HAIR: THE AMERICAN TRIBAL LOVE–ROCK MUSICAL
BY GEROME RAGNI AND JAMES RADO:
AN ANNOTATED EDITION
WITH INTRODUCTION

THESIS

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The epochal musical Hair is based predominantly on the actions and reactions to the cultural and societal occurrences of the Sixties. So, what can be done to help in the understanding of this historic musical? The answer: to produce an annotated text of the musical that will offer support to director and cast.

The study consists of four chapters; the first, an introduction to the study; the second, a historical review (1960-1970); the third, the annotations which seeks to identify and explain all unfamiliar or unusual words, cultural obscurities, or personalities that might confuse, or otherwise mislead a full and comprehensive understanding of the author’s original concept; and fourth, the worldwide performances of Hair and revivals after the original Broadway production.
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CHAPTER I

INTRODUCTION

The Problem

After reading the epochal musical Hair, and discovering that it is based predominantly on the actions and reactions to the cultural and societal occurrences of the Sixties, a question arises: What can be done to help in the understanding of this historic musical? The answer would be to produce an annotated text of the musical that would offer support to director and cast. This I propose to do in this thesis.

The Purpose

The purpose of this annotated text is to identify and explain any and all unfamiliar or unusual words, remarks, cultural obscurities, or personalities that might confuse, or otherwise mislead a full and comprehensive understanding of the authors' original concept. Its successful completion should result in a clearer dramaturgical understanding of the text and its relationship to the Sixties and the present. Such an understanding, in turn, should be a significant assistance in the preparation for a production of this text.
Surveying The Literature

After surveying possible literature and resource data for the purpose of research towards a textual annotation of *Hair*, one finds there is little information available. There are however, the introductions in some scripts and brief summaries in such books as Arthur Jackson’s *The Best Musicals From Showboat to A Chorus Line* and Stanley Richards’ *Great Rock Musicals*. Towards producing an acceptable and helpful annotation of *Hair*, one becomes concerned with the need for cultural and social interpretation. With its freewheeling story line and barbed comments on sex, drugs, military service, money, religion, and other Sixties concerns, an audience of the Nineties is faced with a thirty year old societal puzzle. A key to the puzzle is found in the numerous books written about the Sixties and in the popular journalism of the period.

From the moment *Hair* opened Off-Broadway in 1967, to its opening on Broadway in 1968, to its world-wide acceptance and performance (1968 and onward), to its revival in 1977, and finally its 1992 performance in Sarajevo, at least sixty-five articles and reviews have been written in numerous journals, magazines, and newspapers. This material contains informative viewpoints towards the performances of *Hair*, its impact on the period, and numerous cultural responses. A general background on the American musical can be found in such works as *The Musical: An International*
Annotated Bibliography, Musical Theatre: A Celebration, America's Musical Stage: 200 Years, American Musical Theatre: A Chronicle, and American Musical Revue. These works assist in placing Hair in its developmental context within the history of the American musical stage.

Methodology

The organization of the study consists of four chapters. The first chapter serves as an introduction to the thesis, the problem, the purpose, the literature, and methodology of the study. The second chapter consists of the decade review for the years 1960 to 1970. The third chapter, the center piece of the thesis, is a complete annotation of the script and song lyrics of Hair. Each word, remark, cultural obscurity, or personality which demands an annotation is identified by an asterisk (*). The corresponding annotation is placed on the left page along with other notes from the same page of text. The fourth and final chapter provides a discussion of Hair's worldwide acceptance, the revivals since its original Broadway presentation, and a discussion as to the influence of Hair and its relationship to America in the Sixties.
The Sixties were years of rage and war and days of hope and love. It was a time that saw the rise of a new southern-based civil rights movement, a northern struggle for black community empowerment, lunch counter sit-ins, freedom rides, Presidential assassination, war in Southeast Asia, and riots in America’s neighborhoods. The decade of the Sixties is remembered as the decade of rebellion, draft dodgers, and a whole new generation of young people known as "flower children," spreading peace and love as if it were their only reason for living. In nearly every aspect, the 1960s was a cultural revolution.

The Kennedy Years

The early years of the Sixties remained infused with the culture of the Fifties, but a reconstructive future was just around the corner. In 1960 voters elected, by a very narrow margin, a Democratic candidate, forty-three-year-old Massachusetts Senator John Fitzgerald Kennedy.

