


BUZZ EXTRA HAIR

January 17-29
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AGE OF AQUARIUS



Photo Credit: HAIR National Tour Pictured: The Company Photo: Joan Marcus

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“When the moon is in the Seventh House
 And Jupiter aligns with Mars
 Then peace will guide the planet
 And love will steer the stars.
 This is the dawning of the Age of Aquarius.”

Lyrics from “Aquarius” from HAIR

The Zodiac

The word zodiac is believed to come from the Greek *zodiakos*, which can mean “wheel of life” or “wheel of creatures.” There are twelve signs of the zodiac; each has a time or age associated with it. An age is believed to last about 2,150 years - give or take a few. The age is determined by when the constellation appears on the dawn of the spring equinox. Once all twelve ages of the zodiac occur, the cycle repeats.

There are certain characteristics for each sign of the zodiac and some astrologers believe these characteristics influence what is happening in the world, that the signs and ages of the zodiac have an effect on all human life and the planet as well.

A house in the zodiac is a time when the sun, moon and planets travel through a section of the sky. Just like each sign of the zodiac, the houses have various characteristics or meanings. The seventh house is a time of cooperation and opposition, meaning cooperation or compromising with those who oppose you and in all relationships.

Aquarius

Astrology Weekly says that the Aquarian Age lasted from 4500 B.C.E. until 1500 B.C.E., “This is the time when the Egyptian civilization was at its top, the pyramids were built...some of the most important human discoveries such as the writing, the medicine, the astrology, the alchemy, the philosophy” occurred.

Astrologers, however, cannot agree on when exactly the upcoming Aquarian age will happen, it all depends on the rotation of the earth and other things difficult to predict. Consequently, some astrologers say we are in the dawning of the age, while others say it has not come yet. Many astrologers say it may be a time of freedom, innovation, science, humanitarianism, group consciousness, contemplation, spiritual clarity, truth and brotherhood. Some say the date that the age will arrive is December 21, 2012,

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while others say that date will be Doomsday.

The characters in HAIR envisioned the Age of Aquarius as a time of peace, love, freedom and happiness to make the world a better place. Whenever it comes, it would be great if the creators of HAIR were right and the Age of Aquarius brought us...

“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.”


Lyrics from “Aquarius” from HAIR.

By the way, since the song “Aquarius” was not written by astrologers, some of the lyrics are not actually correct. The moon is in the seventh house daily and Jupiter often aligns with Mars.

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performances of HAIR in the Idea Center® at PlayhouseSquare.

The Idea Center is located just two doors west of the Allen Theatre at 1375 Euclid Avenue. You can enter the Idea Center quickly from the PlayhouseSquare parking garage by taking the elevator or stairs to Level 1. Exit through the red doors and cross at the crosswalk which will lead you directly into the rear entrance of the building. You also may enter the Idea Center from Euclid Avenue.

Can't make it to the Pre-Show Talk? Listen live on opening night (January 17) at 6:30 p.m. on WCLV 104.9 FM or watch live on wclv.com. The video will be available for viewing after opening night at playhousesquare.org/broadwaybuzz.

Catch our Post-Show Chats with the Cast following Thursday evening performances (January 19 and 26).

There is no charge for admission to Broadway Buzz events.

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THE CREATION OF HAIR

HAIR was created by three men: James Rado, Gerome Ragni and Galt MacDermot (music).

Rado

James Rado always wanted to write a Broadway musical. He tried writing his first show when he was only a teenager.

Rado was a speech and drama major at the University of Maryland where he wrote two musicals. When he graduated, he served two years in the US Navy. After leaving the Navy, he attended The Catholic University of America to pursue graduate studies. It was here that he wrote music and lyrics to his third show.

Heading to New York, Rado studied with Lee Strasberg. He wrote pop songs, had his own band, appeared in his first Broadway show (directed by June Havoc, AKA "Dainty June" of *Gypsy* fame) and hooked up with Gerome Ragni off-Broadway.

