ii. If the group is moving and working together then this should not be easy.
 - e. The leader must continually change the movements while leading the group.
 - i. It is best done when the student in the middle has his/her back turned to the leader.
 - f. Once the student has made two guesses the game starts over with a new leader.
 - g. Depending on your class, you can end with just two rounds or go to a third.
 - i. *Teacher Note: This is a good activity to practice the idea of being a leader or a follower.
 1. It also enhances focus, concentration and group teamwork.
2. Discussion:
 - a. The youth Counter Culture attempted to break away from blindly following the norms of 1950's/early 1960's society.
 - b. In what ways did the youth of the time period try to rebel?
 - c. What does it mean to "Question Authority"?
 - d. What happens when we want to express ourselves and it's in opposition to the norm?
 - e. What happens when we don't "follow the leader?"
 - f. Are there examples of this today?
 - g. Teacher Note: If, during the physical exercise above, someone did not listen to the rules and spoke or gave away who the leader was before the

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guessing student had a chance, use that, now, to discuss how teamwork/group communities can fail in their objectives.

- i. This can lead to how the counter culture splintered later on.
3. Hand out lyrics to “Aquarius”
 - a. Have the students listen to the song (on CD in Resource Kit) and read along.
4. Discussion:
 - a. What is the message of this song?
 - b. What is the mood of the song?
 - i. Is it positive or negative and why?
 - c. If it’s the “Dawning of the Age of....,” then what is it saying about life in America before now?
 - d. Is there symbolism in the song?
 - i. If so, what is it/are they?
 - ii. What is the importance of these symbols?
 - e. What are the dreams of the people singing these songs?
 - f. Has the dream changed from the one in the 1950’s?
5. Explain to the class that they will be looking at events of the mid to late 1960’s through the musical *Hair*.
6. Talk about the dynamics of the time period as it relates to what they’ve viewed, listened to and discussed during the period.

Homework:

1. Hand out copies of the play synopsis to read and bring back to next lesson.
2. Ask students to research important symbols and/or sayings of the 1960’s.
 - a. i.e. Peace Sign; Psychedelic posters; “Make Love Not War”; etc.
 - b. Ask them to either print these out or do their own artistic renditions and bring to next lesson.
 - i. Encourage them to color the copies if they print out only in black and white.
 - c. Have the students research the meaning and/or context of the piece that they chose.
 - i. Why did they choose this particular symbol or saying?
3. Extra Credit: Why is this the “Age of Aquarius?”
 - a. What is the significance of this zodiac sign?

*Side Project Idea:

- If your school has an Art teacher:
 - Collaborate with the Art teacher on having the students, during their Art class, create their own Tie Dyed T-Shirts, headbands, or Peace/Love Beads.
- You can use these creations in a later lesson (Peace vs. War debate).

Aquarius Lyrics

When the moon is in the Seventh House
And Jupiter aligns with Mars
Then peace will guide the planets
And love will steer the stars

This is the dawning of the age of Aquarius
The age of Aquarius
Aquarius!
Aquarius!

Harmony and understanding
Sympathy and trust abounding
No more falsehoods or derisions
Golden living dreams of visions
Mystic crystal revelation
And the mind's true liberation
Aquarius!
Aquarius!

When the moon is in the Seventh House
And Jupiter aligns with Mars
Then peace will guide the planets
And love will steer the stars

This is the dawning of the age of Aquarius
The age of Aquarius
Aquarius!
Aquarius!

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HAIR

Book and Lyrics by Gerome Ragni and James Rado

Music by Galt MacDermot

Play Synopsis

Prologue

The "year" is 1968. The "place" is a park in Greenwich Village, NYC. Claude is seated alone on center stage. An altar and a flame are set before him. The Tribe slowly congregates on stage. Berger and Sheila join Claude, cut a lock of his hair, and put it in the fire as the Tribe opens the show with "Aquarius."

Act I

Berger introduces himself, and sings about "Donna," his lost love. The Tribe follows this number with "Hashish," while Woof pays homage to all things sexual with "Sodomy." Hud enters, hanging upside down from a pole, and sings "Colored Spade."

Finally, Claude introduces himself ("Manchester, England") and says, "I'm Aquarius--destined for greatness or madness." The Tribe follows with "I'm Black" and "Ain't Got No." They add to the list of their "can't do's" with "Dead End."

Sheila, the politically active NYU student, is carried in to a fanfare while she sings, "I Believe in Love." She leads the Tribe in a peace rally ("Ain't Got No Grass," "Air"). Jeanie, who sings "Air" with friends Dionne and Crissy, reveals that she's pregnant (by some "speed freak") but she's in love with Claude. The Tribe sings "Initials." Berger then announces, "This, folks, is the psychedelic Stone Age."

Claude is confronted by three sets of "parents" (played by the Tribe) who batter him with their Work Ethic, American Values, and tell him his Vietnam draft notice has come in the mail. A conflict between "1968 and 1948" ensues ("I Got Life," "Ain't Got No," reprise).

Later, Berger tells the Tribe about Claude having to go before the draft board. Berger has also just been expelled from high school ("Goin' Down") and is attacked by three Hitler-esque "principals."

Claude returns, having passed his Army physical. Berger, Woof, and Hud try to develop ideas for freeing him from service in Vietnam. Claude burns his draft card, but the Tribe discovers that in fact it's his library card. A woman and her husband (tourists in a land of hippies) talk to the group. Claude, Berger, and the rest of the Tribe sing "Hair" for them. The woman, impressed, responds with "My Conviction," and then reveals that she is not a "she" at all, but a transvestite!

Sheila joins the group, and she's still "spreading the groovy revolution." She talks about how she lives with Claude and Berger, and takes out a yellow satin shirt she's brought for Berger. Berger begins to fool around--"slapping" her, stomping on the shirt, and yelling. Claude and Sheila try to quiet him by covering his head with the shirt when Berger

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snatches it away from them and rips it. Sheila, upset by this, sings "Easy to Be Hard." Berger takes the shirt and leaves to sew it back together. Claude and Sheila talk, and he gets her to admit that she's "hung up" on Berger.

Berger and Woof then give their musical salute to the American flag ("Don't Put it Down").

It's time for the Be-In! "Tourists . . . come to the orgy!" Jeanie tries to get together with Claude, but he rebuffs her. She is about to follow him to the Be-In when she spies Crissy. Crissy says that she's staying there, to wait for "Frank Mills." Back at the Be-In, the Tribe is singing "Hare Krishna" and getting high on love, life, and pot. Claude, about to burn his draft card, suddenly changes his mind ("Where Do I Go").

The police intervene and "arrest" the audience--signaling intermission.

Act II

Crissy tries to listen to a song on a Victrola, but it is drowned out by the "Electric Blues." The Tribe calls for "Oh Great God of Power," but all they get is Claude dressed up in a gorilla suit. He's just come from the induction center, and Berger and some Tribe members describe their version of the encounter.

Three of the women in the Tribe sing the virtues of "Black Boys," and are countered by three blond-wigged Supreme-lookalikes with "White Boys". Berger really starts things rolling by passing out the joints, and soon the Tribe is "Walking in Space."

The action then focuses in on Claude's trip. General Washington appears, at war with a group of Indians. They are joined by Abraham Lincoln ("Abie, Baby"), John Wilkes Booth, Ulysses S. Grant, Calvin Coolidge, and Scarlett O'Hara. Buddhist monks and Catholic nuns appear, and an all-out war ensues. This segues into "3-5-0-0," and the ugliness of war against the Viet Cong. The Tribe invokes the words of Shakespeare ("What a Piece of Work is Man") to try and rationalize this. Then, the trip ends ("How Dare They Try"), and the Tribe tries to call Claude back to reality, however he has some problems getting back into the present day.

The Tribe divides into groups to sleep under the light of the moon, and Sheila sings, "Good Morning, Starshine." A mattress is brought out "The Bed" and the Tribe celebrates it (after all, "Never can you sin in bed"). They separate from Claude, and gather in a mass of Flower Power, banging sticks and pots and shouting anti-war chants. They call for Claude, but he's nowhere to be found.

Claude appears in Army uniform, unseen by his friends, and explains, "I'm right here. Like it or not, they got me." ("The Flesh Failures"). Still unable to see him, the Tribe sings "Eyes, Look Your Last" in counterpoint with Claude's final "Manchester, England." Sheila reprises "The Flesh Failures," leading the Tribe into "Let the Sun Shine In." At the close, Claude is again lying alone center stage. With his sticks, Berger forms a cross and lays it on Claude's body.

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***Teacher Note:** In the resource kit you also have the DVD of the movie of Hair. From this point on, if you feel it is appropriate for your class, you have the choice to show the scene with the song(s) for the lesson in place of just the song from the CD. You should still give out the corresponding lyrics. Again, please be aware of the content.

Lesson # 2

Materials Needed:

- Copies of Hair photos and reviews (past and present) from Resource Kit CD
- CD player
- *Hair* CD
- Copies of selected song w/attached scene (“I Got Life”)
- Wire and/or plastic hangers
- String and/or yarn
- Single hole punchers
- Glue and/or glue sticks
- Colored markers and/or crayons

Aim: How did the controversy surrounding the production of *Hair* echo the political and social unrest of the late 1960s?

Do Now:

1. Create a 1960’s Mobile
 - a. Break the students into small groups.
 - b. Have material to make a mobile available to each group:
 - i. Hangers, string/yarn, glue/glue sticks, hole-puncher, etc.
 - c. Ask the students to take out the symbols or sayings they found from homework.
 - d. Working together, have the students create a mobile of their various work.
 - i. IF they did not color their piece, ask them to add to it now.
 - ii. Bright, vibrant colors were common place during that time period.
2. Put in the *Hair* CD.
 - a. Play “Aquarius” again and any song of your choosing while the students work.
3. When finished, have each group display their mobile.
 - a. Ask the students to briefly describe why they chose that symbol or saying.
 - b. What is the meaning of the symbol or saying?
 - c. Does the symbol or saying have any special meaning for that student?
4. Hang the mobiles up around the room (at a later time).

Main Activity:

1. Keep the students in their respective groups.
 - a. Hand out copies of original and present reviews of *Hair*.
 - b. Hand out copies of photos of the cast.
 - c. After the students have had a chance to look over the source material, choose students to read the reviews out loud.

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- i. The primary source material contains the opinions of critics.
 2. Discussion:
 - a. What in the reviews do the students consider to be facts or opinions and why?
 - b. Do the students feel the review reflects the common person's view of the play and its material?
 - i. Does the review give any offer of how the general public responded?
 - ii. How? Cite from the reviews.
 - c. Why do you think it was so shocking at the time?
 - d. Is this play a reflection of the society at the time?
 - i. What details from the review and what you've already discussed show this?
 - e. Why would this play have caused such a stir?
 - i. There were big disagreements in the 1960's on some major issues of the time.
 - ii. For example: Civil Rights, the Vietnam War, and even plays!
 - f. What do the photos of the costuming of the play tell you?
 - i. How did they differ from what was worn in the 1950's/early 1960's?
 - ii. Did these costumes reflect the reality of the counter-culture?
 - g. Hand out the 2008 press article of the recent production.
 - i. Have student volunteers read this out loud.
 - ii. What is the difference between the original reviews and the current?
 - iii. What does it say about our society now?
 - iv. What does it say about looking back at "turbulent times" in retrospect?
 3. Hand out copies of "I Got Life" scene and song.
 - a. Ask for volunteers to read for Claude, Mom and Dad.
 - b. Half way through you may get a second set of students to finish the scene.
 - c. If your class is responsive, ask them to read and perform this in front of the class.
 4. At the end of the scene, play the song from the CD of "I Got Life."
 - a. Ask the students to read the lyrics while the song plays.
 - b. Teacher Note: depending on reading levels of your class, you may want to show the scene and song from the movie DVD.
 - i. Understand there will some differences between the play and movie.
 5. Discussion:
 - a. How does the scene and song reflect the changing society in the 1960's?
 - b. Cite examples in the dialogue or lyrics that reflect the political and social unrest of the late 1960s.
 - c. What does the scene tell you about the relationship between Claude and his parents?
 - d. Do you feel this is a true reflection of what went on in that time period?
 - e. Does any of this sound familiar to what today's society is experiencing?
 - f. Do you have any personal connections to this material?

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***Teacher's Note:** When reading the scenes out loud and/or attempting to perform them it is understood that each class reads at different levels. If reading the plays takes longer than anticipated please extend the discussions to the next day. You may have to edit the future lessons depending on your time schedule constraints.

