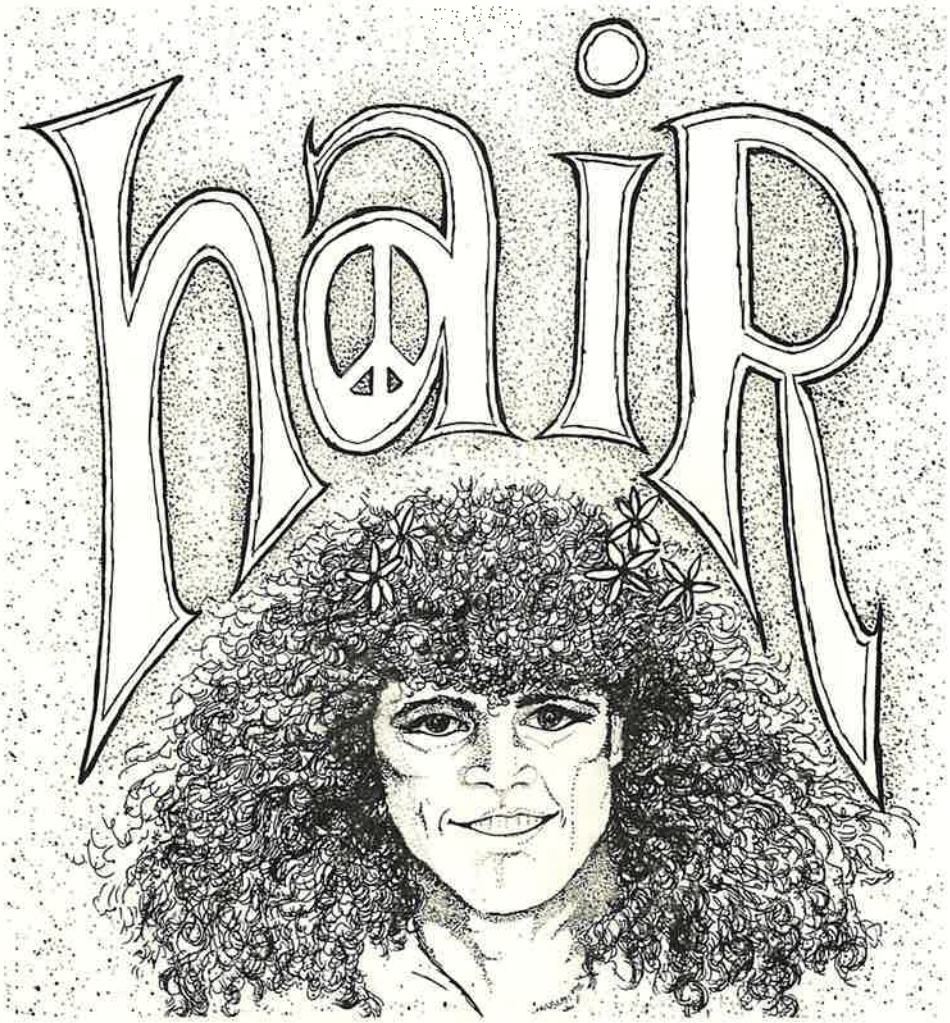
CAP & DAGGER PRESENTS:



THE AMERICAN TRIBAL LOVE ROCK MUSICAL

by Rado, Ragni & Macdermdt

APRIL 30, MAY 1, 2, 7, 8, 1982

Director's Note

Hair is a period piece — a play whose roots are firmly embedded in the soil of the sixties. In the New York Times of April 30, 1968, exactly fourteen years ago, drama critic Clive Barnes wrote, "It is the first Broadway musical in some time to have the authentic voice of today rather than the day before yesterday."

That "voice of today" is a shrill and strident one, on one hand screaming protest and alienation, and on the other urging sotto voce kindness and sunshine. A play of contrasts, Hair effects moments of startling crudeness intermingled with moments of lyrical tenderness. It is practically plotless, sometimes incoherent, and occasionally confused — just as anyone who was old enough to read a newspaper in 1968 must have been confused by the seemingly plotless scenario which was being incoherently played out in Viet Nam. Hair hasn't the artistic perspective of looking backward in time; it was happening all around us then. The play is stirring, spontaneous, and sweetly unsophisticated.

In terms of musical theatre construction Hair comes close to the revue format: a series of musical numbers, sketches, and scenes with a unifying theme. For me that unifying theme is most eloquently articulated toward the end of the second act when Mr. Rado, Mr. Ragni, and Mr. MacDermot paraphrase Mr. Shakespeare:

> *What a piece of work is man! How noble in reason, how infinite in faculties, in form and moving how express and admirable, in action how like an angel, in apprehension how like a god. The beauty of the world, the paragon of animals. I have of late — but wherefore I know not — lost all my mirth. . .this goodly frame, the earth, seems to me a sterile promontory, this most excellent canopy, the air, look you, this brave o'er-hanging firmament, this majestical roof fretted with golden fire, why, it appears to me no other thing than a foul and pestilent congregation of vapours. What a piece of work is man! How noble in reason!*

I am fortunate and very grateful for the collaboration of Steven Kushner and David Wysocki on this production; and a special thank-you to the joyful, hirsute men and women who are The Tribe.