Ragni

Gerome Ragni, called Jerry, attended Georgetown University and, ironically, went to the same Catholic University of America that Rado attended. He made his acting debut

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in Washington D.C. and eventually found his way to NYC to appear in *Hamlet* with Richard Burton. This was followed by his off-Broadway appearance in *Hang Down Your Head and Die* with Rado. This show about capital punishment played only one performance before the government shut it down.

Rado and Ragni became friends and upon reading some of Ragni's poems, Rado asked him to collaborate on a new show.

During a trip to the Whitney Museum, the pair came across American artist Jim Dine's masterpiece; Rado said to Ragni, "What an odd title for a painting...**Hair**." Ideas were brewing.

According to Rado, "There was so much excitement in the streets and the parks and the hippie areas, and we thought if we could transmit this excitement to the stage it would be wonderful... We hung out with them and went to their Be-Ins and let our hair grow...**The hippie movement** was largely a white movement, but we wanted to have an integrated cast. So we decided to bring in black characters and address the civil rights aspects of the day."

Ragni's involvement with The Open Theatre gave him the inspiration for experimental theater techniques that he and Rado would use in creating HAIR.

MacDermot

Once the first draft of HAIR was complete, Rado and Ragni took it to producer Nate Shapiro, who introduced them to the final member of the team, composer **Galt MacDermot**.

MacDermot, an established jazz musician with a Grammy award, claimed to know "nothing about musical theater. The Broadway shows that I'd seen didn't knock me out. But I met Jim and Jerry... They were determined to have rock and roll singers in their show, not Broadway types. And I was involved with rock and roll... They showed me the script and I started writing."

For research, Ragni and Rado brought MacDermot to the East Village. "Everyone thought I was a narc," MacDermot said, "because I was wearing a tie and a white shirt."

Luck

As luck would have it, Ragni met Joseph Papp, director of the New York Shakespeare

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Festival, on a train. Ragni showed Papp the script and again luck was with him when Papp wanted HAIR to open the Anspacher Theater, the experimental space in Papp's new Public Theater.

HAIR was unconventional. Martin Aronstein described it as, "one of the most extraordinarily misshapen, totally un-focused, weird pieces of writing I've ever seen." Casting and rehearsals were just as unconventional as the script. People seen on the street were asked to audition if they had long hair. During rehearsals, experimentation and improvisation were de rigueur.

Rewrites and a Producer

While the show opened to mixed reviews, young audiences packed the house. Upon closing, it moved to a discothèque called The Cheetah where it was not successful.

Rado and Ragni went back to the drawing board. New script, new songs, new actors and a new director brought a second life to the show. Producer Michael Butler brought this show to Broadway.

HAIR was the first rock musical. It's usage of hallucinogenic drugs, sexual freedom, nudity, astrology, mixed-race relations, rough language, political statements and issues of the day paved the way for controversial subjects to be included in future Broadway musicals. *Rent*, *Spring Awakening* and *The Full Monty* have HAIR to thank.


HAIR: The American Tribal Love-Rock Musical wowed audiences in 1967. It ran for four years, played 1750 performances and went international in 10 countries.

The current production has wowed the New York Drama Critics Circle who proclaimed it "outstanding revival of a musical."

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NAKED ON STAGE



Photo Credit: Lawrence Stallings, Steel Burkhardt and Matt DeAngelis in the HAIR National Tour Photo: Joan Marcus

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In 1968, Broadway was forever changed.

Broadway Firsts

It was the first time certain subjects were sung about onstage in a musical using rock and roll. A replica of the flag actually touched the floor. Lyrics listed 20 derogatory names for African Americans. The use of recreational drugs such as marijuana, cocaine, opium and LSD were flouted. The performers crooned about different ways of sexual pleasure. Miscegenation was touted. Abraham Lincoln was referred to as an “emanci-mother-f*****-pater of the slaves.” The show that changed Broadway was **HAIR: The American Tribal Love-Rock Musical.**

Not only were these firsts happening on a Broadway stage, but it was also the first time that a show had its actors display full frontal nudity.

