

stagelight Productions
IN ASSOCIATION WITH
THE MUWEKMA HAIR TRIBE OF SAN JOSE AND
STUDIO THEATRE OF CALIFORNIA
PROUDLY PRESENTS

HAIR

THE AMERICAN TRIBAL LOVE-ROCK MUSICAL

BOOK AND LYRICS BY GEROME RAGNI AND JAMES RADO
MUSIC BY GALT MACDERMOT

PRODUCED ON THE BROADWAY STAGE BY MICHAEL BUTLER
ORIGINALLY PRODUCED BY JOSEPH PAPP FOR THE NEW YORK SHAKESPEARE FESTIVAL THEATRE

DIRECTED BY JONATHAN ROSEN

CHOREOGRAPHY BY DUDLEY BROOKS

MUSIC DIRECTION BY KATIE COLEMAN

PRODUCED BY BARBARA ROSEN



FEATURING THE MUWEKMA HAIR TRIBE OF SAN JOSE

ALEX ACEVEDO	LEAH BAILEY	DENNIS BEASLEY
JENNIFER CEDAR-KRAFT	ADENA DEMONTE	DENNIS DENTONI
ANA MARIA ESCOBAR	CY FAÇAR	LONNIQUE GENELLE
PETER GRIGGS	CHRISTIAN HADSELL	BRIE JONES
TAD KISTNER	LESLIE LAMCKE	JESS LOFTON
CRYSTAL REITMEIR	SAMMY RODRIGUEZ	LAUREL SCRUGGS
ESTHER SELK	SARAH ROSE THOMAS	MAGGIE VELASQUEZ
JACQUELYN VILLENA	BRENNAN WHITAKER	MICHELLE WYNN

WITH A SPECIAL APPEARANCE BY RICK DENTONI

JULY 14 - AUGUST 4, 2006
THEATRE ON SAN PEDRO SQUARE
29 N. SAN PEDRO STREET, SAN JOSE, CALIFORNIA

AUGUST 9 - AUGUST 24, 2006
THE HISTORIC HOOVER THEATER
1635 PARK AVENUE, SAN JOSE, CALIFORNIA

THE MUWEKMA HAIR TRIBE

(in alphabetical order)

Alex	Alex Acevedo
Ana	Ana Maria Escobar
Berger.....	Sammy Rodriguez
Brie.....	Brie Jones
Christian	Christian Hadsell
Claude	Brennan Whitaker
Crissy.....	Sarah Rose Thomas
Crystal	Crystal Reitmeir
Cy	Cy Fagar
Dennis.....	Dennis Dentoni
Dionne.....	Lonique Genelle
Esther.....	Esther Selk
Hud	Peter Griggs
Jacqui.....	Jacquelyn Villena
Jeanie	Adena Joy DeMonte
Jennifer	Jennifer Lilith Cedar-Kraft
Jess.....	Jess Lofton
Laurel	Laurel Scruggs
Leah.....	Leah Bailey
Les	Leslie Lamcke
Maggie.....	Maggie Velasquez
Sheila.....	Michelle Wynn
Tad	Theodore "Tad" Kistner
Woof.....	Dennis Beasley

UNDERSTUDIES

Understudies never appear except when announced prior to performance.

Berger	Les Lamcke
Claude	Dennis Dentoni
Sheila	Ana Maria Escobar
Woof	Christian Hadsell
Jeanie.....	Esther Selk
Hud.....	Jacquelyn Villena
Crissy	Crystal Reitmeir, Jennifer Cedar-Kraft

SPECIAL APPEARANCES

Margaret Meade and Husband.....	Leah Bailey, Alex Acevedo
New York Police Department	Rick Dentoni, Jon Rosen

HAIR is presented through special arrangement with
Tams-Witmark Music Library, Inc of New York

MUSICAL NUMBERS

ACT ONE

AQUARIUS.....	Dionne, Tribe
DONNA	Berger, Tribe
HASHISH	The Tribe
SODOMY	Woof, Tribe
COLORED SPADE	Hud with Berger, Tribe
MANCHESTER ENGLAND	Claude, Tribe
I'M BLACK.....	Hud, Woof, Berger, Claude
AIN'T GOT NO.....	Les, Hud, Jacqui, Tribe
I BELIEVE IN LOVE	Sheila with Brie, Crystal, Esther and Maggie
AIN'T GOT NO GRASS.....	The Tribe
DEAD END	Dionne, Esther, Jacqui, Laurel
AIR	Jeanie with Crissy, Dionne
INITIALS (LBJ TOOK THE IRT).....	The Tribe
MANCHESTER ENGLAND II.....	Claude
I GOT LIFE.....	Claude, Tribe
GOING DOWN	Berger, Tribe
HAIR.....	Claude, Berger, Tribe
MY CONVICTION	Margaret Meade
EASY TO BE HARD	Sheila
DON'T PUT IT DOWN	Berger, Les, Woof
HOW I LOVE MY HIPPIE LIFE	Jeanie with Alex, Christian, Crissy, Crystal and Dennis
FRANK MILLS	Crissy
BE-IN (HARE KRISHNA).....	The Tribe
WHERE DO I GO?	Claude, Tribe

There Will Be A Fifteen-Minute Intermission

ACT TWO

ELECTRIC BLUES.....	Tad with Brie, Dennis, Laurel, Les
OH GREAT GOD OF POWER	The Tribe
MANCHESTER ENGLAND III	The Tribe
BLACK BOYS.....	Jennifer, Crissy, Brie
WHITE BOYS.....	Dionne, Jacqui, Maggie
WALKING IN SPACE.....	The Tribe
ABIE BABY	Jacqui with Cy, Hud, Jess
THREE-FIVE-ZERO-ZERO.....	The Tribe
WHAT A PIECE OF WORK IS MAN*	Ana, Dionne
GOOD MORNING, STARSHINE.....	Sheila, Tribe
THE BED.....	The Tribe
EYES LOOK YOUR LAST*	Brie, Laurel, Maggie, Christian, Dennis, Les
AIN'T GOT NO (Reprise)	Claude
THE FLESH FAILURES (LET THE SUNSHINE IN)	Claude, Tribe

**Lyrics by William Shakespeare*

40th Anniversary of 1967

MONTEREY



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THE MUWEKMA HAIR TRIBE WILL PERFORM AT THE
SUMMER OF LOVE FESTIVAL ON SATURDAY, JULY 28TH AT 4:30 PM
WITH MEMBERS OF THE ORIGINAL BROADWAY AND TOURING HAIR
COMPANIES INCLUDING WALTER MICHAEL HARRIS, JONATHON
JOHNSON, DEBBIE ANDREWS, MAX HOLLY AND AIMEE TSAO.
DON'T MISS THIS SPECIAL EVENT!

MUWEKMA PRODUCTION STAFF

Director	Jonathan Rosen
Choreographer	Dudley Brooks
Music Director.....	Katie Coleman
Producer	Barbara Rosen
Stage Manager.....	Thomas Johnson
Technical Director.....	Joey Brennan
Costume Design	Barbara Rosen
Wigs.....	Laurel Scruggs
Dance Captains.....	Alex Acevedo, Esther Selk
Lighting and Sound Design.....	Thomas Johnson
Set Construction.....	Rick Dentoni, Tuck Kirstner, Thomas Johnson, Joey Brennan, and members of the Muwekma Tribe
Props.....	Barbara Rosen, Thomas Johnson
Photography	Paul Neyman
Programs and Publicity.....	Jon Rosen
Box Office Manager.....	Rick Dentoni

MUWEKMA HAIR BAND

Keyboards.....	Bob Sunshine, Katie Coleman, Jon Rosen
Guitar.....	Paul Gebheim
Electric Bass	Thomas Dossa
Trumpet.....	Nic Garnett
Trombone.....	Michael Robles
Reeds	Andy Buchanan
Drums and Percussion	Michael Purpel

STAFF FOR THEATRE ON SAN PEDRO SQUARE

General Manager.....	Gary De Mattei
House Manager	Andrew Ceglio
Technical Director.....	Orlando Montes
San Jose Redevelopment Agency Liaison.....	Bryant Adelson

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SPECIAL ACKNOWLEDGEMENTS

City of San Jose Redevelopment Agency (Bryant Adelson)
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San Francisco Pride Celebration (Quade Whitmire)
Tuck Kirstner Rick Dentoni Howard Lamcke

HAIR Alumni and Friends

Debbie Andrews	Tadg Galleran	Natalie Mosco
Mike Blaxill	Walter Michael Harris	Richard Osorio
Robert Camuto	Gayle Hayden	Tom Propofsky
Annie Dayton	Jennifer Lee Ho	Cara Robin
Jennie Dayton	Max Holly	Dale Soules
Nina Machlin-Dayton	Marsia Holzer	Matt Schicker
Trevor Dayton	Jonathon Johnson	Bill Swiggard
Kathy Nixon DelRusso	Judy Lynn-McDowell	Aimee Tsao
Dan Dugan	Barbara Moore	John Zuehlke

and
Michael Butler

It is always possible that we may have overlooked someone who contributed in a material way to making this production happen. If so, please accept our apologies and acknowledgement for your contribution. Thank you.

