

ORIGINAL SOUNDTRACK RECORDING

# HAIR



SPECIAL ANNIVERSARY EDITION

1. Aquarius 4:47
2. Sodomy 1:28
3. Donna/Hashish 4:18
4. Colored Spade 1:34
5. Manchester 1:58
6. Abie Baby/Fourscore 2:44
7. I'm Black/Ain't Got No 2:23
8. Air 1:26
9. Party Music 3:25
10. My Conviction 1:47
11. I Got Life 2:15
12. Frank Mills 2:38
13. Hair 2:42
14. L.B.J. 1:08
15. Electric Blues/  
Old Fashioned Melody 3:49
16. Hare Krishna 3:17
17. Where Do I Go? 2:48
18. Black Boys 1:12
19. White Boys 2:36





20. Walking In Space 6:11
21. Easy To Be Hard 3:39
22. 3-5-0-0 3:49
23. Good Morning Starshine 2:24
24. What A Piece Of Work  
Is Man 1:38
25. Somebody To Love 4:11
26. Don't Put It Down 2:23
27. The Flesh Failures/  
Let The Sunshine In 6:04

Re-Recording Directed by Al Garrison

Mixed by Howie Lindeman

Executive Producer for RCA Records: Warren Schatz

Reissue Supervision: Paul Williams for House of Hits  
Productions, Ltd.

Audio Restoration: Bill Lacey

Digital Transfers: Mike Hartry

Project Manager: Simeon Margolis

Essay: Joseph F. Laredo

CD Package Design: JRJ Associates

The first-generation mixed masters were used for  
the production of this release.

Written by Galt MacDermot, Gerome Ragni and James Rado

Music arranged and conducted by Galt MacDermot

Vocals arranged and conducted by Tom Pierson

All songs published by EMI U Catalog Inc. (ASCAP)

Recorded 12/78-1/79



Most artistic achievements require the passage of time as an obligatory ally before the true nature of their importance and contribution assumes a recognizable shape. The landmark musical *Hair* is a notable exception. From the moment of its first public performance on October 17, 1967, everything about this show screamed "pop culture milestone." Equal parts youthful celebration and generational confrontation, *Hair* succeeded as "guerilla theater" on several different levels. Self-proclaimed as America's first "tribal love-rock musical," it eagerly ushered the sounds of contemporary rock onto the staid Broadway stage. The production was unafraid to hail counterculture values in this traditionally reserved setting, and seemed to revel in the incorporation of such controversial elements as nudity into the performance. The stated aim of its creators was to capture the "wonderful excitement we felt in the streets," during a very turbulent moment in history, and yet the fact that they also succeeded in fashioning something capable of transcending time and place is illustrated by the incessant revivals that continue to this day, and the impressive success that international companies have enjoyed everywhere from Europe to Asia and South America. Incredibly, a decade slipped by before this theatrical bombshell made the logical transition to the movie screen, much longer than it took such musical offspring as *Godspell* and *Jesus Christ Superstar* to make a similar leap. To fully appreciate the vibrant film version of *Hair* that finally appeared in 1979, a little background and context are necessary.

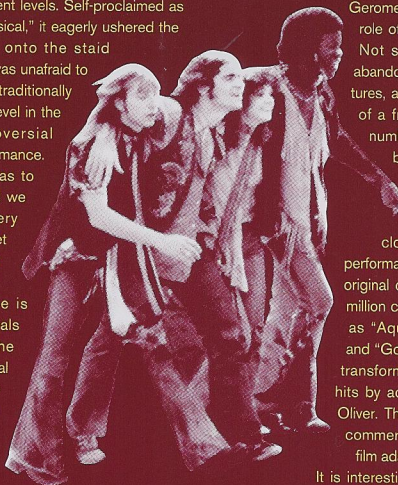
Originally, the book and lyrics of the stage musical were written by actors James Rado and Gerome Ragni. Composer Galt MacDermont was recruited to provide the score. After

numerous rejections, their efforts were embraced by producer Joseph Papp, who provided the production with its off-Broadway debut under the aegis of his New York Shakespeare Festival for a limited six-week run in October of 1967. It was still very much a work in progress, and by the time the show opened on Broadway in April of 1968, the original 20 musical