Nude

The famed nude scene was not in the original off Broadway production, but when the show moved uptown, a New York state law permitted actors to be nude on a public stage if they were standing still. The show opened. The lighting dimmed, the actors undressed and there they all stood...still, not breaking the law, but naked as the day they were born.

Why such a big deal?

Much brouhaha has been made of this first act finale but Tom O’Horgan, the director of the original Broadway cast of HAIR, has told the BBC that, “I think that the famed nude scene has been greatly over-emphasized. It has very little importance in the show itself and much of the publicity has obscured the important aspects of the play.”

A Celebration

HAIR was celebrating every aspect of life. This nude scene demonstrated that the human body is natural, beautiful and not something to be hidden.

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“I got life, mother.
I got laughs, sister.
I got freedom, brother.
I got good times, man...like you...
And I’m going to spread it around the world
So that everybody knows what I got.”
Lyrics from “I Got Life” from HAIR

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Nudity on Broadway? Thank HAIR.

Full or partial nudity

Here is a list of some shows that have followed in HAIR's shoeless footsteps on Broadway:

- *Equus*
- *The Full Monty*
- *The Elephant Man*
- *Spring Awakening*
- *Otherwise Engaged*
- *Wit*
- *M. Butterfly*
- *Cabaret* (the revival)
- *The Blue Room*
- *Angels in America*
- *Take Me Out*
- *Love! Valour! Compassion!*
- *The Graduate*
- *Frankie and Johnny in the Clair De Lune*
- *The Little Dog Laughed*
- *Indiscretions*
- *O! Calcutta!*


Original Cast Member

Will Swenson, original Broadway cast member, told Broadway.com that when people hear he appeared in HAIR, they always ask the same question, "Did you get naked?" "No," he answers, "I had on a microphone pack and five bracelets." He also declared that he would be performing the show, "challenging complacency, removing my clothes and praying for a not-very-cold theatre."

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WINTER WON'T BE DREARY IF YOU LET
THE 'SUN SHINE IN'



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HAIR, the show that started a revolution and changed Broadway forever, brings the sun to PlayhouseSquare as part of the KeyBank Broadway Series January 17-29.

Critics Rave

"Any theatergoer with a pulse will find it hard to resist their invitation to join the demolition crew. This emotionally rich revival of 'The American Tribal Love-Rock Musical' from 1967 delivers what Broadway otherwise hasn't felt this season: the intense, unadulterated joy and anguish of that bi-polar state called youth." *The New York Times*

"What an incredible theatre experience. I've never felt so connected to a cast before. They make every effort to get out into the audience and allow you to feel involved... special...and a part of the show. And how many times can you say you danced on a Broadway stage? Loved this show. Great songs, great interaction. Catch it before it leaves." *Leslie, audience member*

"What's most genuine about 'Hair,' the raucous, confused, desperate, hopeful plight of young people trying to forge a path to the future that doesn't destroy their dreams or deny their bodies...What continues to be radical, however, is the solidarity of sensibility that unites men and women of different backgrounds to question an authority that sets its own agenda above everything else." *Los Angeles Times*

"The landmark 1967 work not only retains its political and social relevance, but remains a remarkably joyous and occasionally heartbreaking piece of theater. The result is the year's best Broadway musical revival." *Theater Mania*

"The show was born out of protest, but its spirit is one of affirmation...'Hair' is more than just a musical: it is a social and cultural phenomenon, a jubilant assertion of life and freedom and a cry of protest against politicians...yet it also presents ...a vibrant, joyous piece of living theatre." *The Guardian*

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Awards

HAIR opened in Greenwich Village in 1967 and transferred to Broadway in 1968. The vibrant musical score received a Drama Desk award but missed the opening deadline to be nominated for the 1968 Tony awards. HAIR also received a Grammy Award for being the best score from an Original Cast Show Album.

The musical was revived in 1977 and 2004 as well as made into a feature film starring

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Treat Williams, John Savage and Beverly D'Angelo in 1979. The film was nominated for two Golden Globe awards.