DIRECTOR'S NOTES

(DIRECTOR'S NOTE ABOUT THE DIRECTOR'S NOTES: Everybody who knows me knows that I talk too much, and as you might expect, I often write too much, too. However, what I have to say about this show can't be said in a few paragraphs. My experiences with Hair mirror my entire life, from my youth in the late 60s through today. If you are interested in learning more about how this show came together, I invite you to read on and relive some of the journey that brought us here tonight. I would love to share with you all of the exciting experiences we have had putting it together but that would literally take a book. Hmmm, maybe someday I will even try writing one! In the meantime, hang on. It isn't quick, but I hope you will enjoy it. - JR)

I first saw the musical HAIR in New York City in 1969. I was 18 years old, and I had just dropped out of the University of Arizona and headed east to get away from home. It was two years after the Summer of Love, Monterey Pops and the first massive antiwar demonstrations, one year after the Tet Offensive, the assassinations of Martin Luther King and Robert Kennedy and my graduation from high school, just a few short months after the inauguration of Richard M. Nixon as the 37th President of the United States and about eight months before Kent State. I had been smoking pot for about three years, mostly furtively with one group of school friends, and I had only recently had my first real sexual experience (I was a late bloomer).

Being 18 years old and loose in the "Big Apple" was a fascinating experience. I wanted to work in Radio and TV but jobs in that industry were hard to come by, even if you were willing to work as an intern for nothing! So I turned to my back-up plan (it is a good life lesson to always have a back-up plan) which was computer programming. In 1969, it was very easy to get a job as a programmer, especially if you already knew how to do it, which I did.

I led a strange schizophrenic existence. By day, I was "straight", programming COBOL for Chase Manhattan, one of New York's largest banks and one of the prime backers of the United States military machine. By night, I was a hippy, prowling Manhattan with a my cool friends from Greenwich Village, smoking dope, dropping in on party pads and just generally hanging out. Occasionally we protested the war in Vietnam, but most of our focus was having fun, getting stoned and getting laid. In the late summer of 1969, a bunch of us went to Woodstock (we actually **paid** for our tickets!) and experienced one of the mind-blowing music festivals and happenings of our time. It was rainy, dreary, muddy and our food and water ran out within a few days (we didn't expect to have to share it with literally dozens of festival goers who came less prepared than us), and I even slept through Jimi Hendrix playing the Star Spangled Banner at dawn. But the music was amazing and the vibe beyond description. We came home like returning Roman soldiers, urban cult heroes who had actually "been to Woodstock."

That fall, I also took part in the huge March on Washington. Almost as many people as attended Woodstock gathered on the Washington Mall and sang folk songs and marched with posters reading "End The War" and "Hell No, We Won't Go". I was one of the fortunate ones. My lottery number was 294, about 50 past the highest number that was going to be taken in 1970, and so I never ended up having to actually face the dilemma of whether to submit to conscription or head for the Canadian border. To this day, I still don't know what I would have done.

In November, just a few weeks before I ended up leaving New York, I got invited to go down and see HAIR. Of course, I had heard about it (you got to see naked people on stage - way cool!) but I had no idea what to really expect. My detailed memory isn't strong, but I do remember a sense of total awe at the end, realizing I had just seen something that was very, very different from any other musical I had ever seen or worked on (OLIVER, HOW TO SUCCEED IN BUSINESS, DAMN YANKEES, to name a few). This musical was **our** musical, it was about us, it was about how we felt about the war in Vietnam, and fun, sex, drugs and everything else that was happening then.

I soon left New York, ending up in Los Angeles where I saw HAIR at the Aquarius Theatre several more times (I also went back to New York on business and saw it there a second time). In Los Angeles, I saw Ben Vereen, and the second time I was in New York, I saw author Gerry Ragni play Berger. These were *(continued on page 21)*

WHO'S WHO IN THE MUWEKMA TRIBE



Alex Acevedo (*Alex*) is thrilled to be part of such an important show with such a special group of people. He has been seen on local stages in *BEAUTY AND THE BEAST* (Lefou), *THOROUGHLY MODERN MILLIE* (tap soloist), *SMOKEY JOE'S CAFE* (Quintet), and *WEST SIDE STORY* (Chino). Alex has also traveled the world dancing professionally with Princess and Norwegian Cruise lines. His love for live theater goes far beyond being a performer though. Alex has choreographed productions of *THE WIZ*, *LEADER OF THE PACK*, *STARMITES*, and *YOU'RE A GOOD MAN, CHARLIE BROWN* (Fisher Middle School in Los Gatos). He has staged fashion shows, Christmas revues, vocal tour groups, workshop versions of *RENT*, *LITTLE SHOP OF HORRORS*, *GREASE*, *WORKING*, and also teaches a Musical Theater Dance class. Alex has trained with San Jose Stage University's Company One, the San Francisco Dance Center, Studio 10 in Cupertino and highly recommends these companies to anyone who is serious about theater.



Leah Bailey (*Leah*) is delighted to be working with Stagelight Productions and a very talented cast and crew. Roles she has enjoyed playing on stage include: Kitty Duval in *THE TIME OF YOUR LIFE* (Northside Theatre), Celia in *AS YOU LIKE IT* (Shady Shakespeare Theatre Company), Helena in *A MIDSUMMER NIGHT'S DREAM* (Northside Theatre). Favorite film credits include Miriam in *LIMBO LOUNGE*, Adena in *MODEL MAN*, and April in *BUSGIRL*. She also enjoys Maori Poi Lights and Fire Spinning, dusty Burning Man adventures and assistant teaching a youth acting class for the Bay Area Acting Studio. In a parallel universe, Leah has a creative knack for coordinating large corporate events. She is honored to be a part of the Muwekma Tribe, and grateful to the cast and crew for their loving support, all the warm hugs and phenomenal work. She would also like to generously thank her family and friends for their unconditional love and support.



Dennis Beasley (*Woof*) is an actor and director who hails from Gilroy, California, the Garlic Capital of the World. He attended UCLA's School of Theatre, Film, and Tele-vision where he received his BA and was a member of the first graduating class of the Ray Bolger Musical Theatre Program. While in Los Angeles, Dennis had many incredible performance opportunities, including being directed by Tony Award winners Mel Shapiro (*TELL ME THE TRUTH ABOUT LOVE*) and John Rubinstein (*COMPANY, GUYS AND DOLLS*). The first show he directed was Howard Korder's *BOYS' LIFE* (UCLA's TheatreFest) in 2001. He returned to Gilroy in 2005 and became the Artistic Director of the Odyssey Theatre Company. In the last two years, he has directed some of his favorite shows including *RUTHLESS! THE MUSICAL*, *SONGS FOR A NEW WORLD*, *BABY WITH THE BATHWATER*, and *DAMN YANKEES*. This fall, Dennis returns to graduate school where he will earn his MFA in Directing at University of California, Irvine.



Jennifer Lilith Cedar-Kraft (*Jennifer, Crissy Understudy*) is descended from a long line of goddess/loony/apple-bottomed women. She gave up the title of queen of the world at age four to pursue performing, and got her first lead role as The Little Red Hen the following year. When she was thirteen, a scary green bridge troll sent her on a wild goose chase for a "real career" from which she returned years later bruised and battered. In her spare time, she enjoys watching the reality series' *Cat House* and *Dancing With The Stars*. Jennifer is jubilant about embarking on this tribal journey after a two-year hiatus from the stage.