Homework:

1. Many of the songs from *Hair* became so popular they were covered by various artists and became part of the pop(ular) culture of the time: “Hair”, “Aquarius”, “Easy to be Hard”, “Good Morning Sunshine”, and “The Flesh Failures/Let the Sunshine in”.
 - a. These songs reached out beyond their setting in the play to reflect the time period.
 - b. Why is it valuable to analyze pop culture terms of the 1960s?
2. Find a current song that deals with today’s political and/or social unrest.
 - a. Print out a copy of the lyrics and bring them in.
 - b. Research the meaning and current context of that song.
3. Extra Credit: Write an original song about a controversial topic today.

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I Got Life: Scene and Song

Claude: (With newspaper) It's the age of electronic dinosaurs and cybernetic Indians, the age where it's more fun than ever to be young.

Mom: Did you see about that job today?

Claude: The age where it's more fun than ever to be stoned.

Mom: Your father told me he's not giving you any more money.

Claude: Oh, I've got to get out of this flat and start Liverpoolin' it up with me, mates.

Dad: Start being an America!

Claude: (Singing) Manchester England England
Across the Atlantic Sea
And I'm a Genius Genius....

Dad: (Whacks Claude with the newspaper) What's with this Manchester? It's disgusting.

Mom: Face it, you're a Polack.

Claude: Yeah, I was born right here in dirty, slummy, mucky, polluted Flushing.

Mom: What are you going to do with your life? What do you want to be...besides disheveled? Start facing reality!

Claude: Which reality, Mom? This reality? Or that reality: the void, the astral...

Mom: Your father and I love you, but how long do we have to support you?

Claude: I'm Aquarius, destined for greatness or madness.

Mom: So's your father. Don't shame us, Claude.

Claude: Out onto the Technicolor streets with me daffodils...

Dad: The Army...

Claude: Me pretty little daffodils...

Dad: Your draft notice arrived today.

Claude: (reading letter) Greetings!

Dad: The Army'll make a man out of you.

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Claude: (lifts his leg, pantomimes peeing on the draft notice) Stand aside sergeant. I'm sleeping out on the streets tonight.

Mom: You will change those trousers before you leave this home. And take off my beads! What is this---my beads!

Claude: Mother, it's embarrassing...the audience

Mom: Oh! Hello, there.

Dad: (to Claude) This is not a reservation, Tonto.

Claude: This is 1968 dearies, not 1948.

Mom & Dad: 1968!

Mom: What have you got, 1968...may I ask?

Dad: What have you got, 1968, that makes you so damn superior...

Mom: ...and gives me such a headache?

Claude: Well, if you really want to know, 1948...

I Got Life

I got life, mother
I got laughs, sister
I got freedom, brother
I got good times, man

I got crazy ways, daughter
I got million-dollar charm, cousin
I got headaches and toothaches
And bad times too
Like you

I got my hair
I got my head
I got my brains
I got my ears
I got my eyes
I got my nose
I got my mouth
I got my teeth
I got my tongue

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I got my chin
I got my neck
I got my tits
I got my heart
I got my soul
I got my back
I got my ass
I got my arms
I got my hands
I got my fingers
Got my legs
I got my feet
I got my toes
I got my liver
Got my blood

I got my guts (I got my guts)
I got my muscles (muscles)
I got life (life)
Life (life)
Life (life)
LIFE!

The Theater: HAIR, a Love-Rock Musical, Inaugurates Shakespeare Festival's
Anspacher Playhouse
Contemporary Youth Depicted In Play
by Clive Barnes
The New York Times - October 30, 1967

If only good intentions were golden, Hair, at Joseph Papp's new Florence Sutro Anspacher Theater, would be great. As it is it is merely pretty good; an honest attempt to jolt the American musical into the nineteen-sixties, and a musical that is trying to relate to something other than Sigmund Romberg.

If it had a story - which to be honest it hasn't - that story would be about the young disenchanted, turned on by pot, switched off by the draft, living and loving, the new products of affluence, the dispossessed dropouts. That, if it had a story, would be what Hair is about.

But Hair is sparing storywise - as someone might say. A boy wants to get to bed with a certain girl before he is drafted - yet that is not what hair is all about. Much more, it is a mood picture of a generation - a generation dominated by drugs, sex, and the two wars, the one about color and the one about Vietnam. Not that these two are made so separate. As someone says: "The draft is white people sending black people to fight yellow people to protect the country they stole from red people." Well, at least the description is colorful.

The book and lyrics for Hair, described as an American tribal love-rock musical, are by Gerome Ragni and James Rado, with music by Galt MacDermot. The intention is clear enough - to show a generation that has freaked out of the American "bedrock foundation of baths and underarm deodorant." The picture given, however, is only honest in parts, for the authors have only little or no interest in dramatic structure, they are also easy prey for the first shiver of theatrical exaggeration that strikes them.

The piece has, however, two sovereign qualities. The first is the music by Mr. MacDermot, which is rock and swiny, and while not especially original in itself, at least does not sound like a deliberate pastiche of Rogers and Hammerstein. There was a rough, tough and lusty quality to the music that went far in compensating for its gaucheness. The other quality is simply the likeability and honesty of its cast.

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The director, Gerald Freeman, has not been able to impose any unity on the show - this Hair is strictly untrimmed - but he has helped to bring out the natural vitality of both the piece and the very young performers.

Protesting, laughing, fighting, loving, rebel-without-causing, these young people spill across the stage with a sprawling, grinning arrogance. They seem to believe totally in what they are doing, which is always wonderful to see in the theater, and their rather uncivil disobedience is made sharp and to the point.

Dancing, singing, swinging, prancing, the open stage becomes their arena for protest - and though reality is always quite a long way away, it is always just near enough for you to be uncomfortably aware how far away it is. This is a pity, but Hair is still very much worth seeing.

The cast is very good and very even. Gerome Ragni (one of the co-authors) is like a psychedelic teddy-bear as Berger, and as the antihero and anti-heroine, Walker Daniels and Jill O'Hara have a straggly, struggling charm that is very appealing.

Oddly enough, charm is perhaps the key to Hair. The enthusiasm of its actors, the zest of its music, and the very bustle of its somewhat purposeless action, are the things that make it attractive.

So much for Hair, but before leaving it did seem strange that the audience last night - and although today is the first day upon which reviews could appear, the show has been running for two weeks - was predominantly middle-aged. I should have thought this a show that might have brought some young people to the theater - especially with seats priced at \$2.50 top.

And, of course, finally, this brings me to the theater itself, the new-old, and very welcome Florence Sutro Anspacher Theater. My friend Ada Louise Huxtable is talking about it architecturally, so merely let me say how welcome it is as an institution. This will be a public theater for Joseph Papp's New York Shakespeare Festival. This festival has become over the years one of New York's greatest Summer attractions, and most worthwhile theatrical enterprises. It is great to welcome it in out of the rain. New York needs theatrical institutions like a man needs bread.

THE CAST

Hair, rock 'n' roll musical. Book and lyrics by Gerome Ragni and James Rado; music by Galt MacDermot; staged by Gerald Freeman; setting by Ming Cho Lee; costumes by Theoni V. Aldredge; lighting by Martin Aronstein; musical director John Morris; production stage manager Russell McGrath; Presented by

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New York Shakespeare Festival, produced by Joseph Papp; associate producer
Bernard Gersten.

Dionne - Jonelle Allen

Dad - Ed Crowley

Claude - Walker Daniels

Woof - Steve Dean

Jeannie - Sally Eaton

Mom - Marijane Maricle

Sheila - Jill O'Hara

Crissy - Shelley Plimpton

Berger - Gerome Ragni

Hud - Arnold Wilkerson

Susan - Susan Batson

Linda - Linda Compton

Suzannah - Suzannah Evans

Lynda - Lynda Gudde

Louise - Jane Levin

Alma - Alma Robinson

Charlie - Warren Burton

Thommie - Thommie Walsh

Bill - William Herter

Paul - Paul Jabara

Bob - Bob Johnson

Jim - Edward Murphy Jr.

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The Theater: Protesters, but Likable
by Richard P. Cooke
The Wall Street Journal - October 31, 1967

Joseph Papp has brought his New York Shakespeare Festival Public Theater indoors in the form of a very modern musical. It's playing at the Florence Sutro Anspacher Theater, formerly the old Astor Library at 25 Lafayette Street. It's high, sky-lighted ceilings, Corinthian columns and white wood work might seem about as far as possible in tone and feeling from its current production.

Yet it is not entirely so. For amid the protest of Hair there is a certain decorum not seen in other protest plays. The young people with their pot, their rock 'n' roll, their four-letter words and their casual amours are not nasty. They are, for a change and perhaps inaccurately, rather likable youngsters, no matter how they try to bug their elders.

Book and lyrics for Hair whose title song celebrates the virtues of having it shaggy and long are by Gerome Ragni and James Rado and the music is by Galt MacDermot. The only story line concerns how a young fellow named Claude, with a lovely blond mane, draws nearer and nearer to becoming drafted, which leads us from skits and songs against getting drafted to those showing us what is supposed to be going on in Vietnam. The music is unsophisticated but appealing, ranging from nostalgic, lyric ballads to vigorous stomping dance numbers. There are a couple of electric guitars and a piano on a platform above the stage and from time to time the members of the cast play the instruments; the guitar has become to the peacenik what the shotgun is to the hunter.

There's not much form to Hair which is perhaps the intention of bookwriters and director alike, for the young protesters haven't any discernible sense of form of their own. Their negative thoughts are directed mainly toward Vietnam and if the war didn't exist they'd probably invent one. But their positive ideas, as their critics have often pointed out, are incoherent. And as more protest plays emerge it's becoming painfully evident that both the vocabulary and the ideology of today's protesters are meager.

But there are nevertheless some imaginative ensemble scenes under Gerald Freeman's direction. As an example, three Buddhist monks walk down towards the audience. Behind them come three nuns, who shoot them, and behind the nuns, soldiers, and behind them spacemen, and last of all North American Indians. Each mows the other row down, and, after the lights fade the whole

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thing is reversed, and done over several times. The attempt at instant history, where one nation or cult kills off another only to be destroyed in turn until we get back to the primitive peoples, wasn't done with entire smoothness, but the message was plain enough: War is futile.

The performances were are just about all competent, and, for a change, rather interesting. Walker Daniels plays the drafted Claude and Gerome Ragni, who wrote book and lyrics, plays a bushy-haired character named Berger. There are half a dozen attractive girls who sing and dance. There's a great deal of positive as well as negative energy in Hair.

Mr. Papp's Shakespeare in Central Park is free, but Hair commands up to \$2.50 per seat. As values go these days, it's a pretty good buy, and an original cast album is already available.

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Hair - Off Broadway review
by Michael Smith
The Village Voice - November 2, 1967

Hair is the first production of the New York Shakespeare Festival at its new Public Theater on Lafayette Street. There the festival will produce modern plays, augmenting its Shakespeare productions in Central Park and touring the schools - a fine idea, sort of a do-it-yourself Joseph Papp Royal Shakespeare Festival. The beautiful old Astor Library building is being remodeled imaginatively to include two 299-seat theaters and a smaller children's and experimental theatre. The one that's open now, subtitled the Florence Sutro Anspacher Theatre, is a former main reading room, lofty three-sided open stage and sharply raked banks of seats - the whole occupying only part of the bottom level of the great room. The space has a striking impact, and the theatre feels good. How its odd stage space will work remains to be seen.

As for Hair, I loathed and despised it. Described as "an American tribal love-rock musical" it turned out to be all phony.

My reaction may be inappropriate; I've lived in the Village too long, that's all. This is show business, I guess, and I shouldn't have expected truth, sincerity, devotion to reality, responsibility to the social environment, even plain honest art - but I did expect all that, and it's possible. I was astonished, then baffled, then depressed to find, instead, the same debased standards and goals that had wrecked Broadway. Hair is bald opportunism. It exploits every obvious up-to-date issue - the draft, the war, even negritude - in a crass effort to be both timely and tidy. It has a Time-Life familiarity with its subject and says less about hippies than West Side Story did about Puerto Rican gangs. It pretends to be pro-hippie (the elders are caricatured and mocked, sometimes viciously) but pictures them only showing off or goofing off, discontented when they aren't stoned (it smells like grass but they act like barbiturate (sic) freaks or misled actors), and given to spite and cynicism just like the play they're in. The final point of view is that hippies are regular American kids at heart (under the dirt and hair) and will responsibly scrub, snip, and come through in a pinch, glad to be normal again. This may reassure some gullible parents, but it's not true, it's phony. The hippie scene isn't a fashion fad (not as much as in England); if it's a phase they're too far in to get out intact; they'll never be the same. They aren't and won't be.

hair might be forgiven its boring phoniness uptown; around the corner from St. Mark's Place it is stupid and pointless. I found myself reacting like an outraged

Hair Lesson Plans

hippie, which I'm not; still, it purports to show concerns, attitudes, and life styles I'm involved in, & the lies grate. The vulgarity is appalling - Vietnam and the draft, for instance, used as plot devices as if no reality lurked in the words; and the Negro cast members subjected to embarrassing vive-la-difference camaraderie.