The 2009 Revival was nominated for eight Tony awards and eight Drama Desk awards, winning both awards for Best Revival.

Worldwide

In addition to its origins on and off Broadway, HAIR has been produced in Brazil, Austria, Argentina, Germany, France, Mexico, Netherlands, Italy, Japan, United Kingdom, the Czech Republic, Switzerland, Poland, Israel, Australia, Russia, Sweden, Turkey, and the former Yugoslavia. Now the National Tour of the acclaimed 2009 revival brings HAIR to major cities across the USA.

Synopsis

Claude's parents want him to get a job and join the establishment, but he has dreams of Manchester, England. So, he hangs out with a group of free-spirited hippies to experience astrology, music, dance, sexual freedom, politics, drugs, environmentalism, non-violence, religion, sexual discrimination, patriotism and Shakespeare. The question is, when Claude is drafted, will he burn his draft card or go to war?

Did You Know...

Songs from HAIR have been used in various product advertisements, other art forms and by artists from all genres?

Barbra Streisand, Andy Williams, Liza Minelli and Engelbert Humperdinck have performed the songs.

Sharon, Lois and Bram and Sesame Street have brought the songs to children.

3 Dog Night and **The 5th Dimension** have won Grammy Awards with HAIR tunes.

The 40-Year Old Virgin, *Bird On A Wire*, *Charlie And The Chocolate Factory*, and *Forrest Gump* have let the sun shine in on the big screen.

Burger King, Bic Razors, Priceline.com and French's Mustard have used the music from HAIR to advertise their products.

A Very Brady Sequel and *The Simpsons* brought music from HAIR to TV.

Apollo 13 played a song from the show during their journey to space.

Mos Def has hip hopped the music from HAIR.

Victoria's Secret models have walked the runway to a HAIR-y beat.

President Obama even used a song from the show as his [2008 General Election theme song](#).

The music from HAIR has been everywhere.

There is also a recording of the songs that were cut from the show. It is called [DisinHAIRited](#).


[Click here for the original Hairstory](#).

Visit the official original [Hair Blog](#).

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TALKING WITH PARIS REMILLARD

Paris Remillard, originally from Joplin, Missouri, moved up to the leading role of Claude in HAIR after stints in the show's Tribe in Central Park (2007 concerts and 2008 full production) and in the 2009 Broadway revival. His performance as HAIR's Hamlet-like hero follows stints in regional productions of *A Midsummer Night's Dream*, *Antony and Cleopatra*, *Much Ado About Nothing* and *Hamlet*.



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EXTRA: How did you get into this business?

REMILLARD: The reason I originally got involved in theater was because the only class that my girlfriend and I could take together, when I was in high school, was drama. We fell madly in love, Romeo and Juliet style, so I transferred out of my art class into drama and I hated it. I was self-conscious and shy and had a terrible time. Then we broke up and she transferred out of the class and I was left in this class that I really didn't want to be in, by myself. But I started to enjoy it. Since she wasn't there, I was less self-conscious. My first rule of acting is that you have to be willing to make an ass of yourself. So I allowed myself to be embarrassed and moved on from there.

The next year I moved Minneapolis. I figured, I don't know anyone here, so what the hell, I auditioned for a show at the high school. When an outside company came in to direct *The Outsiders*, I auditioned and got cast as Pony Boy. Then I did all the rest of their shows that season. The company started hiring me to do props and stage management to give me a full picture of every aspect of professional theater, so I could decide if I wanted to do something else, or if I wanted to be an actor.

EXTRA: Did you want to be an actor?

REMILLARD: I kept doing shows in Minneapolis. I worked at another children's theater company. A tiny little theater company that had no money, but it made us better performers because everything was based on the performance. We didn't have fancy sets or a huge budget. It taught us how to create characters and make everything come to life without anything but ourselves.

I worked at several other professional theaters in Minneapolis, just sort of slowly working up the ladder. Then I moved to New York and was very lucky. I started doing TV commercials right away and that was my whole job for five years. 14 or 15 national commercials.

EXTRA: What commercials did you do?