Adena Joy DeMonte (*Jeanie, Sagittarius*) loves her hippie life, which, she admits, is largely due to method acting, what with all the practice on those "atomic orgasms." She might have missed the original Summer of Love by about two decades, but she's thrilled to celebrate its 40th anniversary in her own summer of love reincarnate. Adena is a free-spirited director/actor/singer/artist/writer/doodler who is infatuated with all things ephemeral. She grew up in Old Bridge, New Jersey, and earned her BFA in theatre studies from The Theatre School of DePaul University in Chicago, Illinois. She also spent time living in New York City, Washington, D.C., Los Angeles and Prague. When Adena's not in a theater, she's either reporting about technology news (her day job) or doing one of the following things: eating cheese, daydreaming, working on her website, drawing, taking pictures, or singing. Prior stage credits include CRY HAVOC at Pacifica Spindrift Players, OLIVER and GRAND HOTEL at Hillbarn Theatre in Foster City and SOUTH PACIFIC at Coastal Repertory Theatre in Half Moon Bay. Earlier this year, she directed GODSPELL at Crystal Springs Players in San Mateo. Many thanks to the Tribe for a zillion tons of support and all the laughs. For more info, check out Adena's website at <http://www.adenademonte.com>.



Dennis Dentoni (*Dennis, Claude Understudy, Pisces*) is enjoying his return to the stage after a year and a half schooling break at Cabrillo College. He was last seen as Brad in THE ROCKY HORROR SHOW (Actors' Theatre Center, 2005-2006). After this show, Dennis returns to school majoring in Nursing.



Ana Maria Escobar (*Ana, Sheila Understudy, Leo*) can't stop smiling because she is in the middle of fulfilling a life-long dream of playing Sheila Franklin in HAIR!. She would like to thank Jon and Barb for this amazing opportunity and for assembling such an incredible Tribe. Ana holds a BA in Communications with an emphasis on Broadcasting (Cal State East Bay) and is a volunteer CASA (Court Appointed Special Advocate) for teen children in the State Foster Care system. Past theatre credits include EVITA, HELLO DOLLY (Woodminster Amphitheatre), JESUS CHRIST SUPERSTAR, CABARET, SECRET GARDEN, FIDDLER ON THE ROOF (Alameda Civic Light Opera), JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT (Pleasanton Playhouse). "Much love to Scott, Cub, Kristin, Ricky and my vocal instructor Matthew Liebowitz for always believing in me. You'll never know how much your support means to me!! Peace."



Cy Fagar (*Cy*) Nothing much is known about him. "The creative mind is the playful mind... philosophy is the play and dance of ideas."



Lonnique Genelle (*Dionne*) is a native of Pittsburgh, Pennsylvania, where she earned her BFA in Musical Theatre from Point Park University. She would like to thank God for the opportunity to perform in her first Bay Area production. She's been seen throughout the Pittsburgh area in roles such as Anita in WEST SIDE STORY and Maggie in WORKING. Although she was a Musical Theatre major, plays are also a passion. She has portrayed Chicklet in PSYCHO BEACH PARTY and the Lady in Yellow in FOR COLORED GIRLS..., as

well as Avis in the Off-Broadway production of BLACK METROPOLIS, at the Producer's Club in New York City. Nique would like to dedicate this show to three people: her cousin, Sgt. Jordan Blackwell, who returned safely from Iraq, her friend, Sgt. Eddie Contreras, who is currently serving in Iraq, and her friend, Ryan Boody, who lived for peace, freedom, and happiness, and had his life taken way too soon. She would also like to thank her Bratface, Mommy, family, and friends for their support. "Thank you, Muwekma, for the good times and new friends!"



II Peter Griggs (*Hud*) Originally from Seattle, this San Francisco transplant has been involved in numerous incarnations of stagecraft. Growing up in acting, dance, and voice classes made for an interesting beginning and present. In his youth, Peter was part of a Company called Greasepaint where he learned the wonders of dance, iambic pentameter, improvisation, stage combat; and a foundation for the creative arts was formed. Musical endeavors include: A CHORUS LINE (Bobby, Peninsula Civic Light Opera), WEST SIDE STORY (PePe, Sunnyvale Community Players), GODSPELL (Judas/John, Palo Alto Players) and many more. In San Jose, he was involved with the Young People's Theatre where he played Mr. Jordan in Heaven Can Wait, as well as San Jose City College's groundbreaking play AS IS. Peter's passion for the theatre is inspired by new works. In Seattle, he was heavily involved with the nationally renowned Alice B. Theatre (a Queer theatre for all people *RIP*). While in residence there, he performed, work shopped, directed, and wrote original pieces. In San Francisco, Peter has been lucky enough to work with Erika Shuch (ESP Project), Crash Cabaret, reveler/dancer with New College (EPI rocks!) aficionados Dwayne Calizo and Jessica Fudim. Peter was honored to be working with Row and Susie in the recent Lost And Found In The Mission, a truly inspired piece of art. "HAiR ROCKS!!!!!"



☸ Christian Hadsell (*Christian*) was born and raised in San Francisco, California. He started acting at a young age for the Childrens' Opera Of San Francisco. For many years, he performed at the Opera House and Herbst Theatre. When he was sixteen years old, Christian started working in the music industry for BGP and Fillmore Theatrical. He also started modeling and screen acting while in his early teens. Well-traveled and with a love for many cultures, he's learned many forms of dance from around the world. He picked up fire performing from one of his other passions, Burning Man. Today, he's studying Ballet, Modern and Jazz dance, learning the Martha Graham technique. In the coming fall, he will be attending the San Francisco Ballet Academy. As Hair is his second stage production this year, Christian is looking to make a major comeback. His focus and mind is set for Broadway.



☸ Brie Jones (*Brie*) is happy to be in HAIR. Most recently, she appeared in Crystal Springs Players' production of GODSPELL. This is her first production with Stagelight Productions, but she has performed around the Bay area with many other production companies.



Ω Theodore "Tad" Kistner (*Tad, The Young Recruit*) is a left-handed San Jose native who enjoys playing the ukulele, driving his classic VW Bug, while acting like a chimney. While the fire-place is burning, he enjoys rolling in the sand at Manresa Beach. Sometimes he frolics merrily in the woods. You can also find him singing Beach Boys at The Cock on Thursday nights. He recently found his soul mate, Cosmo. You may have seen him nude already, but don't worry, you'll get a chance tonight if you missed the Cock at Pride. Tad has a distinct chuckle that is reminiscent of a summer breeze.



Jess Lofton (*Jess*) is currently a student at San Jose State University. This is Jess's first musical performance ever. His activity in the performing arts has been focused mainly on Shakespearian plays but has been idle for many years. He is looking forward to doing his best for the Muwekma tribe.



Leslie Lamcke (*Les*) This is Leslie's second production of the year. He started rehearsing this show while finishing INTO THE WOODS with Sunnyvale Community Players. He is an accomplished singer/songwriter and has just released an album of original songs under his own label. His favorite theatre accomplishments include the title role in HEDWIG AND THE ANGRY INCH (California State University, Monterey), and Brad in THE ROCKY HORROR SHOW (Gavilan College). Affinities include motorcycling, surfing, and duck

hunting. During the day, Leslie works for Howard Lamcke General Building Contractor, the family business that he knows and loves. He is currently training to be a cosmetologist for L'Oreal and is also in a joint program at the same school for the first feline sledding team to be entered in the Iditarod.



Crystal Reitmeir (*Crystal, Crissy Understudy*) After an absence from theater while completing her undergraduate degree in Public Relations and Advertising from Chapman University, Crystal is thrilled to be back on the stage in HAIR. Since her return from studying abroad throughout Asia last summer, Crystal has recently concluded an internship with the marketing department at TheatreWorks and currently works at Google in Mountain View. She has participated in theater productions throughout the Bay area, with

credits including Dorothy in THE WIZ, Hodel in FIDDLER ON THE ROOF, Erzulie in ONCE ON THIS ISLAND, PETER PAN in Chapman's American Celebration, and Mona Kent in DAMES AT SEA. After reviving her passion for musical theater, Crystal looks forward to pursuing future productions. She would like to thank her family and friends for their eternal love and constant support!



Sammy Rodriguez (*Berger*) is thrilled to return to musical theater after some years away, and is even more excited to be playing Berger in his favorite musical of all time. Samm's interest in theater began at an early age, and his talent was developed during the summers at the California Summer School for the Arts. It continued to be developed during college where the Wood-

land, California, native would drive to San Francisco each weekend to participate in the theater/writing troupe "dramaDivas", led by playwright/ author Cherrie Moraga. He further developed his creative side at the University of California Santa Cruz where he graduated with a degree in Film/Video Production and currently works as an editor for the San Francisco visual effects company The Orphanage in the Presidio.