Aside from all this - as a \$2.50 musical uptown, say - Hair still isn't much good. It has an electric rock score by Galt MacDermot, and while it isn't in a class with good new pop music, the sound is a relief from the exhausted show-tune style, and there are songs that work well in a show. But the structure is weak, the plot ridiculous, the point of view vague and finky, the writing mediocre: the dialogue features showy hipsterisms of 1965 at the latest, including a couple of antique button jokes, and the lyrics tend to list synonyms. Gerald Freeman's staging goes for the hard sell; I was luckily not near an aisle. The stage looked tough to handle, and the play suffered constantly from lack of locale. Ming Cho Lee's decor would look good in a record shop; Martin Aronstein's lighting is timid and obvious (and I think he maimed a reverse-action repeating pantomime section, extraneously brilliant, by lighting it with a lobsterscope or strobe); Theoni V. Aldridge's costumes looked authentic. In fact, the whole thing manages to look quite professional, which shows how words decay.

Some of the cast are engaging, including Sally Eaton and Shelley Plimpton; some are nowhere, including Walker Daniels in the crucial role of Claude; most are miscast and trying to do the wrong thing. Maybe they think hippies are just pretending to be hippies by acting like hippies, in which event the whole thing can be called a put-on. If you're hippie or plain old hip, stay clear. Hair, like the hero's beloved blond tresses, is a gauche wig.

Let it be forgotten. Let the Public Theater begin again. The next production is to be Hamlet.

Copyright The Village Voice.

Alan Brien Takes an Advance Look at a Frontal Attack on Broadway
by Alan Brien
The London Sunday Times - April 28, 1968

Tomorrow evening, on Broadway, there opens a show which could not conceivably be presented on any British stage. Our taboo-ridden, body-representing, swearword-worried theatre will be poorer for its self-denial. **Hair** described by its creators as "an American tribal love-rock musical" is the most refreshing, original and maverick entertainment I have seen here since *West Side Story*.

The finale of the first act may prove too much even for some shock-proof New Yorkers when it arrives. As a rather touchingly sweet and naive song called "Where Do I Go?" dies on a fall in the half-light, five noticeably virile and well endowed young men emerge from under a communal blanket and stand, totally naked, fronting the audience. ("Did you happen to notice whether any of them were jewish?" asked Jack Benny in the interval at the preview.) Three or four (my eyes were too busy to count) beautifully sculptured young girls also appear, proudly bare to the navel, while another stands, uncovered, from head to heel, in half profile.

If this innocent and endearing tableau does not provoke indignation among a few first-nighters tomorrow, it will only be because the New York theatre has been on the bare buff kick for most of this season. Two years ago, when Peter Brook exposed a single male backside during the American production of **Marat/Sade**, several not obviously deprived (or depraved) playgoers accosted me in a great state of excitement to ask "Can you really, I mean *really*, see Ian Richardson's ass on the stage?"

In the last six months, there has been at least one naked front (waist-up female, off-Broadway) in **Scuba-duba**, one naked back (entire, female, on-Broadway) in **The Prime of Miss Jean Brodie**, one naked back-front-and-sides (female, off-off-Broadway) served up on a platter, under a transparent cover, in **The Christmas Turkey**. In the trans-Atlantic version of LaMama company's **Tom Paine**, both men and women had a chance to show off - though in near darkness and behind potted palms.

The nude first-half curtain call is not the only obstacle to a London production of **Hair**. It was added to the show after it was conceived in the Open Theatre's Workshop where **America Hurrah** began, and after its Greenwich Village try-out at Joseph Papp's Public Theater, especially for Broadway. Nor are the freely spattered swear words absolutely essential - though I take them to be, as Dr. Johnson defined "bugger", simply, "terms of endearment" in their group.

Gerome Ragni and James Rado, the young authors of the book and lyrics who also play and sing the two leading roles, have toughened and sharpened their attack on an adult way of life they regard as cruel, hypocritical and selfish as they reach a wider audience. Originally supplied with twenty songs, it now has thirty-one and the new titles alone give a clue to Hair's tone and attitude - "Hashish", "Sodomy", "Colored Spade", "Prisoners In Niggertown", "You Are Standing On My Bed", "The Flesh Failures".

The dominating theme is the agony and ecstasy of total involvement with humanity - love for truth, love for peace, love for men and women, love for all races, love for sensuality, love for fantasy. It sounds simpleminded and childish. But Europeans, conditioned to picture America as a land of conformists and careerists, gunmen and ghettos, the rat-race and the riot, forget the heroic idealism at the heart of the national character.

Hair has scarcely any book - just a triangular menage made up of a girl who lives for protest, a boy who lives for sex, and a boy who lives for mysticism. A large, attractive, cheerful and tireless cast, of all sexes and colours, slip in and out of roles as adroitly as they slip in and out of bed. It is powered, as a true musical should be, by the impetus of its songs and dances.

The music of Galt MacDermot has a basic, insistent rock beat, sophisticated and refined, sweetened and saddened, by all kinds of plangent overtones which I am not equipped to identify. Sometimes it is sung by a high, lonely, pure soprano, sometimes chanted in a low, hoarse, sexy whisper. Sometimes it erupts as a full-bodied, choral crescendo, sometimes pumps out as commercial, pop-group ballad.

There is a song about the delight of smoking pot - "My Body Is Walking In Space"; about the joys of sexual freedom - "I reached it, he reached it, you reached it, we all reached the Climax"; about the amenities of New York - "Welcome sulfur-dioxide, Hello carbon-monoxide"; about the attractions of opposite colours -

White boys are so pretty,
Skin as smooth as milk,
White boys are so pretty,
Hair like shining silk,
When they touch my shoowoulder,
That's the touch that kills.

and

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Black boys are delicious,
Chocolate flavored love,
Licorice lips like candy,
Keep my couple (sic) handy,
I have such a sweet tooth
When it comes to love.

The direction of Tom O'Horgan is as spectacular inventive and unpredictable as would be expected of a graduate from Cafe La Mama at last given a first-rate work to interpret. I found all the girls immediately sympathetic - supple-waisted, burning-eyed, moist-lipped maenads. The men took longer to adjust to with their tousled heads, sweating torsos and grubby feet.

But the most likable attribute of hair is the way it can mock its own pretensions, satirize its own philosophy, especially in the title song, a comic paean of self-admiration for "Long, beautiful, gleaming, streaming, flaxen, waxen, curly, fuzzy, znaggy (sic), shaggy, ratty, matty, oily, greasy, fleecy, down-to-there hair / like Jesus wore it / hallelujah, I adore it / hair."

And so did I.

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Two On The Aisle - Broadway Theater Review
Music of the American Tribe
by Richard Watts Jr.
The New York Post - April 30, 1968

It may not please the young people in Hair to be told that the most winning quality of their show is its air of innocence. The so-called "American tribal love-rock musical," which had its Broadway opening at the Biltmore Theater last night, is strewn with four-letter words and goes in for a few tentative forays into nudity, but, although they try pretty hard to be bold and outrageous, their rescuing virtue is their inescapable youthful naiveté.

There is also to the evening's credit the rock score by Galt MacDermot. Music with a rock beat has way of sounding the same to me, and there is no number in Hair that stands out in my memory. But Mr. MacDermot's songs have a pleasant lift to them, and the eager young performers know how they should be put over, which is with zest. Then there is the advantage that the talented Tom O'Horgan has staged the production with a feeling for speed.

The Words

The "book," if it may be called that, by Gerome Ragni and James Rado is no doubt trying to be shocking. It has its fling at sacrilege, it is scornful towards the flag, and it is particularly and childishly fond of the most familiar four-letter epithets. It isn't witty or particularly funny. But the boys and girls of the company, strive as they may to seem terribly sophisticated, are so guileless about it that it appears almost touching.

The title is, I gather, symbolic. The shaggy locks of the boys stand for virility, and, when deprived of them, they are compared to shorn Samsons. This is what happens to one who is going to be sent to Vietnam. But Hair isn't strong in its moments of propaganda. The young fellow, when he loses his flowing hirsute adornment, looks so much better than he did before the surgery that it becomes quite an argument in favor of the army.

The Spirit

Hair is a show that must be taken on its own terms. As an example of the rock beat in musicals, it can't compare to Your Own Thing and some of it seems uncomfortably amateurish and a little tiresome. And its wistful attempt to outrage the peasantry can be irritating because it is unnecessary. But it has a

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surprising if perhaps unintentional charm, its high spirits are contagious, and its young zestfulness make it difficult to resist.

A lovely young blonde named Lynn Kellogg seems to me the most interesting member of the cast, but all of them work diligently and amiably. Last night the male disrobing scene was brief, timid and no contribution to beauty. The spectators were noisily bent on showing their kinship with the spirit of the times, but, even if there was a square in the audience, I'm sure he wasn't fooled when actors dressed as policemen pretended to stop the show at the end of the first act.

Copyright The New York Post.

Broadway Review
Variety - May 1, 1968

It's a loony world - loonier than ever. Hair, the so-called American tribal love-rock musical which opened Monday night (29) at the Biltmore Theatre, is a show without a story, form, music, dancing, beauty or artistry. But in a loony world the show will probably have admirers and could, conceivably, even find a public.

Hair, which was first an off-Broadway hit at Joseph Papp's new Public Theater in the east Village, is the sort of show that should appeal strongly to teenagers. It's an uninhibited, defiant shout against grownup values and standards. It uses all of what used to be referred to as gutter words, jeers at patriotism, religion, morality and the traditional idea of respectability, such as the belief that people should be clothed in public.

The version of hair that has finally arrived on Broadway, by way of an unsuccessful engagement at the Cheetah discotheque, is vastly changed from the original. That had a slight story line, which has been almost completely eliminated. Instead, there is an endless succession of what might be termed production novelties, of hippie types strolling around the slightly raked stage, rolling and crawling about the floor and on each other, shouting slogans, carrying signs advocating love as the universal panacea and attacking sundry of the world's shortcomings.

They chant the melody less numbers that pass for songs, apparently savoring the childish lyrics, including the once forbidden words, and do the sort of shuffling trot that passes for dancing among emancipated youth of today. And, oh yes, there's that first-act curtain scene in which about a half dozen men and two or three girls stand nude, facing the stage, in dim but light enough light.

Some people will probably be shocked, though it's hard to see why they should go in the first place since there's no secret about what they may regard as its immorality or tastelessness. Others may be mildly interested in this example of what the under-30s think of as honest, daring, imaginative, expressive, entertaining - in short, groovy, if that word isn't already passé or square.

The songs with their endlessly repeated, primitive musical phrases and simple-minded lyrics, are played and yelled loudly enough to make a spectators ears ring. They unquestionably will sound like pure heaven, however, to the age

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group that keeps radios tuned to deafening level. Also the suggestions of pot parties and group sex may strike young rebels as accurate artistry.

According to the program, the show is produced by Michael Butler, the book and lyrics are by Gerome Ragni and James Rado, the music is by Galt MacDermot, the direction is by Tom O'Horgan, the dance direction is by Julie Arenal, the scenery is by Robin Wagner, and the costumes (Costumes? Do they call those rags costumes?) are by Nancy Potts.

It's hard to distinguish more than two or three members of the cast of 23. However, Shelley Plimpton, who would be a cute little brunet if she were attractively dressed, has a nice stage quality in a number called Frank Mills and it's possible to imagine how captivating she might have been with a real song in a Rodgers & Hammerstein show. Lynn Kellogg is a pretty girl, but it's impossible to tell whether she or any of the others have talent.

Maybe talent is irrelevant in this new kind of show business, however. The point seems to be that hair will probably have popularity for a while on its novelty and carefully presented naughty qualities. As a durable item of entertainment, it is doubtful. The juve public may have trouble paying the \$8.50 - \$10 - \$11 top.