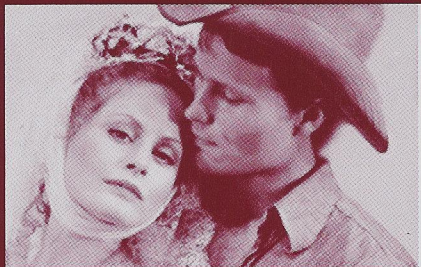
numbers had swelled to 31, and co-creator Gerome Ragni had assumed the important role of Berger, leader of the hippie tribe. Not surprisingly, the resultant piece abandoned conventional, formulaic structures, and emerged instead as something of a free form assemblage of musical numbers, sketches, and vignettes, all bristling with attitude and infused with a radical point of view. *Hair's* success was overwhelming. When the show finally

closed in July of 1972 after 1,742 performances, the Grammy Award-winning original cast album had sold well over five million copies, and such favorite selections as "Aquarius," "Let The Sun Shine In," and "Good Morning Starshine" had been transformed into major, era-defining pop hits by acts like The Fifth Dimension and Oliver. The show had proven itself to be a commercial juggernaut, and an eventual film adaptation was inevitable.

It is interesting to note that the distinguished director Milos Forman, the man who would shepherd *Hair* onto the silver screen, was actually in the audience at the very first public performance of the musical back in 1967. At the time he was a recent emigré from Europe and, much like the presentation he'd just witnessed, a relative unknown outside certain circles in the creative community. "Only once or twice before in my life had I seen a musical in which every single song was a gem," he later reflected in his engaging 1993 memoir *Turnaround*. "I was







buoyant with excitement when the show ended and raced backstage to compliment the people behind it." With the backing of Paramount studios, Forman made his first attempt to bring *Hair* to the screen as early as 1968. He outlined his ideas for the film version in a meeting with co-creators Ragni and Rado, only to watch them listen politely before turning their attention to an assistant who promptly began putting a deck of tarot cards through its paces! It was decided that the constellations "weren't in our favor yet," and there matters stood for years until Forman was contacted by producer Lester Persky in 1977. Persky had secured both the rights to the piece and an enthusiastic commitment from United Artists. By this time, the success of Forman's 1975 film *One Flew Over The Cuckoo's Nest*, which was honored with multiple Academy Awards, had made him a force to be reckoned with in Hollywood, and his involvement with *Hair* leant an added element of prestige to an already high-profile endeavor.

The director's initial challenge lay in dealing with the fact that by 1977, much of *Hair's* potential audience regarded the musical as an irrelevant period piece, as demonstrated by a failed attempt at a Broadway revival that year. Forman realized the film would therefore be "coming out at an awkward time commercially." It was too soon after the fact to attempt to bathe the turbulent 1960s in a forced afterglow of nostalgia, and yet too far removed from such central components as the protest movement against the Vietnam War to have any hope of aspiring

to contemporary commentary. "I knew that if I were to take on *Hair* now," he later reflected, "I'd be shooting something utterly different from the musical I first fell in love with in the sixties." Forman abandoned his initial concept, which was to preserve performances of *Hair* and present the work in semi-documentary fashion from a backstage perspective, and instead recruited screenwriter Michael Butler to help impose a more coherent, linear story line on the original material. For *Hair* to work on the screen, it was crucial that the kinetic energy which radiated from the stage version be successfully captured on film, which made Forman's choice of choreographer a "make-or-break decision for the film." He decided to approach Twyla Tharp, having been greatly impressed by her recent collaboration with Mikhail Baryshnikov on a dance presentation entitled "Push Comes To Shove."

Tharp's first involvement with a big-budget Hollywood production was to prove both an enlightening and frustrating experience. "I came to understand a truth that would color my whole experience with *Hair*," she explained in her 1992 autobiography. "Of all the elements that made up the musical - book, music, dance - dance came last." Almost from a defensive posture, she began, "searching for every possible situation in the script that might get people moving: young debutantes on point; recruiting sergeants dancing under their table; Hare Krishnas tripping around; military guards extending their drill routines; mounted policemen's horses dancing..." Her efforts provided the film with its most visually striking moments, not the least of which was her own performance as a writhing priestess during one of the film's major production numbers, an LSD-induced fantasy wedding sequence following the Central Park "be-in."