Laurel Scruggs (*Laurel*) is 21 years old, and hails from San Jose. She has been acting since the age of four, and has performed with companies throughout the Bay area including Palo Alto Players (ZOMBIE PROM, Coco), West Bay Opera (MENON LES-CULT, Hooker), New Conservatory Theatre Center (GORGEOUS, Mysterious Hands), The Red Curtain Theatre Company (YOU CAN'T TAKE IT WIT YOU, Penny; CAT ON A HOOT TIN ROOF, Big mamma; SONGS FOR A NEW WORLD, Woman 2), and Crystal Springs Players (GODSPELL, Laurel singing the role of Joanne). This is Laurel's first time performing with Stagelight Productions, and she is very proud to be a member of the Muwekma tribe of HAIR.



♈ Esther Selk (*Esther, Jeanie Understudy*) has been listening to "side one" of the original Broadway cast recording of HAIr for as long as she can remember, and is thrilled to be a Muwekma Tribe Member. She has been relieved to finally discover, and correct, the erroneous lyrics she has been singing since she was little, and she has finally learned the songs from "side two." Esther often performs with Zohar Dance Studio and is the choreographer for Sunnyvale's musical theater camp. She was in WEST SIDE STORY (Sunnyvale Community Players), BRIGADOON and The Trojan Women (Foothill College), and also has been in several cold readings at the Pear Avenue Theater. Esther's most important performances, however, are her daily one-woman shows as a seventh and eighth grade math teacher at The Girls' Middle School. Her students are her best, and most critical, audience!



♈ Sarah Rose Thomas (*Crissy*) was born under the sun sign of Aquarius in a sleepy river town midway between San Francisco and New York. An only child who was prone to staging plays and forming singing groups with the neighborhood kids, she made her breakout acting debut as Cassius in a fifth-grade production of JULIUS CAESAR. She has since gone on to obtain a BFA in photography and to play featured and supporting roles in a variety of independent films. When not attempting to capture reality or portray reality, she enjoys making things, dreaming, and discussing reality's elusive nature. She is what she is because she is curious about life.



♈ Maggie Velasquez (*Maggie*), a native Los Angelean, is performing in her first community theatre production. Maggie claims she got her first taste of the theatre when she appeared in a non-speaking role as a "tree" in Mrs. Ichihara's third grade play. She then thought of becoming a dancer after she landed a part in a talent show dance group... albeit she was dancing behind the curtain for most of the number. "Special thanks to my family for releasing me from kitchen duties and helping out. Love you Vince and Chris, Kitty Mom and peace to my 'Linc'. Muchisimas gracias to my good friends Julie Hawkins (soon to be Malone... Charlie!) and Alex 'Muwekma' Acevedo. Were it not for the two of you I would have never had this wonderful experience." Maggie would like to thank Jon and Barbara Rosen for the esteemed honor of performing with the Muwekma tribe of San Jose. She hopes this will be the beginning of many more plays to come and is "floating, flipping, flying, tripping" as she now will list this production of HAIr as her first show on her next bio. "Thanks Muwekma for the love and support. You ROCK!"



♈ Jacquelyn Villena (*Jacqui*) is excited to return to the stage after understudying for Theatreworks' BABY TAJ. Favorite credits include CITY OF ANGELS (Gabby/Bobbi), AIN'T MISBEHAVIN' (Amelia), ONCE ON THIS ISLAND (Erzulie) and LITTLE SHOP OF HORRORS (Crystal). Jacquelyn is a graduate of San Jose State University and attended American Musical Theatre's Theatre Artists Institute.



♈ Brennan Whitaker (*Claude*) has been performing in musicals since he was forced into it in the 9th grade, and was singing everything he could as soon as he could speak. Raised on The Beatles and the Beach Boys, by choice, he has always considered himself a hippy reincarnate. He knew to wear flowers in his hair (if he was going to San Francisco) by the time he was 10 (in '94). Recently he graduated from college in Liverpool, England, with a BA in Music. There, he performed in his own musical adaptation of the Michael Cunningham novel, A HOME AT THE END OF THE WORLD. Also in Liv-

erpool, he played Claude in HAIR. Needless to say, he loves this show! For him, performing in HAIR is always a life changing experience. We really do all become part of a tribe and grow together and as individuals. When Brennan isn't performing in HAIR, you can catch him playing piano and singing around the area. Every Friday and Saturday evening at 7 PM, he plays at Max's Restaurant in Burlingame. His other passions include pointless nudity (heck, it is better than pointless clothes), and really bright colors!



Michelle Wynn (*Sheila*) A HAIR veteran, Michelle is returning to the stage after directing/producing right outside New York City for several years while teaching science. Her love affair with this play began in high school when she was cast as Dionne, a role that uncorked both a passion and talent for singing rock songs and that resulted in that style taking over from the more traditional voice training she received in private lessons. This passion continued when she left the voice performance major at the University of Massachusetts (Amherst) but continued singing in several rock bands all over Massachusetts. Michelle graduated from UMASS with a BA in English, a BS in Neurobiology, and continued onto graduate school at Boston College where she received an Masters in Education. She returned to the stage only once - to again play the role of Dionne in the Five College Production of HAIR. Her return to acting this time was precipitated by her recent success with the band The Distractions, to whom she will return when this production ends, and to whom she owes the most gratitude to for pushing her to constantly improve and believe in herself. Michelle also wishes to thank her family, LC (for making her move to California), the production team, and her beautiful cast mates for their support and love. Also, special thanks to DBW for helping her embrace her potential, for making her stronger, and giving her more than he realizes.

Keep your fans close but keep your enemies closer

A circular graphic with a dark background and a light-colored, intricate pattern. In the center is a handgun. Surrounding the handgun are several gears of different sizes and shapes. To the left of the circle are two silver forks, and to the right are a silver knife and a silver spoon. The entire graphic is framed by a thin white border.

Monarchy Anarchy
Bella Mia Restaurant
AUGUST 18, 2007 6:30 PM

Advance Tix \$70-At the door \$80
Call 408-417-2509 or Visit IRLM.org

WHO'S WHO ON THE MUWEKMA STAFF

Joey Brennan (*Technical Director, Lighting and Sound Design*) is a junior technical theater and design major at Santa Clara University. He has been involved with numerous productions in educational and professional theater in Phoenix, San Diego, and now here in San Jose. After graduation he plans to pursue a career in lighting and sound design. He is a cat person.

Dudley Brooks (*Choreographer*) is the Artistic Director of Run For Your Life!...it's a dance company! (<http://www.runforyourlife.org>). His work has been described as "refreshing", "delightful", "pure invention", "a true delight", "a highlight of the program", and "really silly". His comic, eccentric, and unusual choreography, and his workshops in Physical Comedy, have had audiences rolling in the aisles, from San Francisco to Göteborg, Sweden - a long way to roll! He has choreographed for Oakland Ballet, Moving Arts Dance, Peninsula Ballet Theater, Ballet Counterpointe, City Summer Opera, the San Francisco Conservatory of Music, OpenStage Repertory Theatre and the New Pickle Circus. He has served on the faculty and Board of Directors of the San Francisco Circus School, the Isadora Duncan Dance Awards Committee, and several dance grants panels. His music compositions have been performed by the Santa Cruz Chamber Players. He is a musician and dancer (and soon-to-be composer) with the Bay Area's pre-mier Balinese ensemble, Gamelan Sekar Jaya. He performed with the Nikolais Dance Theater, San Francisco Opera Ballet, San Francisco Dance Spectrum, and Theater in Education. He has studied ballet, modern dance, Balinese music and dance, circus skills, physical comedy, improvisational comedy, and music composition, with major teachers from Bill Irwin to Steve Reich. He has a BA in Mathematics from U.C. Berkeley.

Katie Coleman (*Music Director, Piano/Keyboards*) is a freelance musician and music director in the Bay Area. She is a graduate of University of the Pacific's Conservatory of Music, where she studied piano and trumpet. Music and vocal direction credits include *THEY'RE PLAYING OUR SONG* (California Theatre Center), *GODSPELL* (Broadway By The Bay), *42ND STREET* (Sunnyvale Community Players), *CATS* and *WIND IN THE WILLOWS* (Children's Musical Theatre of San Jose), *HIGH SCHOOL MUSICAL*, *BARNUM*, *THE MELODY LINGERS ON* and *JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT* (Presentation High School), *HONK!* (West Valley Light Opera, Peninsula Youth Theatre and Bowditch Middle School), *OLIVER!* (West Valley Light Opera and Bay Area Educational Theatre Coalition), *ANYTHING GOES*, *YOU'RE A GOOD MAN, CHARLIE BROWN*, *ALADDIN JR.* and *THE WIZ* (Los Altos Youth Theater).