Few opening performances have ever been received with such noisy encouragement. Every number, indeed almost every line, was greeted with loud cheers or laughter or both. The players, running or creeping up and down the aisles, were given frenzied ovations. It's a loony world.

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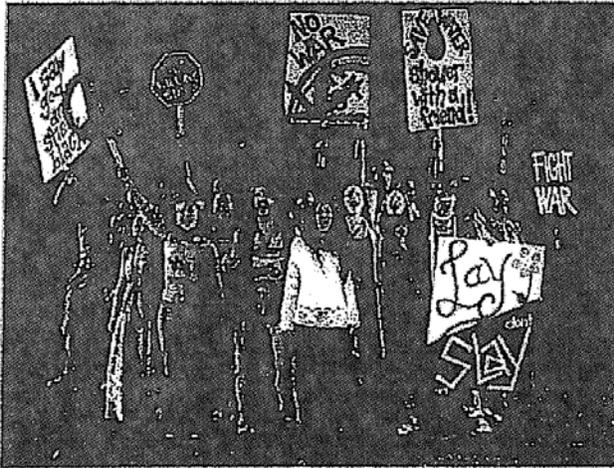
The New York Times

August 8, 2008

THEATER REVIEW | 'HAIR'

Let the Sunshine In, and the Shadows

By BEN BRANTLEY



Sara Krulwich/The New York Times

The Public Theater's revival of the ensemble 1967 musical, "Hair," by Gerome Ragni, James Rado and Galt MacDermot, is playing at the Delacorte Theater in Central Park through Aug. 31.

It is deep summer in the late 1960s in Central Park, and nobody is keeping off the grass. A heady concentration of anarchic youth has come out to play, flooding the shaggy green patch of turf that has been made of the stage at the open-air Delacorte Theater. And the whiff of hedonism that this crowd emanates induces a serious contact high in anyone who comes near it.

The pure hormonal vitality that courses through the Public Theater's exuberant production of "Hair," which officially opened Thursday night, is enough to make it the pick-me-up event of New York's dog days this year. But middle-aged audience members who revisit this landmark work from 1967 in search of the feckless flower children they once were are likely to uncover more than they bargained for.

Hair Lesson Plans

What's so excitingly eye-opening about Diane Paulus's interpretation of "Hair" isn't that it's fun. Put a bunch of kids with decent pipes, lithe bodies and adolescent energy on a stage and let 'em loose on Galt MacDermot's abidingly infectious score, and a certain amount of giddy pleasure is guaranteed.

Mr. MacDermot, after all, once described "Hair" as "the 'Hellzapoppin' of its generation," referring to a zany hit revue of the late 1930s. Sure enough, Gerome Ragni and James Rado's book and lyrics, with their quick-sketch comic routines and satiric musical pastiches, suggest good old American vaudeville filtered through a mescaline haze. And Ms. Paulus, who was one of the creators of the long-running Off-Broadway romp "The Donkey Show," does full justice to this show's madcap friskiness.

But she also locates a core of apprehension in "Hair" that reveals it to be much more than a time-capsule frolic, a "Babes in Arms" for head trippers. The lively teenage rebels of "Hair" may be running headlong after a long good time. But in this production, more than any I've seen, it's clear that they're also running away, and not just from what they see as the dead-end lives of their parents and a man-eating war in Vietnam.

The hippies of this "Hair" are also struggling against a nascent sense that no party can last forever, and that they have no place to go once it's over. The wonderful cast here, led by Jonathan Groff and Will Swenson, present their characters as being subject to the laws of youth as described by the poet Babette Deutsch: "The young whose lips and limbs are time's quick-colored fuel."

Seen 40 years after it first stormed the middle-class citadel of musical comedy, "Hair" registers as an eloquent requiem not only for the idealism of one generation but also for the evanescence of youth itself. It's still the "tribal love-rock" celebration it was always advertised as being. But in suggesting the dawning age of Aquarius is already destined for nightfall, this production establishes the show as more than a vivacious period piece. "Hair," it seems, has deeper roots than anyone remembered.

Ms. Paulus elicits the shadows amid the starshine without ever imposing the irony of hindsight. Incorporating inspired choreography by Karole Armitage, she creates a show that feels as organic and natural as any upstate commune dweller could wish for. Even the very visible onstage band, under a tie-dyed canopy, feels as if it had sprouted there, like so many musical mushrooms.

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From the moment the ensemble members first swarm the stage, climbing over the semicircular fence that is a chief component of Scott Pask's simple but savvy set, this "Hair" exists unconditionally in the present tense. Singing "Aquarius," the opening declaration of peace-and-love values, the performers are both a confrontational pacifist army, daring the audience not to accept them, and a litter of puppies, huddling together for warmth and reassurance.

It's obvious that these nonconformists are, among themselves, a very conforming bunch, looking to one another for approval of their exhibitionism, instances of which include the nudity of that once-notorious curtain number and the ceremonial burning of draft cards, enacted with touching nervousness. They draw their strength from being part of a crowd, a principle perfectly reflected in Ms. Armitage's dances, which embrace both individual idiosyncrasies and the sense of a writhing, single-bodied mass.

The ways in which the tribe members show off for one another are indeed entertaining, with Fillmore-ready music-hall routines like "Electric Blues" (a renunciation of the "old-fashioned melody"), "Air," "Initials" and the delicious pairing of "Black Boys" and "White Boys," two girl-group tributes to the sexual attributes of different races.

These are executed with individualist brio by, among others, Patina Renea Miller, Bryce Ryness (as the boy in love with Mick Jagger) and Kacie Sheik. And Mr. Swenson, as Berger, the saucy new high school dropout and unofficial clan leader, is a master of vaudevillian bravado, the brassiest showoff of the lot.

But with all the characters, Berger included, you're aware of people trying to cut new identities for themselves and not always sure if they fit. This is particularly true of Claude (Mr. Groff), a sensitive lad from Flushing, Queens, about to be shipped to Vietnam. Mr. Groff, who was memorably tormented by young lust in the musical "Spring Awakening," is even more affecting here, his open face a shifting map of doubt and affirmation. (The Public, however, announced earlier this week that because Mr. Groff has prior commitments, he will be replaced in the final two weeks of the extended run, from Aug. 17 to Aug. 31, by Christopher J. Hanke.)

Even when Claude is leading the vibrant showstopper "I Got Life," there's a flicker of anxiety within his defiance. And while "Hair" extols the virtues of chemical experimentation ("I'm evolving/Through the drugs/That you put down," sings Berger),

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most of its second act is devoted to one really bad (and vividly staged) trip, as Claude hallucinates his future in Vietnam.

There is, in other words, more complexity to “Hair” than you may recall. The book has room for the sexism of the hippie years, as embodied in Berger’s callous treatment of his girlfriend Sheila (Caren Lyn Manuel, whose performance could benefit from more intimations of vulnerability). And the show never lets you forget that these people are very young, acting on instinctive fear as much as hedonism.

I will forever be haunted by the vision of Allison Case, the charmingly dewy actress who sings the memorable “Frank Mills,” scrunching up her face and stomping her foot like a child in a temper, as her character rails against the injustice of the Vietnam War. It’s the rawness of that image that gets to me.

“Hair” never pretended that its philosophy of “peace, love, freedom, happiness” was really a thought-out answer to a world in turmoil. Toward the show’s end even the cocksure Berger becomes unbearably plaintive when he declares, too intensely: “They’ll never get me. I’m gonna stay high forever.”

No high lasts forever, of course, though when the cast calls the audience down to the stage for an inclusive finale that becomes a dance of the ages of man, you can be forgiven for wishing you might never come down from that buzz of good will.

But for me, at least, as the summer twilight shaded into full night, the exhilaration of this “Hair” was tempered by an exquisitely sad taste of the ephemeral in life. This revelatory production’s anthem turns out not to be its title song, though it’s performed with marvelous gusto here, but the haunted ballad that Claude sings shortly thereafter. Its title: “Where Do I Go?”

HAIR

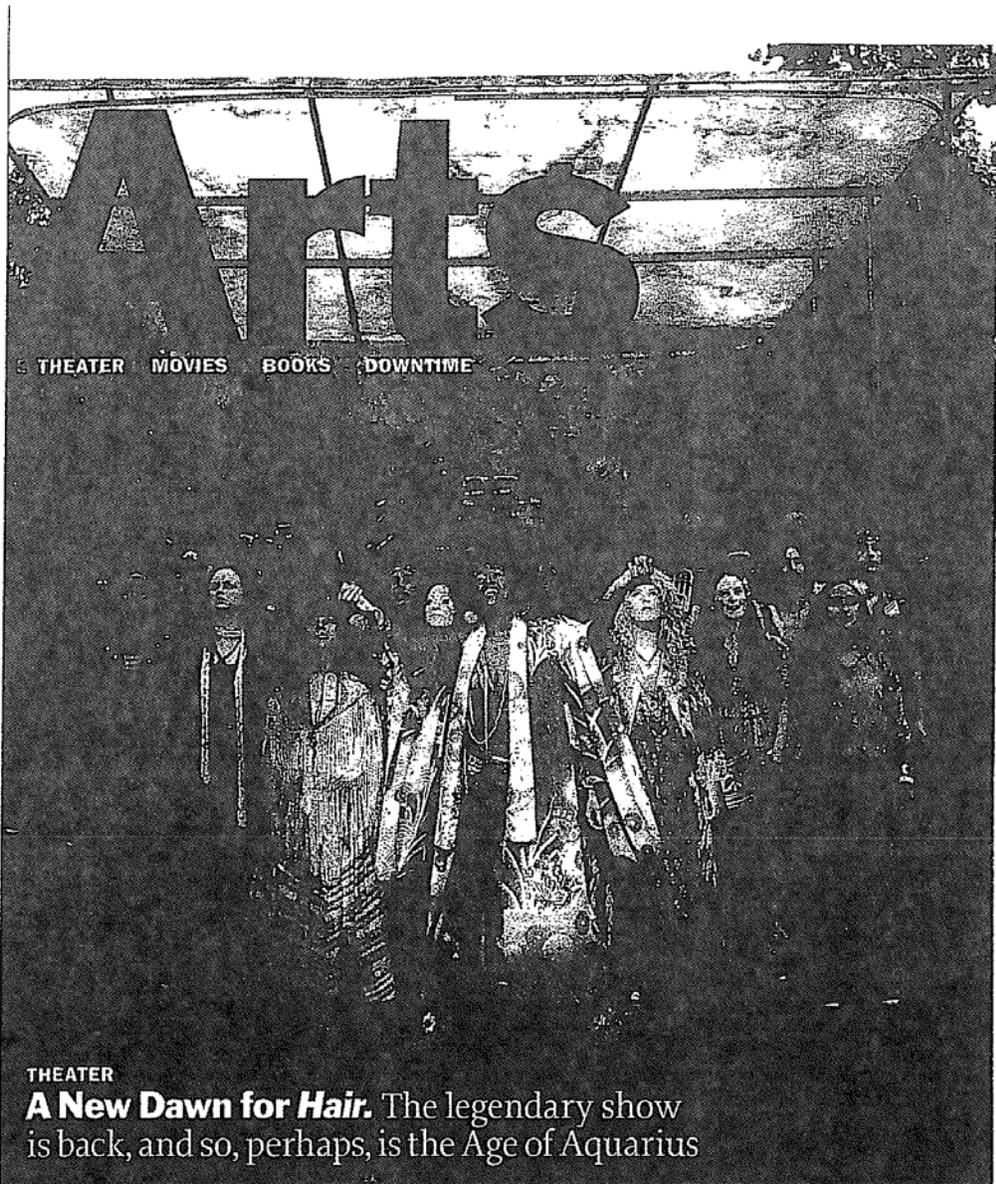
The American Tribal Love-Rock Musical

Book and lyrics by Gerome Ragni and James Rado; music by Galt MacDermot; directed by Diane Paulus; sets by Scott Pask; costumes by Michael McDonald; lighting by Michael Chybowski; sound by Acme Sound Partners; psychedelic art by the Joshua Light Show; music supervisor, Rob Fisher; music director/conductor, Nadia

Hair Lesson Plans

DiGiallonardo; music coordinator, Seymour Red Press; choreography by Karole Armitage; production stage manager, Nancy Harrington; general manager, Nicki Genovese; associate artistic director, Mandy Hackett; associate producer, Jenny Gersten; director of production, Ruth E. Sternberg. Presented by the Public Theater, Oskar Eustis, artistic director; Mara Manus, executive director. Shakespeare in the Park, at the Delacorte Theater in Central Park, south of 81st Street; (212) 539-8750. Through Aug. 31. Running time: 2 hours 20 minutes.

