



Theatre & Dance

UNIVERSITY OF COLORADO **BOULDER**

Hair: The American Tribal Love Rock Musical

Book and Lyrics by Gerome Ragni & James Rado

Music by Galt MacDermot

Produced for the Broadway stage by Michael Butler

Originally Produced by the
New York Shakespeare Festival Theatre

*This production includes nudity, strong language, simulated drug use,
bare feet and hippies having fun.*

*HAIR is presented by arrangement with TAMS-WITMARK MUSIC LIBRARY, INC.
560 Lexington Avenue, New York, New York 10022*

There will be one 15-minute intermission during this performance.

University Theatre, University Theatre Building
April 13–14, 18–21, 7:30 p.m. | April 15 and 22, 2 p.m.

Be engaged. Be inspired. Be here.
Be Boulder.

Artistic Staff

Director

Bud Coleman

Choreographers

Bud Coleman

Marla Schulz

Samm Wesler

Music Director

& Conductor

David Nehls

Scenic Designer

Kerry Cripe

Costume Designer

Ana Langmead

Lighting Designer

Peter D. Leonard

Sound Designer

Bailey Trierweiler

Projection

Designers

Iain Court

Teri Wagner

Assistant Music

Director

Caleb Sharp

Assistant Scenic

& Props Designer

Brittany C. Lewis

Assistant Props

Designer

Maria Aki

Assistant Sound

Designer

Sierra “CeCe” Smith

Production

Manager

Amy Cripe

Cast

Berger

Aaron Bloom

Randy

Grant Bowman

Jeanie

Kennedy Cockriel

Woof

Eli Davis

Marjorie

Rita DiSibio

John

Asher Farr

David

Bennet Forsythe

Hud

Annanya (Andy)

George

Sheila

Samantha Hardy

Sheryl

Kate Johnson

Andrew/Angela

Wesley Juels

Crissy

Katherine Löff

Walter

Brendan Lynch

Dionne

Jade McGee

Ronny

Ashley Munson

Mary

Marianne Pettis

Steve

Dizaon Phifer

Natalie

Sarah Rand

Paul

Kinari Rima

Teddy

Caleb Sharp

Claude

Michael Tandy

Linda

Priya Thomas

Edward

Jason Toennis

Leata

Jessica Zamurut

Band

Bass

Jon Cullison

Drums

Phillip Baugh

Guitar

Parker Goubert

Keyboard and

Conductor

David Nehls

Director’s Notes

HAIR, The American Tribal Love Rock Musical grew out of the protests against the soul-crushing conformism of the 1950s. Allen Ginsberg’s *Howl and Other Poems* was published in 1957 as Robert Rauschenberg and Jasper Johns were breaking from the tenets of Abstract Expressionism. Over the next few years, Ornette Coleman and Miles Davis would free jazz from the structure of chord-changes, Norman Mailer smashed the barrier between literature and journalism—the subjective self and the world—Allan Kaprow would stage the first “Happenings,” which blurred the boundaries between spectacle and spectator, art and life, and Lenny Bruce and Mort Sahl created a new stand-up comedy that rejected easy jokes for jazz-inflected monologues on politics, race and religious hypocrisy.

These experiments played out before a public embracing trans-Atlantic air travel and the first launchings of rockets into space. But this celebration of the new was tempered and complicated by shifting views on gender, race, sex and the seemingly endless “conflict” in Vietnam.

HAIR not only introduced Broadway audiences to rock ‘n roll in 1968, it was also an electric window into contemporary society, a musical zeitgeist; LBJ was President, the birth control pill was approved by the FDA in 1960, Mick Jagger and the then-Rollin’ Stones made their first appearance in 1962, an estimated 125,000 young men fled to Canada to avoid the draft and Margaret Mead was teaching at The New School and Columbia University.

So why revive a musical that defined a generation coming-of-age in the 1960s? Compassionate people supporting human rights, the environment, race and gender equality, world peace and freedom of religion—all the themes of *HAIR*—are relevant today. Just as the “youthquake” of the 1960s ignited social change, today we can see the impact of Black Lives Matter, #MeToo, and the voices of Parkland.
—Bud Coleman

“Never doubt that a small group of thoughtful, committed, citizens can change the world. Indeed, it is the only thing that ever has.”
—Margaret Mead

Special Thanks

J.P. Osnes and Macky Auditorium, Curious Theatre Company, the projection design class at the CU Boulder Department of Theatre & Dance, the Colorado Shakespeare Festival and the Dance technical crew