Thomas Johnson (*Stage Manager*) is an undergraduate at Santa Clara University studying Theatre Arts with an emphasis in scenography. He has worked at Santa Clara and in Phoenix, Arizona, principally in the area of scene painting, but has experience in all areas of design and production. This is his first production as a professional stage manager. He lives with his family in Phoenix.

Barbara Rosen (*Producer, Costume Design*) was only six years old when *HAIR* first opened in New York, so she has relished this opportunity to relive this pivotal moment in our country's history. She has produced and costumed for Openstage Repertory Theater (*LITTLE MARY SUNSHINE*, *TOMFOOLERY*, *NONSENSE A-MEN*) and costumed for 42nd Street Moon (*ROBERTA*, *FINIAN'S RAINBOW*, *CAN-CAN*, *THE CABARET GIRL*, *HOORAY FOR WHAT*, *GENTLEMEN PREFER BLONDES*, and *ONCE UPON A MATTRESS*), Broadway by the Bay (*THE SOUND OF MUSIC*, *CABARET*, *BYE BYE BIRDIE*, *MY FAIR LADY*, *JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT*, and *RAGTIME*), and Stanford Savoyards (*H.M.S. PINNAFORE*). Her next project after *HAIR* will be costuming *JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT* for West Valley Light Opera. She sends much love and gratitude to Michael B. and Nina D. (and Nina's wonderful family too) for all their help, guidance, harmony and understanding. And of course, thanks to Will, Ashley and Garin for putting up with all of the craziness, and all my love to Jon for bringing the craziness to us in the first place. Peace.

Jonathan Rosen (*Director, Pianist*) is a very busy guy with a crazy passion for musical theater. "Some people burn their money on golf clubs or yachts, I burn it on shows!" Prior to this production of HAIR, he directed Stagelight's first production, TOMFOOLERY, also in association with Studio Theatre of California at Theatre on San Pedro Square. In 2004, he directed Gilbert and Sullivan's H.M.S. PINAFORE (Stanford Savoyards). Prior to that, for OpenStage Repertory Theater, he directed TOMFOOLERY, LITTLE MARY SUNSHINE and NUNSENSE A-MEN in San Francisco. Other directing credits include THE FANTASTICKS (Openstage Repertory Theater), BYE BYE BIRDIE and LITTLE SHOP OF HORRORS (Scotts Valley Performing Arts, and YOU'RE A GOOD MAN, CHARLIE BROWN (Theatre in the Mountains). This fall, he will direct JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT for West Valley Light Opera. He also took to the boards for the first time in many years last summer, playing uptight Connecticut bigot (and consummate Daquiri connoisseur) Claude Upson in MAME (West Valley Light Opera). By nature, Jon is a herder, so by day, he spends his time herding a team of quality assurance engineers, support engineers and technical writers for Mountain View software start-up Coral8, while by night, he herds actors and techies on stage (disciplines that have many interesting similarities). In his copious free time, he tries to herd his myriad children and cats (although this is much trickier than herding either theater or software people). Fortunately, he has the lovely and admiring Barbara to support him and keep him upright. He thanks her for her love, support and wisdom which somehow helps him maintain his sanity. Sort of. "It's a crazy life, but someone has to live it!" Jon dedicates this production to the true American heroes, the countless soldiers, sailors and airmen and women who died obeying their country in all of the senseless conflicts that have taken place in his lifetime including Vietnam and the current war in Iraq.

WHO'S WHO IN THE MUWEKMA BAND

Thomas Johnson (*Stage Manager*) is an undergraduate at Santa Clara University studying Theatre Arts with an emphasis in scenography. He has worked at Santa Clara and in Phoenix, Arizona, principally in the area of scene painting, but has experience in all areas of design and production. This is his first production as a professional stage manager. He lives with his family in Phoenix.

Andy Buchanan (*Reeds*) has been a performing musician for fourteen years. He has played in college bands and orchestras, in addition to countless small wind ensembles. Some of his past theater credits include WEST SIDE STORY, ANYTHING GOES, INTO THE WOODS, KISS ME KATE, and A CHORUS LINE. He has played with Stage 1 Community Theater, Ohlone College Drama Department, West Valley Light Opera, and Sunnyvale Community Players. This is his first production with Stagelight Productions and looks forward to many more shows with this company.

Tom Dossa (*Bass Guitar*) is finally playing the musical he has been preparing for for the last 6 years. Was the time spent: (A) Honing his skills by practicing his instrument? (B) Mastering his musical craftsmanship? (C) Studying the socio-economic conditions that existed at the time to better understand the subtle subtext and complex interplay betwixt the characters? (D) Saving enough money to buy a good bass so he didn't have to keep pestering his brother's band's (Punchface) bassist for one of his? The correct answer is (E), growing his hair out (OK, and D, too). The time not spent driving to and from work, or sleeping, Tom needlessly wastes on pursuits such as listening to esoteric European metal bands, talking about himself in the third-person, and writing this bio.

Nic Garnett (*Trumpet*) was born in London, and was first introduced to the trumpet by a member of the British armed forces. Nic's own hopes of serving Queen and country were dashed when he was found playing a tango in the Officers' Mess during the Falklands war. Exiled from the UK, he has spent the last thirty years challenging audiences with his trumpet playing around the world. His last stint was at the JZ jazz club

in Hangzhou, China in April. He is currently involved with the Bay Area jazz trio Triple Sec with which, as Nic puts it, "I want to make money." When not playing trumpet, Nic, a UK and French qualified copyright attorney, advises clients on international copyright law and digital media strategies.

Paul Gebheim (*Guitar*) learned the ropes on the mean streets of Madison, Wisconsin, where he discovered his long, poofy, red hair was a valuable asset while braving mean midwest winters. Now living in the Bay area, He must find other uses for his locks. Styling tips are greatly appreciated.

Michael Purpel (*Drums/Percussion*,) began studying drum set formally at age nine. He has an extensive background performing and teaching rudimental percussion. Over the years, he has toured throughout the United States and Canada with various bands and Drum and Bugle Corps.

Michael Robles (*Trombone*) has been playing trombone for 14 years. The trombone isn't just funny looking; it's surprisingly versatile as well! Mike has played in concert bands, jazz bands, ska bands, reggae bands, and is currently a regular on the Santa Cruz Jazz scene. He is no stranger to musical theatre either. He got his start when his girlfriend engaged in a little nepotism to put him in a production of GUYS AND DOLLS she was directing back in high school and continued with CMTSJ's recent production of THE WIZARD OF OZ.

Bob Sunshine (*Piano/Keyboards*) loved his piano lessons as a kid. He is pleased to return to Theatre on San Pedro Square after having so much fun as music director of the super-hero musical THUNDERBABE. He has also been on stage at the Historic Hoover Theater playing for THE ROCKY HORROR SHOW. He served as music director for GILLIGAN'S ISLAND THE MUSICAL (Actors' Theatre Center), FOREVER PLAID (Broadway West) and GODSPELL (Studio Theatre of California). He was also music director for YOU'RE A GOOD MAN CHARLIE BROWN, THE SOUND OF MUSIC, FOREVER PLAID and ONCE UPON A MATTRESS (Pacifica Spindrift Players). When not directing actors and musicians, Bob can be found playing piano for theater companies all over the Bay area including West Valley Light Opera, Hillbarn, Bus Barn, Sunnyvale Community Players, Palo Alto Players and Theater in the Mountains. His next show will be Saratoga Drama Group's BEAUTY AND THE BEAST. In January 2008, he will lead the big band for Saratoga Drama Group's 1940S RADIO HOUR.

DON'T MISS STAGELIGHT PRODUCTIONS' 2008 SEASON!

FEBRUARY/MARCH

SLOW DANCE ON THE KILLING GROUND

AT THE HISTORIC HOOVER THEATER

WILLIAM HANLEY'S GRIPPING THREE-PERSON DRAMA SET IN A NEW YORK STORE WHERE THREE VERY DIFFERENT PEOPLE ENCOUNTER EACH OTHER ON A LATE SUMMER EVENING. THIS PLAY GARNERED A DRAMA CRITICS CIRCLE AWARD.