WITH: Allison Case (Crissy), Jonathan Groff (Claude), Andrew Kober (Father/Margaret Mead), Megan Lawrence (Mother), Caren Lyn Manuel (Sheila), Patina Renea Miller (Dionne), Darius Nichols (Hud), Bryce Ryness (Woof), Kacie Sheik (Jeanie) and Will Swenson (Berger); and Ato Blankson-Wood, Steel Burkhardt, Lauren Elder, Allison Guinn, Anthony Hollock, Kaitlin Kiyon, John M. Moauro, Brandon Pearson, Megan Reinking, Paris Remillard, Maya Sharpe, Theo Stockman and Tommar Wilson (Tribe).



THEATER

A New Dawn for *Hair*. The legendary show is back, and so, perhaps, is the Age of Aquarius

BY RICHARD ZOGLIN

I NEVER SAW THE ORIGINAL PRODUCTION of *Hair*, but I did catch the show a couple of years after its 1968 Broadway debut, when the touring company came to San Francisco. I was a student at Berkeley, and I would occasionally take a break from dodging tear gas in Sproul Plaza to usher for plays in the

city. It was a good deal: students could spend half an hour helping fat cats find their way to their orchestra seats and, after the curtain went up, take any empty seat for free. Except that the night I saw *Hair*, the house was full, so the ushers had to sit on the aisle steps in the balcony. Which turned out to be the perfect way to experience the celebrated "tribal rock musical" that brought

the communal spirit of the '60s youth culture to Broadway for the first time. It was the greatest night of my theater life.

Well, maybe not quite. But allow a baby boomer his memories. (To be honest, I probably didn't call them fat cats either.) And

Tie-dye revival *Hair* runs through August at New York's Delacorte Theater in Central Park

Photograph for TIME by Joan Marcus

61

The Bare Facts. From Broadway to *Billboard* hits, *Hair* by the numbers

4

Number of covers of *Hair* songs that reached the *Billboard* Top 10: Aquarius/Let the Sun Shine In, *Hair*, Good Morning Starshine and Easy to Be Hard

7

Number of touring companies the show has had in the U.S. and abroad

11

Number of years between the show's Broadway debut and the movie version



Hair apparent Cast members in the 1968 production at New York City's Biltmore Theater

1,750

Number of performances the show ran on Broadway. Diane Keaton and Melba Moore, along with creators Jerome Ragni and James Rado, were in the original cast

79

Current age of Galt MacDermot, composer of the music for *Hair*

\$1.50

Bonus paid to any cast member willing to take off his or her clothes

allow *Hair*—or so even some professed fans of the show have pleaded—to remain in the mists of '60s nostalgia. After a flop 1977 Broadway revival and a not-much-more-successful 1979 movie version directed by Milos Forman, the feeling seemed to harden that the Age of Aquarius was over and trying to bring it back would look hopelessly out of touch, even silly, in this cynical new millennium.

This summer, though, *Hair* may have its stars in alignment at last. A definitive version of the groundbreaking show has just started a monthlong run in New York City's outdoor Delacorte Theater in Central Park. Expanded from a concert version that ran for a weekend last September, the revival is being produced by the city's Public Theater, Joseph Papp's downtown theater lab that first opened its doors in 1967 with *Hair*: It is returning on the 40th anniversary of the show's Broadway debut. All the tickets, fittingly, are free. Most folks queue up on the Internet now (for seats chosen by lottery) rather than stand in line all day long, but it's the hottest ticket in New York City.

Efforts over the past few years to mount a major revival had foundered on disagreements among the show's creators over whether and how it ought to be changed. Michael Butler, producer of the original Broadway show, has favored a faithful rendering, and his production in Los Angeles last year was well received. But *Hair*'s surviving co-author, James Rado, who conceived and wrote the show in 1967 with Jerome Ragni (who died of cancer in 1991), has been more indulgent of changes—adding, subtracting and tinkering with

the show in spurts over the years—and he has given this new production his seal of approval. "*Hair*," says Rado, 76, "has shown itself over and over again to be a very organic piece of material."

It certainly looks right at home in Central Park. The stage is grass, and the actors emerge from the wings or over a back fence and are able to climb in and out of the audience with a single bound. A couple of new songs have been added (unused material from earlier versions of the show, says Rado), some lyrics have been updated, and the book has been streamlined and pazed down. For audiences crowding into the early previews, it's clear that *Hair* has not just been revived; it has been reinvigorated and reclaimed as one of the great milestones in musical-theater history.

Anarchy Onstage

RADO AND RAGNI WERE OFF-BROADWAY actors and part of the downtown experimental-theater scene in the mid-'60s when they decided to write a musical that would express the new attitudes of the youth culture exploding around them: sexual experimentation, an openness to drugs, the

rejection of middle-class values of all kinds and most of all a hatred for the Vietnam War. The creative process reflected this free-wheeling, convention-defying spirit. To cast the show, Rado and Ragni scoured the streets of Greenwich Village for people with the right look. Early performances had an anarchic, anything-goes feel: some nights not enough actors would be onstage, and a cast member or two would have to double up on roles. Other nights total strangers would wander onto the stage and mingle with the regular cast.

While working on the show, Rado and Ragni had seen a couple of men strip naked in Central Park as an expression of freedom, and that gave them the idea to have all the actors shed their clothes at the end of the first act. The nude scene was *Hair*'s most notorious thumb in the eye of bourgeois inhibitions, though not all the actors were quite ready for the statement. Some were willing to disrobe, and some weren't; as an incentive, the producers offered a \$1.50 bonus per show to any cast member who bared all.

Hair was a breakthrough not just in themes but also in form. The story is little more than a series of vignettes revolving around a communal-living group headed by the fiery, free-spirited Berger and the more conflicted refugee from Queens, Claude. (A *New York Times* critic, quaintly, said the show reminded him of 1920s off-Broadway revues—"the bright impudence of *The Grand Street Follies* and *The Garrick Gaieties*.") The score by Galt MacDermot—a musician who was nearing 40, loved jazz and favored suits and ties, the straight man

***Hair* has not just been revived; it has been reinvigorated and reclaimed as one of the great milestones in musical-theater history**

out in this band of hippie-artists—is more experimental than it usually gets credit for. In addition to the familiar anthems (*Aquarius, Let the Sun Shine In*), many of the songs are mere snippets, hewing to few of the traditional rules of show-tune writing. In several, characters simply rattle off lists—of forbidden sexual practices or illicit drugs or symbols of middle-class respectability: “Ain’t got no home, ain’t got no shoes, ain’t got no money, ain’t got no class...” It was a kind of musical demolition job, tearing down the old conventions as well as society’s taboos, clearing the way for a more authentic, organic mode of expression. In one song, *Frank Mills*, a waiflike street girl sings a lament for the boy she met once and can’t find again, the purposely prosaic lyrics clashing charmingly with the lovely melody. (Don’t need no rhyme, don’t need no chorus, don’t need the lines to even scan ...)

Longing to Reconnect

THE CREATIVE TEAM FOR THE REVIVAL HAS managed the difficult task of recapturing the '60s spirit without resorting to irony or camp. Director Diane Paulus says her young cast (most of them—including Jonathan Groff, a Tony nominee for *Spring Awakening*, and Will Swenson—are better singers than the originals) has gained a new appreciation of those distant counter-culture years. “I think people are desperately longing to reconnect,” she says, “to a time when you as a citizen felt like you could make a change in your country.” Oskar Eustis, the Public Theater’s artistic director and the guiding spirit behind the production, likes to hammer home the parallels between the Vietnam protests of *Hair*’s era and the current disillusion with America’s adventure in Iraq. “A lot has changed since 1968,” said Eustis onstage to welcome the audience before the first performance in Central Park. “They don’t let us take pictures of the dead boys anymore.” Says Eustis: “Now we have kind of a double perspective, because we realize in how many ways those dreams did not come to fruition in 1967 and 1968. To me, it’s more tragic and beautiful than the original.”

The hairdos and Hare Krishna chants may be dated, but *Hair* still looks hipper than most of its rock-musical descendants: more musically adventurous than *Rent*, less narratively conventional than *In the Heights*. Watching a group of artists breaking loose, adapting an art form to reflect the times and pursuing the dream that those times might change as a result is inspiring in any era. Today *Hair* seems, if anything, more daring than ever. —WITH REPORTING BY AMY LENNARD GOEHNER/NEW YORK ■

TIME August 11, 2008

The New York Times

TUESDAY, AUGUST 5, 2008

'Hair' Revival: A Time Warp For Tears And Fun

By PATRICIA COHEN

Felice Friedman remembers seeing the original production of "Hair." She was 19 and had traveled to Broadway's outlands, downtown on Lafayette Street, where Joseph Papp inaugurated the Public Theater with this revolutionary rock musical 41 years ago.

"It was fresh and thrilling and young and energetic," Ms. Friedman, 59, said on a recent humid night in Central Park during intermission at the Public's outdoor revival of "Hair."

The question, of course, is whether this latest incarnation of the hit show, which formally opens on Thursday, will be able to capture that feeling of immediacy and relevance. Perhaps more than any musical, "Hair" is em-

A 1960s yelp against war, racism, pollution and sexual repression.

bedded in time. Its score became the soundtrack of a generation enraged by the war in Vietnam and disillusioned with traditional American values; a yelp against consumerism, sexual repression, racism, pollution and conformity. During performances in San Francisco, a mecca for hippies who would often wander onto the stage and dance with the cast, it could be difficult to discern the difference between fiction and reality.

Today, tie-dyed shirts, scraggly jeans and bubble Afros, not to mention declarations of earnest faith in free love and bad karma, can easily evoke feelings of superiority or quaint nostalgia.

But that wasn't how Ms. Friedman, an exuberant woman with bright red lipstick and a head of black, white and gray-streaked hair, felt. "It seems shockingly relevant," she said. "I know every word of this, and as I was singing, I was back in time with it. It seems totally familiar and fresh at the same time." Her hus-

'Hair': A Tie-Dyed Time Warp for Tears and Fun

From First Arts Page

band, Darrell Friedman, 66, was a graduate student at the University of California, Berkeley, during the Free Speech Movement when he saw "Hair" in San Francisco.

"They were the moral conscience of our society, whether we liked it or not," he said of the protesters and hippies who were to be seen at the show. "I'd day and look back at all the things we were 40 years ago," mired in a war waged by a deceitful administration, he said.

"In some ways it was very uplifting and in some ways very depressing," Mr. Friedman said of the evening's performance in Central Park, because now there are no protesters in the streets.

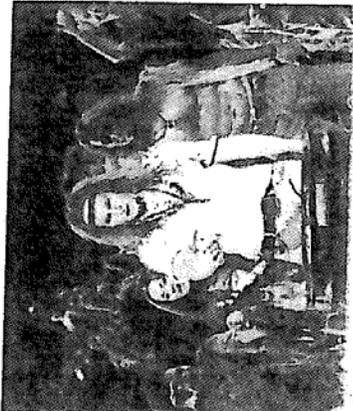
Cal Furman, who also saw the original, shared his sentiments. "I guess I was crying as I was sitting there," he said. "I was thinking of the young men and women dying in Iraq, and no one is saying anything."

Ms. Furman, a psychologist who volunteers to treat Iraq veterans suffering from post-traumatic stress disorder, said she was arrested at a Pentagon protest in 1967, an event mentioned in the show.

"I was very angry if people didn't burn their draft cards," something that, in the show, Claude (Jonathan Groff) decides not to do. (Christopher J. Hanke takes over the role of Claude on Aug. 17 through the show's close on Aug. 31.)

Ms. Furman said, her feelings about veterans have made an about-face, and she feels sympathy and support. "It's a completely different mindset," she said.

Oskar Eustis, the Public's artistic director, clearly intended to



Jonathan Groff as Claude, in the Public Theater production of "Hair" in Central Park, contemplating burning his draft card.

suggest parallels with the present, without going so far as to snatch the show from its historical moment as a 2005 London performance, saying, "we're still with an iPod and Prozac as he signs up for the war in Iraq."



Second time around: Darrell and Felice Friedman at "Hair."