Song List

Act One

- 1. Aquarius**
Ronnie and Tribe
- 2. Donna**
Berger and Tribe
- 3. Hashish**
Tribe
- 4. Sodomy**
Woof and Tribe
- 5. Manchester, England**
Claude and Tribe
- 6. I'm Black**
Hud, Woof, Berger, Claude and Tribe
- 7. Ain't Got No**
Woof, Hud, Dionne and Tribe
- 8. Dead End**
Hud, Linda, Mary, Paul, Sheryl and Steve
- 9. I Believe in Love**
Shelia, Dionne, Sheryl and Natalie
- 10. Ain't Got No Grass**
Tribe
- 11. Air**
Jeanie
- 12. Initials**
Tribe
- 13. I Got Life**
Claude and Tribe
- 14. Going Down**
Berger and Tribe
- 15. Hair**
Claude, Berger and Tribe
- 16. My Conviction**
Margaret Mead
- 17. Easy to be Hard**
Sheila
- 18. Don't Put it Down**
Woof, Berger and John
- 19. Frank Mills**
Crissy
- 20. Be-In "Hare Krishna"**
Tribe
- 21. Where Do I Go**
Claude and Tribe

Act Two

- 1. Electric Blues**
Tribe
- 2. Hippie Life**
Berger, Claude, Crissy, Angela and Tribe
- 3. Black Boys**
Leata, Natalie, Marjorie, David, Hud and Roger
- 4. White Boys**
Sheryl, Mary and Linda
- 5. Walking in Space**
Tribe
- 6. Abie, Baby**
David, Natalie, Crissy, Randy and Mary
- 7. Give Up All Desires**
Walter, David, Natalie, Crissy, Randy, Linda, Marjorie and Dionne
- 8. Three Five Zero Zero**
Tribe
- 9. What a Piece of Work Is Man**
Ronny and Walter
- 10. Good Morning Starshine**
Sheila and Tribe
- 11. The Bed**
Tribe
- 12. Ain't Got No**
(reprise)
Claude and Tribe
- 13. The Flesh Failures**
(Let The Sun Shine In)
Tribe
- 14. Eyes Look Your Last**
Claude, Sheila, Dionne and Tribe

Production Team

Assistant Stage

Managers
Zachary Heygood
Madelyn Salvucci

Light Board Operator
Ashley Ben-Porat

Sound Board Operator
Erika Haase

Projection Operator
Leandra Fischman

Followspot Operators
Isabel Castellanos
Alex Rosenthal

Front of House Sound Mixer
Wesley Halloran

Deck Crew
Chrissy Heath
Katie Lennon
Rain Young

Wardrobe Head
Andrea Jewell

Dressers

Kara D'Alessandro
Rachel Jordan
Katy Keenan
Isobel Makin
Stephanie Saltis

Props Master
Maria Aki

Props Crew
Kelsey Gallotte
Hannah Male
Sadie Skolnekovich

Costume Crafts
Natalie Reutimann

Master Electrician
Cooper Braun-Enos

Lighting Programmer
Elise Rosado

Dance Captain
Jade McGee

Scenery & Electrics

Lead Technical Assistants

Nathan Dow, Wesley Halloran, Ian McMorran, Bailey Trierweiler

Technical Assistants

Maria Aki, Lauren Chen, Eli Davis, Kelsey Gallotte, Greta Hooston, Jill Ingebritsen, Hannah Male, Teresa Orosco, Bret Pilkington, Ryan Rouillard, Maddy Salvucci, Sadie Skolnekovich, CeCe Smith, Destin Woods

Practicum Students

Ashley Arvola, Nora Barpal, Val DeGroot, Annie Howell, David Kocina

Costumes

Costume Shop Employees

Liz Brusco, Kara D'Alessandro, Val DeGroot, Celeste Fenton, Andrea Jewell, Ana Langmead, Katie Lennon, Julia London, Christina Longman, Olivia Murrow, Sarah Rand, Natalie Reutimann, Luke Sassu, Braden Sturek, Zoe Volpa

Practicum Students

Jonathan Burgart, Katy Folz, Durango Jenkins, Daniel Jimenez, Joe Kennedy, Issy Leustig, Ian McMorran, Julia Murtha, Reed Otto, Nia Quan, Elise Rosado, Elena Sayeedi, Rachel Stauffer, Bailey Trierweiler, Christin Woolley



The Kennedy Center

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in collegelevel theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Department Staff

Department Chair & Director of Dance
Erika Randall

Associate Chair & Director of Theatre
Markas Henry

Production Coordinator
Connie Lane

Director of Dance Production
Iain Court

Theatre Technical Director
Kerry Cripe

Costume Production Director
Ted Stark

Scene Shop Foreman
Stephen Balgooyen

Assistant to the Production Coordinator
Kelsey Kinzer

Assistant to the Costume Production Director
Amanda Herrera

Assistant to the Director of Dance Production
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Kammie Slavin

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Erika Daun

Costume Tech Lab Assistant
Mary Willingham

Costume Shop Bookkeeper
Sydney Chinowsky

Costume Shop Buyer
Sarah Halpern

Wardrobe/Costume Run Crew Advisor
Mary Willingham

Dance Costume Coordinator
Ayla Sullivan

Dance Events Coordinator
Marla Schulz

Front of House Manager
Samm Wesler

House Managers
Shira Dickler

Roxy Leiser
Olivia Sander

Jessica Sandvik
Hannah Schneebeck
Leah Woods



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