JULY/AUGUST

NUNSENSE A-MEN!

THE HISTORIC HOOVER THEATER

DAN GOGGIN'S HILARIOUS MUSICAL ABOUT "LADIES OF THE CLOTH" WITH A TWIST! YOU WON'T WANT TO MISS THE GENDER-BENDING HILARITY AS FIVE MEN TAKE OVER THE HABITS. THE SAME GREAT MUSIC AS THE ORIGINAL BUT ALL-MEN!

HAIR ALUMNI

Debbie Andrews was a junior in high school when Michael Butler produced the Detroit version of Hair for which she won the role of Crissy, singing 'Frank Mills'. She then joined the Jupiter Tour, went on to open the Washington DC show and came to NYC to play Crissy during the original Broadway run in the summer of '71. Since then, she re-ceived a National Endowment for the Arts Jazz Grant for piano, and has worked as a singer and musician in NYC on jingles, records and in some of the finest piano rooms. Currently, she is a founding member and songwriter for the pop/rock group Gladshot -(gladshot.com). The band's songs have been featured on ABC, WB, Oxygen and MTV networks and they've opened for such artists as Michelle Shocked, Head Automatica, and Corey Harris.

Nina Machlin Dayton made her first connection with Hair as a 15-year old concession girl selling candy & programs at the theater where Hair played on Broadway. Eventually playing the roles of Crissy and then Sheila (among many other roles in a long performing career), Nina has spent the last nine years as the official Hair Archivist, and director of the Hair Archives in western Massachusetts. In this capacity she does consulting and re-search for writers, directors, film makers, and many contemporary companies of Hair. With Hair's original producer Michael Butler and original cast member Walter Michael Harris, she has produced several large international Hair reunions for hundreds of alumni in the last few years, as well as worked on other Hair related projects. To learn more visit The Hair Archives web site at <http://www.michaelbutler.com/hair> and the MB-Hair blog, which she moderates, at <http://www.michaelbutler.com/blog/hair/>

Walter Michael Harris (Michael) began his performing career at age 7 in Clearwater, Florida. Nine years later, at age 16, he became the youngest member of the original Broadway company of HAIR in 1968. His parents and five siblings are all triple-threat theatrical artists that have succeeded around the world and in every medium. Over the past forty years he's been busy working to make a difference in the world as a writer, producer, director, university teacher and living his dream roles as husband, father and now grandfather. He co-produced and emceed the recent Hair Alumni International Re-unions (guess what those initials spell!) in New York and Los Angeles, and has produced popular concert versions of HAIR in his adopted hometown of Seattle, Washington. A resident of the Pacific Northwest since 1979, WMH is now having a great time in his newest role, executive director for The Power of Hope, an arts-centered youth empowerment organization that values self-awareness, leadership, community and social change. For more information visit www.powerofhope.org especially if you have a 14-18 year old. WMH is thrilled to take part in Stagelight/Studio Theatre's HAIR, because the world needs HAIR and its message of peace, now more than ever.

Max Holly performed as a member of the Detroit cast of Hair. After stage managing the national touring company, Max received his MFA from Cranbrook Academy of Art in Bloomfield Hills, Michigan, and continues to produce visual, literary, and auditory art to this day. For more information, go to Max's website at <http://www.max-holly.com>.

Jonathon Johnson holds the distinction of being a cast member in six different original productions of the musical HAiR. When HAiR closed on Broadway in July of 1972, Jonathon was playing the lead role of Claude. After that, he joined the famous folk group, The New Christy Minstrels, pursued a solo singing career, and was later asked to join one of the first revivals of HAiR, after which he joined another touring production of the show. Jonathon is the author of Good Hair Days, which offers an insiders' look into the Broadway musical HAiR. Information on his book can be found at <http://www.goodhairdays.net>. Jonathon resides with his family in San Diego, and is currently working on two children's books and a CD of original music.

Cara Robin joined HAiR in 1968 as Production Coordinator for the original Broadway production. She became resident Casting Director for New York, worked on the Los Angeles production, did first casting for the San Francisco company and cast and did pre-opening publicity for the Boston production. In 1971 Cara cast *The Liquid Theatre* in New York, which performed at the Guggenheim Museum and was the first theatre piece to play in a major museum. She was an actor in the show, cast by the director. She cast the Paris production, produced by Pierre Cardin at the Théâtre des Ambassadeurs. Cara stayed in France, opened a boutique in St. Tropez with her original designs and did costumes for the David Hamilton film *Bilitis*. Returning to Los Angeles in 1977, she opened Cara Robin Design, selling to major stores and boutiques around the country. She designed the Olympic Scarf for the 1984 Olympics in Los Angeles. At present, Cara is a mosaic artist, substitutes and teaches mosaics at the Crossroads School in Santa Monica. Her passion is politics. She is an elected delegate to the California Democratic Party and Vice-President of the West LA Democratic Club. She's the proud mother of 26-year old daughter, Miranda.

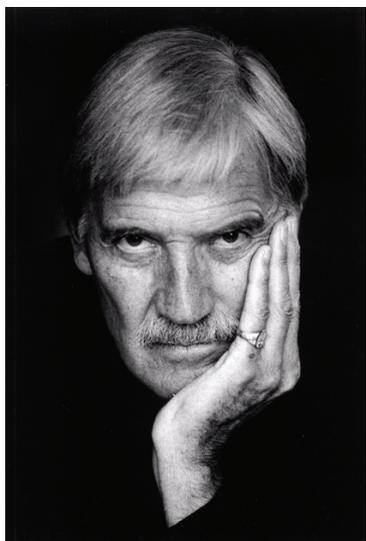
Bill Swiggard joined the Washington cast of *Hair* at age 19, and then played Claude on the road with the Mercury National Tour, traveling to most of the major cities in the eastern half of the US. Bill spent most of the 1970s and early 1980s performing in musicals, including *Seesaw*, *A Musical Jubilee* and *So Long 174th Street* on Broadway, as well as in several national tours. He then went back to school and emerged in 1996 with both an MD and a PhD. His internship, residency and specialty training were at the University of Pennsylvania in Philadelphia where he spent several years doing HIV/AIDS research. Bill now works as an Infectious Diseases physician in Northampton, MA. He also works extensively with The Hair Archives, and is one of the editors of original Hair producer Michael Butler's political blog MB-Civic which can be found at: <http://www.michaelbutler.com/blog/civic/>

Aimee Tsao (Alumni Tribe, Brussels) survived growing up in the Midwest by dreaming of moving to New York City to study classical ballet. After three years at the Joffrey Ballet School, she moved to Amsterdam to continue training with her mentor. The offer of a job with a small ballet company took her to Brussels, where she lived in a commune called Purusha. The dance company didn't last long and she ended up dancing in musical comedies. When the theater burned completely to the ground and she was suddenly unemployed, one of the guys from the commune invited her to come to the rehearsals of the production of HAIR that he was in to see if the choreographer could use her. She was hired as a member of the tribe. Since then she has danced with the Royal Ballet de Wallonie in Charleroi, Belgium, les Ballets de la Cit in Paris and at the Operettenhaus in Hamburg, Germany. In 1976, she moved to San Francisco, where she danced with the San Francisco Dance Spectrum, San Francisco Opera Ballet and Peninsula Ballet Theatre. She has taught ballet for many years. She is thrilled to have reconnected with Hair after all these years.

John Zuehlke served as Technical Director at Hollywood Actor's Theater and Theater Unlimited! He also provides technical assistance to several other Los Angeles area small theaters. His sole on-stage experience was acting opposite Julie Newmar in H.A.T.'s production of *In the Boom Boom Room*. He achieved his 15 seconds of national fame when Shannen Doherty 'outed' him as a witch on Jay Leno's *Tonight Show*.

*Special thanks to all the HAiR Alumni
who have helped us make this production
an amazing experience for both
our tribe and our audience.*

MICHAEL BUTLER



As a producer, Michael Butler is best known as the force who brought *Hair* from the Shakespeare Free Theatre to Broadway. His involvement with theatre also includes work on *Lenny*, *The Golden Apple*, *West Side Story*, *Cantonsville 9*, and *Reggae on Broadway*. He is the producer of the movies *You Are What You Eat* and *Hair*. Mr. Butler also operated a number of discos including *Talisman*, *Inferno*, *Ondine*, *Hippopotamus*, and *LeBison*. His most recent venture is *Tribe Entertainment Group*, a development and production company. Although his theatrical resume is impressive in and of itself, Mr. Butler's activities and accomplishments are hardly limited to the entertainment industry.