The parallels with 'now' don't snatch a show from 'then.'

it, and if we want to stop it, it's our job." His statement received enthusiastic applause.

Mr. Eustis, 50, also took a moment to explain to "people younger than he" that the strips of paper being burnt at the end of Act I are draft cards.

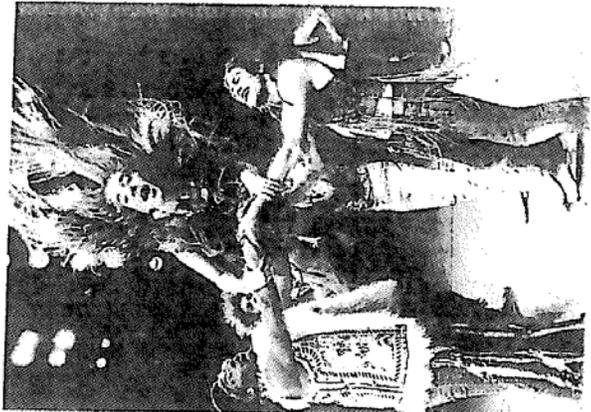
Providing such information probably makes sense, given that one of the cast members — Kacie Sheik, 26, who plays Jeanie — wrote in the Playbill that she first saw "Hair" on a 1990 episode of the television series "Head of the Class," when it was the school

play. Followers of a similar age could be forgiven for wondering if they have ever entered throughout the amphitheater, with their teenage girls, sons, with their fathers, grandchildren with grandparents.

Stephanie Polito, 45, and her daughter, Natalie, 20, joined dozens of other audience members who kept down to the stage to watch the cast after the finale. "I feel it's so relevant and very timely, with the current and dissatisfaction with Iraq," Stephanie Polito said. She is too young to have seen the original, but she remembers playing the music on the piano.

Her daughter is familiar with songs like "Let the Sun Shine In" and "Aquarius." "She made me watch the movie," Natalie said, but she also loved it. "I thought it was great," she said. "It really isn't very political," but she added, "I thought it was so much fun to watch."

Jacob Merrin, 14, and Maya Bronstein, 19, went with their grandparents, who saw the musical decades ago. "It was amazing, it was awesome," said Jacob,



Shining, gleaming, streaming, flaxen, waxen: the Broadway cast of "Hair" at its opening at the Billmore Theater in 1968.

who was led by a cast member onto the stage to dance. He added that he was also deeply affected by the ending, which shows the war's human cost.

His sister remained in her seat, but she also loved it. "I thought it was great," she said. "It really isn't very political," but she added, "I thought it was so much fun to watch."

Some veterans from the original audience admired the show. "I had very vivid memories from the original. That was the case with Benita Benson, 61, who saw "Hair" on Broadway in 1968. To her the

show now seems somewhat dated, partly, she said, because "I feel so much older." Despite the time warp, she said it was fun to watch.

As for Ms. Friedman, she said it was her parents who bought her and her two siblings tickets for "Hair" after they had seen it at the Public. "I had very vivid memories from the original. That was the case with Benita Benson, 61, who saw "Hair" on Broadway in 1968. To her the

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Lesson #3

Material Needed:

- Smart Board or LCD Projector w/computer connected.
- CD player
- *Hair* CD
- Copies of selected song “Three-Five-Zero-Zero”

Aim: How does seeing/hearing both sides of a conflict affect your point of view?

Do Now:

1. Set up the equipment.
2. Show the video of Student Anti-Vietnam War Protest.
 - a. http://www.teachertube.com/members/viewVideo.php?video_id=105750&title=Vietnam_Protest
 - i. It is suggested you burn the video to your desktop beforehand.
 - b. Have the students take notes of images that stand out to them.

Main Activity:

1. Divide the class in two.
2. Tell the students that they will be role playing for most of the class.
 - a. For this session, they must put aside their own personal viewpoints if they are for or against war, depending on which side you have placed them on.
 - b. Half of the class will pretend to be Vietnam War protestors.
 - i. Write a letter to a soldier explaining how you feel about the war.
 - c. Have the other half of the class pretend to be soldiers in Vietnam.
 - i. Write a letter back home explaining how you feel about the protests back home.
 - d. Ask for volunteers to share letters.
3. Create a debate/process drama (role playing scenario).
 - a. Use the ideas from the letters and notes from viewing the DVD to guide the students.
 - b. Allow the students to discuss opposing viewpoints of the 1960’s.
 - c. Teacher should be in role as a moderator, controlling the discussion.
 - i. Work as a devil’s advocate and do not take sides.
 - ii. At some point, bring up to the students that both sides feel they are right and the other is wrong.
 1. How can they justify their feelings/opinions once they realize this fact?
 - d. Stress to the students that they should listen to another’s point of view before raising their hands to answer or respond.
 - i. Interruptions should not be allowed while someone is speaking.
 - e. Since this is emotional and opinion based, assume that this will remain an open debate with issues that can be further addressed at a later time.
4. Hand out copies of lyrics to “Three-Five-Zero-Zero”.

Hair Lesson Plans

- a. Listen to the CD.
 - b. Ask students to read lyrics while song is playing.
5. Discussion:
- a. What images are vivid and potent to you?
 - i. Why?
 - b. Is this a pro-war or anti-war song?
 - i. Back up your answers with details from the song.
 - c. What emotions stem from this song?
 - d. What does the use of the word “Niggertown” mean in the song?
 - i. Who is he singing about?
 - e. Returning to the roles you played during the debate, how does this song affect you?
 - i. Do you feel that this was the general feeling of the average American soldier during the Vietnam War?

Homework:

1. Research: The Vietnam Conflict/War
 - a. Take Notes about:
 - i. What are the origins of the Vietnam Conflict?
 - ii. What was at stake in that region?
 - iii. When did America become involved?
 1. Why?
 - iv. What was the outcome?
 - v. Why is it the *Vietnam War* to some and *Conflict* to others?
2. Write an essay:
 - a. In your opinion, should America have become involved in the Vietnam Conflict?
 - b. Back your opinion on facts from your research, classroom discussions and the play, as much of it as you know up to now.

***Teacher’s Note:** The debate and following discussions of the song lyrics will probably take more than one period depending on the individual class and the commitment they put into the debate. You may have to edit a future lesson depending on your time schedule constraints.

Three-Five-Zero-Zero

Claude accidentally smokes pot laced with LSD and he is hallucinating what his life will be like if he enlists and goes to fight in Vietnam.

Three-Five-Zero-Zero Lyrics

Ripped open by metal explosion

Caught in barbed wire

Fireball

Bullet shock

Bayonet

Electricity

Shrapnel

Throbbing meat

Electronic data processing

Black uniforms

Bare feet, carbines

Mail-order rifles

Shoot the muscles

256 Viet Cong captured

256 Viet Cong captured

Prisoners in Niggertown

It's a dirty little war

Three Five Zero Zero

Take weapons up and begin to kill

Watch the long long armies drifting home

Lesson 4

Materials Needed:

- Copies of selected scenes and songs
- CD Player
- *Hair* CD
- Large post-it pad
- Markers

Aim: How can the ideals of public protest to highlight injustice or inequality in society face interference from personal dilemmas and/or unfocussed convictions?

Do Now:

Free Write:

1. Should people be allowed to protest against their government?
2. Are there times when people should not be allowed to express their opinions in public? Should this be considered a form of free speech and protected by law?
3. Why might people agree/disagree with public protests?
 - a. Give examples to support your answers.
4. Should free speech be tolerated?
 - a. To what extent?
5. Is free speech an effective tool when fighting for societal 'rights'.

Main Activity:

1. Forms of protest
2. Create a T-Chart.
 - a. Peaceful vs. Violent.
 - b. Chart various forms of protests, both peaceful and violent.
3. Discussion:
 - a. What forms of protest do you feel get the most results?
 - i. Why?
 - b. What outcomes do you predict you will get with peaceful protests?
 - c. What outcomes do you predict you will get with violent protests?
 - d. What situation, if any, would cause you to join a protest today?
 - e. Are there issues today that you feel should be protested in society in general?
4. Hand out copies of "Easy to be Hard" scene and song.
 - a. Get students to read aloud/perform the scene.
 - b. When you get to the actual song, play the accompanying CD.
5. Discussion:
 - a. Do you feel everyone in the tribe is taking the protest against the war seriously?
 - i. Find examples in the scene.
 - b. Do you feel that numbers are enough to support a cause or are deeper convictions from all involved more important?
 - c. Describe what Sheila went through on her trip to Washington.
 - i. What was the reaction of the government to the protesters?

Hair Lesson Plans

- ii. Do you feel their protest was peaceful or violent?
 - iii. Why did it turn to violence?
 - iv. Who do you think started it?
 - d. When Sheila sings about the “Bleeding Crowd,” who do you think she is talking about?
 - e. What else in the song shows her convictions to the Anti-War protest?
6. Hand out copies of the “Be-In/Where Do I Go?” scene and song.
 - a. Get students to read aloud/perform the scene.
 - b. When you get to the actual song (“Where Do I Go?”), play the accompanying CD.
7. Discussion:
 - a. What type of protest is burning the draft cards?
 - b. What do the draft cards represent?
 - c. Do you feel this was a symbolic gesture or something else?
 - d. Why is Claude indecisive about burning his draft card?
 - e. What other forms of protest are evident in the scene and song?
 - f. The nudity on stage was shocking for the time period.
 - i. Is this an example of social protest within a play about protest and human rights? Why?
 - g. Discuss the lyrics of the song.
 - i. Why is Claude questioning his inner values vs. society values?

Homework:

1. Compare and contrast the two scenes and two songs.
 - a. How do you feel people involved in the events of the 1960’s felt about the struggles they were witnessing and experiencing?
 - b. Do you need large amounts of people to change things for the better or do you need to act on an individual level?

***Teacher’s Note:** This lesson most likely will run you two sessions.

When reading the scenes out loud and/or attempting to perform them it is understood that each class reads at different levels. If reading the plays takes longer than anticipated please extend the discussions to the next day. You may have to edit the future lessons depending on your time schedule constraints.

Easy to Be Hard: Scene and Song

Sheila has just returned from a protest rally in Washington, D.C. She is excited by her experiences there and begins to tell the tribe. While in Washington, D.C. she bought a yellow silky shirt for Berger, the man she loves. Berger, who has just found out that he has been expelled from high school, takes out his angry feelings on her by making fun of the shirt, ripping it up, and stomping it on the ground. Sheila is very hurt by this. She doesn't understand how someone who is so concerned with the anti-war movement can lack the ability to have personal relationships with the people close to him.

WOOF

Hey, it's Democracy's Daughter.

TRIBE

Sheila Sheila Sheila ... Back from Washington D.C.!

CLAUDE

Sheila, tell us ...

JEANIE

Tell us, tell us ...

SHEILA (To BERGER)

You shoulda been there. We levitated the Pentagon!

(continues to TRIBE and audience:)

Then we marched on the FBI building ... that's when they teargassed us ... the police and the army in battle gear and gasmasks! Gas warfare on the streets of D.C., man. It was horrible ... our eyes and throats burned...we couldn't breathe ... we ran the other way blinded ...

CLAUDE

You all right, Sheila?

SHEILA

Yeah, I'm great! Stayed overnight at somebody's house. Slept on the floor. Met this groovy guy...

CLAUDE

We missed you, Sheila.

SHEILA

Did you really?

CLAUDE

Didn't we miss her, Berger?

SHEILA

Did Berger miss Sheila?

BERGER

Claude missed Sheila.

SHEILA (jumping on BERGER)

Berger, you're so crazy, I adore you.

CLAUDE

Oh my God, you two are beautiful together. (gets on top of them)

WOOF

Oh my God, you three are beautiful together. (gets on top)

Hair Lesson Plans

HUD

People get ready, there's a train a-comin'...we're gonna make beautiful all-American babies. (gets on top)

DIONNE

May I join you? (gets on top)
(Pile collapses.)

SHEILA

Bananaberger, I got you something.

WOOF

What did she get you this time?

SHEILA

Sheila brought back Berger a beautiful yellow satin shirt.
(She displays it for all to see, then gives it to Berger)

BERGER

Oh, Sheila! You shouldn't have.

SHEILA

You dig it, delicious? Take off that filthy rag.

BERGER

One hundred percent polyester vinyl chloride ...

SHEILA

It's Thrift Shop!

BERGER

(smells the fabric)

Phewwwwww ...

SHEILA

Stop!

BERGER

Stop!

SHEILA

Stop it!