REMILLARD: The one that people recognize the most is probably **Dentyne Ice Gum**. I bump into a girl on a subway and she writes her

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number in the frost on the window. [Zales](#), Hershey's Chocolate, International Hot Dogs, Panasonic Razors, so many.

EXTRA: What about your vocal training?

REMILLARD: I have a vocal coach that I will continue to work with. It is cool to have someone give me tips and find places in my voice, that I had no idea my voice could do that if I just make a little adjustment. I always love learning new things. There's always plenty to keep learning.

EXTRA: How did you get cast in HAIR?

REMILLARD: I have an agent. I had done a production of HAIR in Seattle in 2002. I love the show. Then there was the three-day anniversary concert. Eventually I got cast in the Tribe singing "What A Piece Of Work" and ended up covering from 2007 until the tour, then back on Broadway where I was the understudy.

EXTRA: What was the rehearsal process? How did they introduce you to the time period?

REMILLARD: The staff always brought in all kinds of research materials, videos and books. They gave us packets that have all the historical things that happened, dramaturgical references that we need so we can understand the entire world of the show. And of course [Jim Rado](#), who wrote the show, he and [Jerry Ragni](#). Jim was at rehearsals most days and if we had any questions on anything...especially for me since he was the original Claude...having him there has been invaluable.

EXTRA: Has the show been changed since he was in it? The script?

REMILLARD: To Jim the script has never been set. It's always a living thing. He would come in, daily, with new pages, for our rehearsal process! He would come in with new scenes that he wanted to work into the show. There is no archival footage of the original production. Jim and Diane (the revival director) sat down and edited certain bits of the way the script evolved over the years and took pieces from different incarnations of HAIR. I know there were a lot of things that were changed, songs taken out or added for the '67 off-Broadway version. But I think what we are doing

now is really the core of the original '68 version on Broadway.

EXTRA: Is your hair long?

REMILLARD: It was long in my Tribe life, but for the tour, for Claude, they shaved it all off. I have a wig and a short wig for the end.

EXTRA: What color is your hair in the show; are you blonde?

REMILLARD: Most Claudes have been blonde, as a contrast between Claude and Berger. But I am the exception.

EXTRA: I know there is a lot of interaction with the audience. Has there ever been an awkward moment with the audience?

REMILLARD: Absolutely. During "Hashish" there's a moment I sit on someone's lap (in the audience). Once, there was a woman who really panicked when I started to crawl into her lap. Her husband immediately stood up next to her and pulled her out from under me. We always try to watch and see what people are into it and want to play. I don't want to make someone uncomfortable. At the end of the day, I just want people to have a good time.

EXTRA: What are your plans after HAIR?

REMILLARD: Back to the grindstone, auditioning, the actor's life. You never really know what's next.

EXTRA: I know most actors have a website, do you?

REMILLARD: I don't. If I need to, I can do all these extroverted things, but once I'm off the stage, I'm really pretty shy and introverted.

EXTRA: Anything else audiences need to know?

REMILLARD: There is nudity. There are disclaimers in the lobby and on the website, but we broaden their horizons. People will have an awesome time. As a performer, it is just the most fun I've ever had onstage and that translates to the audiences.

EXTRA: Do you like when the audience comes up on stage at the end for the dance party?

REMILLARD: I like to hang out up there and talk to people. That's a cool thing about the show that people come up on stage at the end. You get to see the response in their faces and hear how it affects them on a real level. There aren't a lot of shows when people can come up. I'm happy when people want to come up. It's cool.

EXTRA: Any exciting things that have happened during the dance party at the end of the show?

REMILLARD: We've had a couple of people who have come up at the end and took their clothes off. There was a woman in the park and she just pulled her dress off. There was a guy in Dallas who came up and just started taking his clothes off onstage.

EXTRA: You never know what's going to happen in HAIR.

REMILLARD: You never know. We're cool with all of it. You just respond however you need to.

Photo Credit: Steel Burkhardt and Paris Remillard in the HAIR National Tour Photo: Joan Marcus