Mr. Butler's academic background includes attendance at *Butler School*, *Avery Coonley School*, *Chicago Latin*, *Arizona Desert*, *Culver Military Academy*, *R.O.T.C.*, *Univ. of Virginia*, *Univ. of Colorado*, and *Butler Paper School*. His interest in community and world affairs has led him to fill civic roles in both local and national politics. He has served as *Special Advisor* to Senator *John F. Kennedy* on the Middle East, and was appointed by *Robert F. Kennedy* to manage *Kerner's* campaign for re-election as *Governor of Illinois*. In the business world, Mr. Butler's accomplishments include *paper salesman* [competition winner] and *V.P. General Sales* at *Butler Paper Co.* He has worked with *Butler Overseas*, *Overseas Bank Ltd.*, *Basic Investment Corporation*, *Vision*, *Rand Hotel Corporation*, *Dugda I* and *Dugda II*, *Patherdi Coal Washeries*, and on the reconstruction of *Hejaz Railroad*. His current projects include *Stellaris*, *INTRAFI* and *Orlok*.

Mr. Butler's interest in athletics have led him to an active participation in many sports including polo, tennis and yachting. He has served in many positions including *Whipper-In Oak Brook Hounds*, *Chairman U.S. Equestrian Trials Committee*, *Vice Commodore Talisman Corinthian Yacht Club*, *President SkiClub 10*, *Governor United States Polo Association*, *Chief Umpire of U.S.*, *Ch. Oak Brook Polo Club*, *Chicago Polo Club*, *Captain Oak Brook Polo Team* and the *Warfield Polo Team*. Currently, he umpires polo and plays tennis.

His Anglo-Irish family first arrived in America in 1654. In the early 1800s, his ancestors *Asa* and *Simon Butler* were the first American paper makers to make paper for the U.S. Congress. In the 1830s, *Oliver Morris Butler* built a paper mill on the *Fox River* in Illinois. In 1841, *Julius Wales Butler* founded the *J.W. Butler Paper Company* on *State Street* in *Chicago, IL.*, the oldest family owned business in *Chicago*. They also were the largest landowners in *Du Page County*.

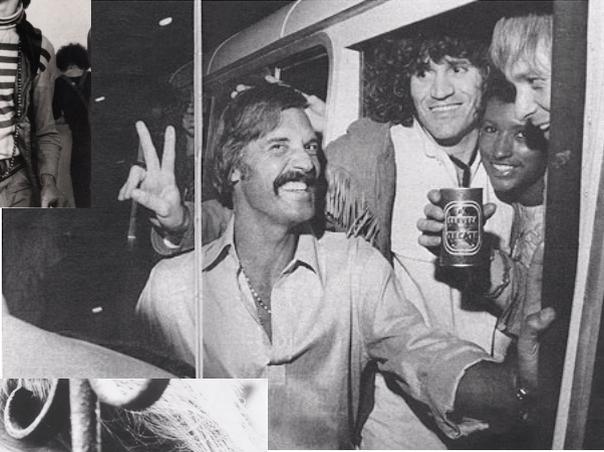
Michael Butler was born in *Chicago, Illinois* to *Paul Butler* and *Marjorie von Stresenreuter*. He enjoys spending time with son *Adam Butler*, *Adam's* wife *Michelle*, and his grandson *Liam Bartholomew Butler*. He has been decorated as *Laureate* with the *Order of Lincoln*.

Mr. Butler has lived in *Oak Brook*, *New York City*, *Belerbei (Turkey)*, *Montecito*, *Los Angeles*, *Warfield*, *Berks (UK)*. Currently Mr. Butler resides in *New York* and *Los Angeles* and he is very excited about his involvement with *Tribe Entertainment Group*, *HAIR*, *Pope Joan*, *Carnival Magique*, *Dracula (Opera Erotica)*, and *Revelations*.

THE PEOPLE OF HAIR - THEN AND NOW



Walter Michael Harris in 1968



Michael Butler with Gerry Ragni and Jim Rado



Bill Swiggard as Claude



The San Francisco Ohlone Tribe singing "I Got Life"



The Muwekma Hair Tribe of San Jose

DIRECTOR'S NOTES (CONTINUED FROM PAGE 7)

extraordinary performers, who not only “got” the show (of course Gerry had written it so that should have been obvious) but they also got the moment in history that it was all about.

Many years went by and HAIR receded in my memory. Of course, like everyone, I occasionally heard one of the signature songs when played on the radio: *Aquarius/Let The Sunshine In* (sic) by The Fifth Dimension, *Easy To Be Hard* by Three Dog Night, and the bubblegum version of *Hair* by the Cowsills (“a hive for the buzzin' bees!”) But the time of the hippies had mostly passed, and while I retained my leftist perspective on the world, and continued to support all sorts of liberal causes (impeaching Nixon, the ERA, sexual freedom, gay rights, etc.), it was clear that the world had moved on from that wonderful era that started in the Haight and rapidly spread across the world. To paraphrase Dylan's incredibly astute lyrics, “the times they are always a'changin'.”

In 2002, I was approached to help produce HAIR in Santa Cruz with my previous theater company, OpenStage Repertory Theater. I agreed to support the production and it opened at the Rio Theatre for a very short run of six performances. It sold out, and even though I didn't feel that the production was very good (there were many problems and the rewriting that was done to the story turned it into a show I didn't easily recognize as the HAIR I had seen many years before), I was amazed at how strong the audience feelings were about it. They literally danced in the aisles to *Let The Sun Shine In* (the correct title, by the way) and I realized again how powerful the message of the show was, even in a diluted form. I decided then and there that someday I would direct this amazing show and try to do right by the original production.

You are about to witness the culmination of that passion, and I must first say that the real credit belongs to the Muwekma tribe for their passion, devotion and talent in bringing this show to the stage. I am not trying to brag when I say that I believe this to be a truly authentic production, one that tries very hard to retain every aspect of the show as it was seen by theatergoers forty years ago on Broadway and at dozens of other cities around the United States and around the world.

I think this is HAIR as it should be seen: fast-paced, sometimes wild, sometimes crazy, sometimes erotic, looking every bit like an impromptu happening yet orchestrated to its ultimate climax, with its still-relevant message of the need for peace in our lives. Yes, it has nudity. Yes, it has strong language. Yes, it glorifies the use of certain mind-altering substances because that was the era in which we lived then. And maybe we were even a little better for it. I'm not sure, but I really don't think it hurt me.

One thing people who know me will say is that I don't do anything in a small way. I always try to put myself out as far as I possibly can, and while the results aren't always as expected (“you can't always get what you want”), sometimes we are pleasantly surprised. This time, my producer and partner, Barbara, and I had the the most amazing and life-changing experience of not only meeting but truly connecting with the original producer of HAIR on Broadway (as well as the 1979 film starring Treat Williams), Michael Butler.

Michael is one of the most extraordinary men I have ever met. Raised as the heir to a great fortune (his family owned Butler Aviation in Chicago), he played polo with royalty, yachted with the late President John F. Kennedy, and kept watch over his family's businesses. In 1967, he accidentally stumbled on the very first preview performance of HAIR, THE AMERICAN TRIBAL LOVE-ROCK MUSICAL, which was about to open in Joseph Papp's brand-new New York Shakespeare Festival Theater in Greenwich Village. He thought it was a musical about Indians (the publicity clearly gave that impression) and although it turned out he was wrong, he fell in love with the show and has never, in forty years, stopped working to help bring it to the world.

When I approached Michael to license the HAIR logo that was used for the original production posters and on the famous album cover, he not only graciously offered to license it to Stagelight Productions for a nominal fee, he invited me to join a community of literally thousands of former HAIR tribe members who, it turns out, were waiting to help anyone who wanted to do a worthy production of HAIR.