BERGER

Don't tell me to stop. You always do that. You don't allow me to be myself.

SHEILA

Why're you so up-tight, groovy?

WOOF

He got kicked out of school.

SHEILA

What?

BERGER

Woof!

WOOF

Well, you did. You got kicked out of school!

SHEILA

What do you mean...he got...

BERGER

Burn the schools to the ground, graffiti the blackboards.

Hair Lesson Plans

SHEILA

When did this happen?

BERGER

This morning morning and it's a groovy day.

SHEILA

I had plans for you.

BERGER

What do you want from my life? You nag, nag, nag, and then you expect me to love you ... well, I can't have sex that way. SEX!

(BERGER is followed closely across stage by CLAUDE, WOOF, and HUD – all mouthing the same dialogue and slapping motion as BERGER)

That's the last thing I'd want.

(HE starts stomping on the shirt)

Sex, sex, sex, sex, sex, sex, sex, sex, sex ...

SHEILA

Please put it on ...

BERGER

Why don't you give it to Claude? It'll look better on him.

(Tosses it to CLAUDE)

CLAUDE

I don't want it ...

BERGER

Claude, man, you gotta get laid. Sheila's gonna do Claude a favor tonight

SHEILA

What am I, the tribal sacrifice?

BERGER

Sleep with Claude tonight, I'll sleep with you tomorrow night.

SHEILA

A Berger barter.

WOOF

(to BERGER)

Hey man, let's go to the park and scare some tourists ...

HUD

Tomorrow morning, on the front steps of City Hall, there will be a huge suck-in for peace; bring your blankets and something to suck.

SHEILA

Why can't you guys grow up?

BERGER

It's super-goosey-gassy. Oh, I'm hung (stuffing shirt down pants)...hung on the sides over my ears down my leg ... open the door, pull it out, my shirt collar (pulls shirt collar followed by entire shirt through his fly.) I'm hung ...

(BERGER rips the shirt in half)

SHEILA

Why did you do that?

BERGER

What?

SHEILA

That!

BERGER

I don't know. It was fun.

SHEILA

Fun?

BERGER

I hate yellow.

EASY TO BE HARD

SHEILA

HOW CAN PEOPLE BE SO HEARTLESS

HOW CAN PEOPLE BE SO CRUEL

EASY TO BE HARD

EASY TO BE COLD

HOW CAN PEOPLE HAVE NO FEELINGS

HOW CAN THEY IGNORE THEIR FRIENDS

EASY TO BE PROUD

EASY TO SAY NO

ESPECIALLY PEOPLE WHO CARE ABOUT STRANGERS

WHO CARE ABOUT EVIL AND SOCIAL INJUSTICE

DO YOU ONLY CARE ABOUT THE BLEEDING CROWD

HOW ABOUT A NEEDING FRIEND

I NEED A FRIEND

HOW CAN PEOPLE HAVE NO FEELING

YOU KNOW I'M HUNG UP ON YOU

EASY TO GIVE IN

EASY TO HELP OUT

ESPECIALLY PEOPLE WHO CARE ABOUT STRANGERS

WHO SAY THEY CARE ABOUT SOCIAL INJUSTICE

DO YOU ONLY CARE ABOUT THE BLEEDING CROWD

HOW ABOUT A NEEDING FRIEND

I NEED A FRIEND

HOW CAN PEOPLE HAVE NO FEELINGS

HOW CAN THEY IGNORE THEIR FRIENDS

EASY TO BE HARD

EASY TO BE COLD

EASY TO BE PROUD

EASY TO SAY NO.

(Music out)

(CLAUDE hands SHEILA a flower. BERGER picks up pieces of shirt and goes to exit)

SHEILA

Where are you going?

BERGER

I'm going to sew it back together.

(BERGER looks at SHEILA, and she jumps into his arms).

Draft Card Burning/Be-In: Scene and Song

The tribe prepares for a be-in where everyone is invited to burn their draft cards in protest. As the be-in begins, members of the tribe approach a large fire contained in a trash can and toss their draft cards in (Hare Krishna). The tribe encourages Claude to burn his card but at the last second he pulls his card out and does not burn it. Instead, he contemplates what he should do and where he really belongs (Where Do I Go).

(HARE KRISHNA) BE-IN

TRIBE

HARE KRISHNA HARE KRISHNA
KRISHNA KRISHNA HARE HARE
HARE RAMA HARE RAMA
RAMA RAMA HARE HARE
HARE KRISHNA HARE KRISHNA
KRISHNA KRISHNA HARE HARE
HARE RAMA HARE RAMA
RAMA RAMA HARE HARE
HARE KRISHNA HARE KRISHNA
KRISHNA KRISHNA HARE HARE
HARE RAMA HARE RAMA
RAMA RAMA HARE HARE
LOVE LOVE
LOVE LOVE
LOVE LOVE
LOVE LOVE
DROP OUT
DROP OUT
DROP OUT
DROP OUT
BE IN
BE IN
BE IN
BE IN
OMMMMMMMMM

MOM

We had another generation before you who went to war, went to college,
worked for a salary ... you're a disgrace to this country ...

TRIBE

LOVE
LOVE
OMMMMMMMMM

DAD

Keep America strong.

Hair Lesson Plans

Make America stronger.
May God bring our nation victory.

TRIBE

LOVE
LOVE
OMMMMMMMMM

MOM

Oh, you're all so naïve. You don't know what's really going on ... the top secret truth about what's really happening in Red China.

TRIBE

LOVE
LOVE
OMMMMMMMMM

DAD

We're fighting a war. Use atomic weapons and win it, for Crissake.
Have faith in God and Nation and the Military-Industrial Complex.

TRIBE

LOVE LOVE
LOVE LOVE
LOVE LOVE
LOVE LOVE
DROP OUT
DROP OUT
DROP OUT
DROP OUT
BE IN
BE IN
BE IN
BE IN
OMMMMMMMMM

DAD

You parents should care more about sex and stop worrying about drugs.
Drugs are innocent compared to sex. It's time to deal with this sex mess.

TRIBE

LOVE
LOVE
OHMMMMMMMM

MOM

You kids don't appreciate the maturity and wisdom that age brings.

Hair Lesson Plans

DAD

(almost to himself) My son doesn't like me. He doesn't like me.

TRIBE

LOVE

LOVE

OMMMMMMMMM

MOM

We have got to help these young people!

DAD

In two months, my son will be in Vietnam willing to die for his country and I am proud of him.

TRIBE

LOVE LOVE

LOVE LOVE

LOVE LOVE

LOVE LOVE

DROP OUT

DROP OUT

DROP OUT

DROP OUT

BE IN

BE IN

BE IN

BE IN

PART I

TAKE TRIPS

GET HIGH

LAUGH, JOKE AND GOOD BYE

BEAT DRUM AND OLD TIN POT

I'M HIGH ON YOU KNOW WHAT

PART II

TAKE TRIPS HIGH

GET HIGH HIGH

LAUGH JOKE AND GOOD BYE WAY UP HERE

BEAT DRUM AND OLD TIN

POT HIGH

I'M HIGH HIGH

ON YOU KNOW WHAT IONOSPHERE

TRIBE PART III

TAKE TRIPS HIGH HARE KRISHNA

GET HIGH HIGH HARE KRISHNA

Hair Lesson Plans

LAUGH JOKE AND GOOD BYE WAY UP HERE
BEAT DRUM AND OLD TIN
POT HIGH HARE KRISHNA
I'M HIGH HIGH HARE KRISHNA
ON YOU KNOW WHAT IONOSPHERE
MARIJUANA MARIJUANA
JUANA JUANA MARI MARI
MARIJUANA MARIJUANA
JUANA JUANA MARI MARI
BEADS FLOWERS FREEDOM HAPPINESS
BEADS FLOWERS FREEDOM HAPPINESS
BEADS FLOWERS FREEDOM HAPPINESS
BEADS FLOWERS FREEDOM HAPPINESS
BURN IT BURN IT
BURN IT BURN IT...
(Repeat as needed)

(The sound and rhythm build. The GUYS, one by one, burn their draft cards. BERGER is the last one to burn his. SHEILA hands a flower to everyone afterwards)

TRIBE

BURN IT BERGER BURN IT
BURN IT BERGER BURN IT...
(Repeat as needed)

(BERGER burns his card, TRIBE cheers, then turns to CLAUDE, who stands at some distance watching. They call him to the fire:)

DIONNE

AQUARIUS

TRIBE

AQUARIUS
AQUARIUS
AQUARIUS ...

(CLAUDE approaches puts his card into the fire, then changes his mind and pulls it out. MUSIC cuts off when Claude doesn't burn his draft card. The TRIBE look at him. Claude move away from the tribe)
(Music segues)

WHERE DO I GO

CLAUDE

WHERE DO I GO
FOLLOW THE RIVER
WHERE DO I GO
FOLLOW THE GULLS
WHERE IS THE SOMETHING

Hair Lesson Plans

WHERE IS THE SOMEONE
THAT TELLS ME WHY
I LIVE AND DIE
WHERE DO I GO
FOLLOW THE CHILDREN
WHERE DO I GO
FOLLOW THEIR SMILES
IS THERE AN ANSWER
IN THEIR SWEET FACES
THAT TELLS ME WHY
I LIVE AND DIE
FOLLOW THE WIND SONG
FOLLOW THE THUNDER
FOLLOW THE NEON IN YOUNG LOVERS EYES
DOWN TO THE GUTTER
UP TO THE GLITTER
INTO THE CITY WHERE THE TRUTH LIES

CLAUDE & TRIBE

WHERE DO I GO
FOLLOW THE CHILDREN
WHERE DO I GO
FOLLOW THEIR SMILES
IS THERE AN ANSWER
IN THEIR SWEET FACES
THAT TELLS ME WHY
I LIVE AND DIE

CLAUDE & GIRLS BOYS

FOLLOW THE WIND SONG WHERE DO I GO
FOLLOW THE THUNDER TELL ME WHERE
FOLLOW THE NEON IN YOUNG
LOVERS EYES DO I GO
DOWN TO THE GUTTER WHERE DO I GO
UP TO THE GLITTER DO I GO
INTO THE CITY WHERE THE
TRUTH LIES TELL ME WHERE DO I GO

(TRIBE starts to take their clothes off)

CLAUDE

WHERE DO I GO
FOLLOW MY HEARTBEAT
WHERE DO I GO
FOLLOW MY HAND
WHERE WILL THEY LEAD ME
AND WILL I EVER
DISCOVER WHY I LIVE AND DIE

Hair Lesson Plans

TRIBE
WHY

CLAUDE
I LIVE AND DIE

TRIBE
WHY
(TRIBE stands naked)

CLAUDE
WHY DO I LIVE
WHY DO I DIE
TELL ME WHERE DO I GO
TELL ME WHY
TELL ME WHERE
TELL ME WHY
TELL ME WHERE
TELL ME WHY

TRIBE
BEADS FLOWERS
FREEDOM HAPPINESS
BEADS FLOWERS
FREEDOM
HAPPINESS
BEADS
FLOWERS
FREEDOM

(A siren is heard at the end of the song. TRIBE grab garments and flee)

Lesson 5

Material Needed:

- CD Player
- Smart Board/LCD Projector w/computer attached
- *Hair* CD
- CD from resource kit (Power Point Presentation)
- Copies of selected songs
- Large post-it pad
- Markers
- Large Index Cards
- *If you had the chance to make Tie Dyed shirts, mentioned at end of first lesson plan, today would be ideal to have the students wear them.

Aim: How does *Hair* reflect the socio-political landscape of the counter culture and “The Establishment” of the 1960’s?

Do Now:

1. Set up the CD from the resource kit (Woodstock and Hippies montage)
 - a. Ask students while viewing to make notes of what strikes them.
2. In small groups or pairs, ask them to come up with descriptive words, terms or sayings that they feel describes the 1960’s.

Main Activity:

1. Chart the descriptive words, terms or sayings the students came up with in the Do Now.
2. Physical Tableaux:
 - a. A Tableau is a frozen picture image using the students as “statues” in poses.
 - i. These poses usually depict the emotional essence or story idea of a scene.
 - ii. The frozen picture image that is created by the group should, for this exercise, relate to the topic as well as to each other in the group.
 - iii. Once in their tableau, they do not speak.
 - iv. The tableau should, like a painting or photo, be a “capture” of what is going on emotionally, action and relationships.
 - v. It should be clear enough for observers to see the context.
 - b. Break the students into groups of four or five students per group.
 - c. Choose a statement or descriptive word from the chart the class created.
 - i. i.e.: Peace; No More War; a sit in; etc.
 - d. Write out your choices on separate index cards.
 - i. Give one index card per group.
 - e. Give each group three to five minutes to quietly discuss and rehearse their tableau.
 - i. Allow each group to go.
 - f. When done, ask the observers to guess what was on the group’s card.
 - g. To get them into positions, the teacher will clap his/her hand for them to “freeze.”
 - i. Allow a short period where the other groups observe and try to explain what they are seeing.