—Jim Denton

STAGE DIRECTOR.....JIM DENTON

MUSIC DIRECTOR.....STEVE KUSHNER

DANCE DIRECTOR.....DAVID WYSOCKI

SET & LIGHTING DESIGN.....F. ELAINE WILLIAMS

COSTUME DESIGN.....BETH KALBACH

ORCHESTRA

FLUTE & PICCOLO.....CINDY MALIN
CLARINET.....SUZANNE TSACOUMIS
TRUMPET.....TIMOTHY J. DOYLE, LAURA DELONG
TROMBONE.....DAVID PORTER
GUITAR.....BOB LASSER, PAUL MAASSEN
BASS.....DONALD TEREPKA
PERCUSSION.....KATHY BREITENFELD
PIANO.....EVELYN TUSKA

REHEARSAL ACCOMPANIST.....EVELYN TUSKA

Special Thanks to
Robert Martin at the Physical Plant
for the use of scaffolding

Barbara Bliss for styling wigs

and Harvey M. Powers

Produced in cooperation with
Tams-Witmark Music Library, Inc.

THE TRIBE

BERGER.....Aris Somis
CLAUDE.....David Blackman
WOOF.....John Weaver
HUD.....Jawwaad Abdul-Aziz
STEVE.....Stephen Murphy
RON.....Dean Anderson
SHEILA.....Chrissie King
DIONNE.....Patricia Wilson
JEANIE.....Amy Fortgang
CHRISSY.....Jackie Krull
LEATA.....Kimberly Wallace
PAUL.....Mike Koriwchak
WALTER.....Greg Paris
DAVID.....David Anderson
MONTY.....Andy Montgomery
SUZANNAH.....Nancy Sanford
MARY.....Lisa Lawmaster
EMMARETTA.....Julia Vaughters
DIANE.....Kathleen DiGiorgio
MARJORIE.....Cheryl Stayton
PEGGY.....Peg Hornberger
CINDY.....Cindy Toth
DANIEL.....Dan Dougherty
CHARLES.....Charles Nguyen
ANDY.....Andy Darrow
CHUCK.....Chuck Day
ROBBIE.....Roberta Weaver
ALLISON.....Allison Murdock
MATT.....Steve Chambers
LISA.....Lisa Cinelli
ANNICK.....Annick Snyder
LINDA.....Linda Spina
ANNE.....Jeannie Wiggers

The action takes place in New York City in 1968.

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There will be one fifteen minute intermission.
The taking of Flash pictures is prohibited.

PRODUCTION STAFF

STAGE MANAGER.....KATHY O'BRIEN
Cheryl Klinger, Lynne Rutherford

SCENIC DESIGN ASSISTANTS..... KATIE FOLKERS
DAVID HANCOCK

PRODUCTION COORDINATOR..... BRUCE DELAPLANE

SET CONSTRUCTION.....DAVID HANCOCK
Joyce Itkin, Steve Murphy, Marjorie Siegel, Debbi Brinley, Lisabeth Reddington, Wendy Shuster, Beth Ross, Lyle Mucherman, Sandy Poindexter, Alden Schwarz

LIGHTING.....BOB HEIN, MONTY EFFINGER
Mark Dodge, Will Walters, Ed Robinson, Mark Heleen, Vivian Riesenman, Candie Adams

COSTUMES.....AMY HATTLEBURG
Marjorie Siegel, Nicki Bryan, Jackie Krull, Lynne Rosenblum

PROPS.....SUE COSTELLO
Vivian Riesenman, Cheryl Klinger

MAKE-UP.....LYNNE ROSENBLUM
Karen A. Smith, Joan Walber, Debbi Brinley

SOUND.....Vince Mehringer, Mark Dodge

TICKETS & PATRON MANAGER.....CHERYL KLINGER

PROGRAM/POSTER DESIGN.....STEVE SNOOK

UNIVERSITY THEATRE STAFF

DIRECTOR.....HARVEY M. POWERS

DESIGNER/TECHNICAL DIRECTORS.....
F. ELAINE WILLIAMS, JEFFRY WALKER

TECHNICAL ASSISTANTS.....Bruce Delaplane, Wade Hutchinson, Jackie Krull, Vince Mehringer, Dawn Sanderson, Jim Smith, Carrie Wilshusen

1981 - 1982
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