DIRECTOR'S NOTES

Michael introduced us to Nina Machlin-Dayton, who directs the HAIR Archives and the HAIR Tribes Foundation, and who was the concession girl at the Biltmore Theatre during the original run. It has constantly gone through my mind that I very well may have purchased candy from Nina during intermission at one of the two performances of HAIR I saw in New York! Her help has been invaluable in understanding the show and the script, by giving us insights into how the show was originally staged and rehearsed. There were many details which the Archives has access to, either directly in the form of photographs or notes taken by directors, choreographers, stage managers and the like, or by connection with one or more tribe members who remember how specific things were done. Of course, with so many first-run productions going on simultaneously in the late 60s and early 70s, not every version was identical either, but they were amazingly similar.

Michael and Nina gave us access to this tribal HAIR community, and many of them offered to help us, almost all without expectation of any kind of remuneration. There are far too many to mention in this set of notes (although hopefully all of them are acknowledged elsewhere), but one very key person who I must single out was Jonathon Johnson. Jonathon is the author of *Good HAIR Days*, a personal account of his experiences in several tribes of HAIR. He first joined HAIR in the original Seattle production where he played the role of Woof. After Seattle closed, he went to Chicago and then Miami. He toured as Woof with the Mercury National Tour, until he left the show after the untimely death of his first wife and young daughter in a tragic hotel fire while in Cleveland (the fire was believed, although never proven, to have been set by arsonists who hated HAIR and the HAIR tribe which was then staying at the hotel). He ultimately rejoined the HAIR family and ended up in New York on Broadway, playing the lead role of Claude in its final performances at the Biltmore Theatre in July 1972.

Jonathon came to us with open arms, embracing our desire to do a fine production of this wonderful show, which had affected his life in many ways. He spent a weekend with our tribe, sharing our meals, sitting in hot tubs, and exchanging ideas. The day I picked Jonathon up at the airport was amazing. In a matter of minutes, we connected and were talking like we had been good friends for years. The love that happened between this "original" tribe member and our "modern" tribe members was nothing short of phenomenal. It was at that moment when I realized that our production was truly going to be something special.

There have been so many high points on this journey that it would take up all 24 pages of our program to list them but here is a short list (you can read about many more on my blog at <http://hairsanjose.blogspot.com>):

- Our dinner in New York with Michael Butler, Nina Machlin-Dayton, Natalie Mosco and Marjorie LiPari (both original Broadway HAIR tribe members), Dale Soules, Kathy Nixon DelRusso, Bill Swiggard, Debbie Andrews, Robert Camuto, Marcia Holtzer and other members of the global HAIR community who gave us extraordinary insights into this show.
- Spending almost a week with Nina and Bill Swiggard, who played Claude in one of the three HAIR National Tours. Nina and her family opened their arms, their home and their hearts to us, and Bill, who is one of the truly gentle and special souls of this world, did the same. Being able to talk to Bill about the character of Claude was a remarkable opportunity, but more than that, we all became close friends in a very short time.
- The San Francisco Pride Celebration, where the Muwekma tribe performed for the first time in public (on the same program as the San Francisco Opera!), singing HAIR music selections for a crowd of Pridegoers in downtown San Francisco, and sharing the stage with Aimee Tsao, who was in the original production of HAIR in Brussels, Belgium in 1971.

DIRECTOR'S NOTES

- Getting confirmation of our performance at the July 28th Monterey Summer of Love Festival, which will take place on the same site and stage as the original Monterey Pops Festival of 1967. We will be performing in the company of many famous bands, including Ray Manzarek's Riders On The Storm (his post-Doors band), the Jefferson Starship with Paul Kantner, and Big Brother and The Holding Company. We will also be sharing the stage with many first-run HAIR tribe members, including Walter Michael Harris (who can be heard on the original Broadway cast album of HAIR singing What A Piece Of Work Is Man which he will reprise with Jonathon at the festival), Jonathon Johnson, Debbie Andrews who played Crissy in Detroit and on Broadway, Gayle Hayden who played Sheila in San Francisco, Aimee Tsao, and Max Holly from Detroit.

I hope you enjoy this production as much as we have enjoyed working to make it possible. We have tried to acknowledge everyone who has made this possible in the program, and I apologize if we inadvertently overlooked someone. Your contributions are always appreciated.

I would like to single out a few people who have gone beyond the call of duty or have done something really special to make this show the success that I truly expect it to be.

First, Thomas Johnson, our stage manager and Joey Brennan, our technical director, are students at Santa Clara University (where, by the way, they will be doing HAIR in the spring to coincide with the 40th anniversary of HAIR's opening on Broadway). Without Thomas and Joey, I think we would not have been able to do as much technically as we were able to do. They worked tirelessly night and day to put our set together, get us extraordinary sound and lights, and just make the entire experience run smoothly. These two young men should be very proud of their accomplishments and I expect we will hear a lot about them as they move on to bigger things.

I would also like to thank my friend Rick Dentoni, who brought me back into theater after a long absence just over ten years ago. Rick and I have only worked on shows together intermittently for the past few years, but he stepped in to do a number of things that only he knew how to do (or at least how to do quickly, inexpensively and well!) Spending time with him again also made me remember how enjoyable it was to have him as a partner in theatrical ventures. Rick, I hope you and I can keep on doing this again; it was way more fun having you around than not!

We pulled together a fantastic group of musicians who back our tribe and their achievement of learning this score in record time and playing it the way it should be played is worthy of high praise. Thanks Andy, Nic, Mike, Michael, Thomas, Paul, Bob, and Katie for helping put this together and making it sound so good.

Of course, we all owe Michael Butler and Nina Machlin-Dayton a tremendous debt of gratitude, as well as all the people they have connected us to. Without Michael, HAIR might not even be here today, and without Nina, we would never have known how to do it as authentically as we believe we have done.

The San Jose Redevelopment Agency and Gary DeMattei of Theatre on San Pedro Square put together a unique agreement which makes this wonderful venue available to outside non-profits six months out of the year. Gary and his staff, Orlando Montes and Andrew Ceglie, are indispensable in helping small theater companies like ours bring a show like this to you at a reasonable cost.

The Studio Theatre of California has been our vital non-profit producing partner for HAIR and our previous production, Tomfoolery. They have helped us in many ways which other larger non-profits probably wouldn't have been willing to do. We hope we can work with them again.

My wife, partner, producer and costumer extraordinaire Barbara is the light of my life, my sail and my rudder. Without her, I would be adrift on the ocean of reality. She soothes me when I am down, and boosts me when I am up. She lets me wake up every morning and make her tea, and she never gets upset with me (okay, almost never :). She embraces this crazy world that I inhabit, filled with musical instruments, video

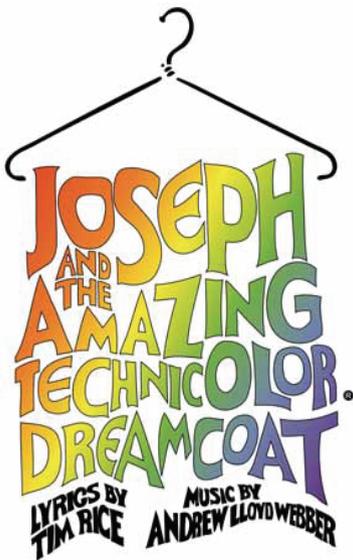
cameras, librettos, computers, 18-volt portable power tools, original cast albums, eccentric actors, wonderful but unruly children and dozens of cats (well, it sure seems like dozens!), and every time we are done, she looks me in the eye and says "You know I'll be ready when you need me for the next one." Sooch and mee-mee, sweetie, this time we really did it together.

Finally, I have to thank the tribe. Michael Butler did a promotional interview for us and when he was asked the question what makes a good production of Hair, he said "Most importantly, the tribe. If it is just a group of actors putting on a show, it isn't really Hair. But if a real tribe comes together, it will be able to overcome almost any limitation." Michael is 100% correct on that one. Our show proves that. Our tribe is not a Broadway cast. It is composed of people of all types, ages, occupation and talent levels (from first-time performers to experienced professionals). We reached out to find people who would fit together well, and I think we have done a damned good job.

The week before we opened, the tribe did a promotional appearance on a radio show and one of them said, "We even find ourselves missing each other if we are separated for an hour." Although I am proud of the entire show and what we have achieved, it is the Muwekma tribe that makes me most proud. We picked the seeds, planted them, watered them, weeded them, and watched them grow. They are here for you tonight to make you laugh, and indeed, make you cry. And if you go home effected by what they have done, we will all have succeeded.

Now, I invite you enjoy the experience that is HAIR: THE AMERICAN TRIBAL LOVE-ROCK MUSICAL. Let the sun shine in again!

Jon Rosen



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