Hair Lesson Plans

- ii. The teacher claps again to “unfreeze” the group.
 - h. Reflect on embodying the “essence” of the 1960’s.
3. Hand out the lyrics to “Hair/My Conviction”
 - a. Have the students read the lyrics while you play the two songs on the CD.
 - b. Ask the students to underline phrases or lines that clearly illustrate facts and opinions of the 1960’s.
4. Hand out the final scene and lyrics “Flesh Failures/Let the Sunshine In”.
 - a. Ask the students to silently read the final scene to themselves.
 - b. When done, or the majority, play the two songs from the *Hair* CD.
5. Final Discussion:
 - a. Is *Hair* a fair reflection of the late 1960’s?
 - b. Can a play be political and help create social change?
 - i. Did *Hair*, in your opinion, have any effect?
 - ii. Bring in details from your readings, research and discussions.
 - c. Compare and contrast the four main songs in this lesson.
 - i. What symbolizes the counter-culture experience?
 - ii. What obstacles did they face?
 - d. Who did the “hippies” see as their oppressors?
 - e. What did they feel was the way to make change happen?
 - f. What do you feel the overall message of the play was?
 - g. Can you relate any of the messages or doings in the play to what is going on in today’s society?

Homework:

1. Using details from the song lyrics, have students write first person descriptions of what it was like in the 1960’s to be:
 - A young person?
 - A black person?
 - A soldier?
 - A hippie?
 - A woman?
 - An adult?

Hair/My Conviction: Scene and Song

The tribe is hanging out in the park. They are approached by an elderly couple who, after noticing that all the boys have long hair and beads, wonder aloud if they have just stumbled upon a group of hippies. Berger and the tribe explain their affinity for long hair in "Hair."

The elderly couple is impressed by the tribe's message of peace, self-expression, understanding, and acceptance. The woman then states that she wishes all parents would accept their children, regardless of personal preferences (My Conviction).

WOMAN

This may sound a bit naïve ... foolish ... oh, my, I don't know why I feel so embarrassed ... I ... being a visitor from another ... uh ...

BERGER

Planet?

WOMAN

Generation like myself...

CLAUDE

You're cool, lady. What would you like to know?

WOMAN

(to CLAUDE)

Well ... why? ... I mean ... why? (turning to BERGER) Why?

CLAUDE

(Finally realizing that SHE means BERGER's hair)

Oh, you mean this?

WOMAN

Yes. Why that? Is it because you're a ... oh, dear ... Please forgive me ...

Are you a hippie?

(TRIBE reacts very strongly, but amused. After their reaction quiets down:)

Oh Hubert, a whole hagggle of hippie.

HUD

Hey, Big Daddy. (Hubert turns to HUD). Big Daddy, I'm talkin' to you!

It's very simple. You ask me why? (Hubert shakes his head .no.) Like I like the feel of the long silky strands on my ears, and the back of my neck, and on my shoulders. Like it's goose-bump time, you know what I mean?

WOMAN

That's very interesting.

(To HUBERT)

You see, dear, he does it for the sensual experience, that's why.

HAIR

CLAUDE

SHE ASKS ME WHY
I'M JUST A HAIRY GUY
I'M HAIRY NOON AND NIGHT
HAIR THAT'S A FRIGHT
I'M HAIRY HIGH AND LOW
DON'T ASK ME WHY

CLAUDE & BERGER

DON'T KNOW

TRIBE

IT'S NOT FOR LACK OF BREAD
LIKE THE GRATEFUL DEAD

CLAUDE & BERGER

DARLIN'
GIMME A HEAD WITH HAIR
LONG BEAUTIFUL HAIR
SHINING GLEAMING STEAMING
FLAXEN WAXEN

CLAUDE, BERGER, TRIBE

GIMME DOWN TO THERE HAIR
SHOULDER-LENGTH OR LONGER
HERE BABY
THERE MAMA
EV'RYWHERE DADDY DADDY
HAAAAAAAAAIR HAIR HAIR HAIR HAIR
HAIR HAIR HAIR HAIR
FLOW IT HAIR
SHOW IT HAIR
LONG AS GOD CAN GROW IT MY HAIR

CLAUDE & BERGER

LET IT FLY IN THE BREEZE
AND GET CAUGHT IN THE TREES
GIVE A HOME TO THE FLEAS
IN MY HAIR

CLAUDE & BERGER TRIBE

A HOME FOR FLEAS YEAH
A HIVE FOR BEES OH YEAH
A NEST FOR BIRDS
THERE AINT NO WORDS
FOR THE BEAUTY THE SPLENDOR

Hair Lesson Plans

THE WONDER OF MY
HAAAAAAAAAIR HAIR HAIR HAIR HAIR
HAIR HAIR HAIR HAIR
FLOW IT HAIR
SHOW IT HAIR
LONG AS GOD CAN GROW IT MY HAIR
I WANT IT LONG STRAIGHT CURLY FUZZY OOOOOOOOO
SNAGGY SHAGGY RATTY MATTY OOOOOOOOO
OILY GREASY FLEECY OOOOOOOOO
SHINING GLEAMING STEAMING OOOOOOOOO
FLAXEN WAXEN OOOOOOOOO
KNOTTED POLKADOTTED OOOOOOOOO
TWISTED BEADED BRAIDED OOOOOOOOO
POWDERED FLOWERED AND CONFETTIED OOOOOOOOO
BANGLED TANGLED SPANGLED AND SPAGHETTIED OOOOOOOOO

TRIBE

OH SAY CAN YOU SEE MY EYES
IF YOU CAN
THEN MY HAIR'S TOO SHORT

CLAUDE & BERGER

DOWN TO HERE
DOWN TO THERE
I WANT HAIR
DOWN TO WHERE
IT STOPS BY ITSELF

TRIBE

DOO
DOO DOO DOO DOO DOO DOO DOO DOO DOO DOO

CLAUDE & BERGER

THEY'LL BE GAGA AT THE GO GO
WHEN THEY SEE ME IN MY TOGA
MY TOGA MADE OF BLOND BRILLIANTINED
BIBLICAL HAIR
MY HAIR LIKE JESUS WORE IT
HALLELUJAH I ADORE IT
HALLELUJAH MARY LOVED HER SON
WHY DON'T MY MOTHER LOVE ME
HAAAAAAAAAIR HAIR HAIR HAIR HAIR
HAIR HAIR HAIR HAIR
FLOW IT HAIR
SHOW IT HAIR
LONG AS GOD CAN GROW IT MYHAIR

Hair Lesson Plans

CLAUDE & BERGER TRIBE

HAAAAAAAAAIR HAIR HAIR HAIR HAIR

HAIR HAIR HAIR HAIR

FLOW IT HAIR

SHOW IT HAIR

LONG AS GOD CAN GROW IT MY HAIR

HAAAAAAAAAIR HAIR HAIR HAIR HAIR

HAIR HAIR HAIR HAIR

FLOW IT HAIR

SHOW IT HAIR

LONG AS GOD CAN GROW IT MY HAIR HAIR

HAAAAAAAAAIR HAAAAAAAAAIR

(HAIR tag with drum solo. Music Out)

WOMAN

Ooooo. You little pop tarts are terrific.

(To Audience:)

I wish every mother and father in this theater would go home tonight and make a speech to their teenagers and say: Kids, be free, no guilt, be whoever you are, do whatever you want to do, just as long as you don't hurt anybody. Right?

TRIBE

Right!

(Music starts for next number)

TRIBE MEMBER (CRISSY)

She's gonna sing!

MY CONVICTION

WOMAN

I WOULD JUST LIKE TO SAY THAT IT IS MY CONVICTION
THAT LONGER HAIR AND OTHER FLAMBOYANT AFFECTATIONS
OF APPEARANCE ARE NOTHING MORE
THAN THE MALE'S EMERGENCE FROM HIS DRAB CAMOUFLAGE
INTO THE GAUDY PLUMAGE
WHICH IS THE BIRTHRIGHT OF HIS SEX
THERE IS A PECULIAR NOTION THAT ELEGANT PLUMAGE
AND FINE FEATHERS ARE NOT PROPER FOR THE MAN
WHEN AAAAACTUALLY THAT IS THE WAY THINGS ARE
IN MOST SPECIES.

Flesh Failures/Let the Sunshine In: Scene and Song

Sheila and the tribe are protesting outside of the Army Induction Center. Claude appears on stage dressed in uniform. He tries to get his friends' attention but he is invisible. The tribe pleas for peace in "Let the Sunshine In." As the stage clears, we see Claude lying on a cloth, indicating that he has been killed in battle.

CLAUDE

WE STARVE LOOK AT ONE ANOTHER SHORT OF BREATH
WALKING PROUDLY IN OUR WINTER COATS
WEARING SMELLS FROM LAB'RATORIES
FACING A DYING NATION OF MOVING PAPER FANTASY
LISTENING FOR THE NEW TOLD LIES
WITH SUPREME VISIONS OF LONELY TUNES
SOMEWHERE INSIDE SOMETHING THERE IS A RUSH OF GREATNESS
WHO KNOWS WHAT STANDS IN FRONT OF OUR LIVES
I FASHION MY FUTURE ON FILMS IN SPACE
SILENCE TELLS ME SECRETLY EVERYTHING
E-EV'RYTHING

(Music continues to vamp under dialogue. CLAUDE talks to BERGER and the TRIBE, but they do not see or hear him)

CLAUDE

Berger, I feel like I died.

BERGER

Claude!

CLAUDE

I'm here!

SHEILA

Where is he?

CLAUDE

If I am unseen, then I can perform miracles ...

BERGER (suddenly sensing the loss of CLAUDE)

Claude!

TRIBE

Claude!

CLAUDE

That's the only thing I want to do on this dirt.
EYES LOOK YOUR LAST

Hair Lesson Plans

Reprise: MANCHESTER, ENGLAND & FLESH FAILURES

CLAUDE TRIO (TRIBE)

MANCHESTER ENGLAND ENGLAND

MANCHESTER ENGLAND ENGLAND EYES LOOK YOUR LAST

ACROSS THE ATLANTIC SEA ARMS TAKE YOUR LAST

EMBRACE

AND I'M A GENIUS GENIUS AND LIPS, OH YOU THE

DOORS OF BREATH,

I BELIEVE IN GOD AND SEAL WITH A RIGHTEOUS KISS

I BELIEVE THAT GOD SEAL WITH A RIGHTEOUS KISS

BELIEVES IN CLAUDE

THAT'S ME THE REST IS SILENCE

THAT'S ME THE REST IS SILENCE

THAT'S ME THE REST IS SILENCE

THE REST IS SILENCE

(TRIBE come together. We no longer see CLAUDE)

SHEILA

WE STARVE – LOOK

AT ONE ANOTHER

SHORT OF BREATH

WALKING PROUDLY IN OUR WINTER COATS

WEARING SMELLS FROM LAB'RATORIES

FACING A DYING NATION

OF MOVING PAPER FANTASY

LISTENING FOR THE NEW TOLD LIES

WITH SUPREME VISIONS OF LONELY TUNES

ALL

SINGING OUR SPACE SONGS ON A SPIDER WEB SITAR

LIFE IS AROUND YOU AND IN YOU

ANSWER FOR TIMOTHY LEARY DEARIE

LET THE SUNSHINE

LET THE SUNSHINE IN

THE SUNSHINE IN

LET THE SUNSHINE

LET THE SUNSHINE IN

THE SUNSHINE IN

LET THE SUNSHINE

LET THE SUNSHINE IN

THE SUNSHINE IN

(The TRIBE start to leave the stage, revealing CLAUDE lying center, on a black cloth)

ALL

LET THE SUNSHINE

Hair Lesson Plans

LET THE SUNSHINE IN
THE SUNSHINE IN
LET THE SUNSHINE
LET THE SUNSHINE IN
THE SUNSHINE IN
LET THE SUNSHINE
LET THE SUNSHINE IN
THE SUNSHINE IN