Apart from his attractive personality, Kennedy appealed to the young as a romantic figure. As commander of an ill-fated PT boat in the Pacific, he had saved the lives of
several of his men. In addition to being a war hero, he had married beautiful, fashionable Jacqueline Bouvier. The glamorous Kennedys were the American version of a royal family, the most stylish, admired couple in Washington's social circle. Inaugurated on January 20, 1961, Kennedy declared, "The torch has been passed to a new generation of Americans." Pledging his administration to preserving human rights and liberty at home and abroad, he promised also to ease world tensions by resuming arms-reduction talks with the Soviet Union. "Let us never negotiate out of fear," he said, "but let us never fear to negotiate." Tens of thousands of enthusiastic young Americans rallied to Kennedy's crusade of putting an end to the global poverty, disease, and war. Kennedy felt that "if a free society cannot help the many who are poor, it cannot save the few who are rich." Calling for sacrifices that struck idealistic Americans, he demanded, "Ask not what your country can do for you; ask what you can do for your country." Therefore, some flocked into the domestic struggle for Black civil rights, especially in the South, while others volunteered for the new Peace Corps created by Kennedy's Executive Order on March 1. Members of the Peace Corps went abroad to underdeveloped Third World countries to help the poor build schools, hospitals, roads, and health services and improve their living standards. Working in forty-six countries, the Peace Corps brightened the image of
America in the Third World. Significantly, when a village in India was visited that had no electricity, there, pasted prominently on the wall, was a photograph of Kennedy. Kennedy also organized the Alliance for Progress, a cooperative program to help Latin American countries develop economically. Side by side with the Peace Corps, it helped convince United States' Spanish-speaking neighbors to the south that the U.S. was sincerely concerned about the poverty in Latin America. Kennedy was also passionate about poverty at home. After visiting the tar-paper shacks of West Virginia miners, he urged that the government take responsibility for the poor in depressed areas. Congress passed his plan for aiding them. He also persuaded Congress to raise minimum wage.

In most respects, Kennedy's foreign policy decisions and his domestic accomplishments were undistinguished, except for his support of civil rights. Indeed, the World will never know what Kennedy would have accomplished, as his term in office was cut short on November 22, 1963. Former U.S. Marine Lee Harvey Oswald assassinated Kennedy during Kennedy's visit in Texas to win delegates for his renomination.

The reverberations of the tragedy were profound. The whole nation and much of the World were plunged into grief at the loss of a young U.S. President who had symbolized the era of an "American Camelot," and who had filled the nation
with vigor and idealism. The young were especially devastated because Kennedy had answered their need for a traditional hero. But Kennedy's great contribution remained behind; the exciting new spirit of idealism he had inspired in the country. He set the tone for the Sixties, galvanizing great change by encouraging American youth to get involved in solving the nation's problems.

Racial Equality

On September 30, 1962, thousands of White Southerners, including students, gathered on the campus of the all-White University of Mississippi in Oxford. They were there to prevent the enrollment in the University of the first Black student, even though James Meredith's right to enter the school had been upheld by the U.S. Supreme Court.\(^5\)

Governor Ross Garnett had vowed to prevent Meredith's admission. However, in a private phone call to Attorney General Robert F. Kennedy, the President's brother, Barnett promised there would be no violence. But Robert Kennedy considered Meredith's life to be in danger, and he ordered two hundred federal marshals to protect him.\(^6\)

The mob harassed the marshals as they escorted Meredith to the administration building. A bomb crashed against an Army truck, sending it up in flames. One marshal was hit by an uncapped bottle of acid and badly burned. The marshals used teargas to control the violent mob.\(^7\)

A newsman on the scene turned up the volume on his car
radio as President Kennedy broadcasted an appeal to the university's White students. The mob continued to attack the marshals using bricks, rocks, and firebombs. Advancing through walls of gasoline flames, the marshals at last drove off the rioters. When the fifteen-hour siege was over, two men were dead, over eighty wounded. All this happened because a young, Black American believed that the Constitution gave him the right to seek an education at the University of Mississippi.\(^8\)

The stormy civil rights events of the Sixties were precipitated in the mid-Fifties by a Supreme Court ruling stating that racial segregation in public schools was unconstitutional and required all public schools to be integrated. Millions of infuriated Whites feared that the nullification of the existing laws would create a mingling of Whites and Blacks leading to intermarriage. For five years, citizens in the South organized resistance against all attempts at changing laws. President Eisenhower was forced to send federal troops to occupy a high school in Little Rock, Arkansas, to compel the admission of Black students. In 1957 the eloquent Black leader, the Reverend Martin Luther King, Jr., organized the Southern Christian Leadership Conference (SCLC) to mount peaceful demonstrations demanding civil rights.\(^9\)

As the Sixties dawned, four black freshmen at a Greensboro, North Carolina, college decided to challenge a
local law that forbade them to join Whites at the town’s eating places. On February 1, 1960, inspired by Dr. King’s demonstrations, the four bought toothpaste at the local Woolworth’s, then ordered coffee at the lunch counter. When the waitress refused to serve them, they quietly kept their seats until the store closed. The next day they returned with sixteen other Black students, who also sat and waited for counter service until closing time. One day later they returned with fifty students, including sympathetic Whites from a nearby women’s college. By the weekend, several hundred well-dressed Black and White students, many carrying Bibles, were demonstrating at Woolworth’s and also at an adjacent Kress store. The resulting news story won national attention.10

"Sit-in" demonstrations began to spread to northern as well as southern restaurants that refused to serve Blacks. In some southern states, Blacks were arrested for declining to leave restaurants that had denied them service. All through 1960, protests were mounted by young people of both races against discriminatory practices, not only in restaurants, but also in hotels, parks, playgrounds, beaches, libraries, and theatres. Almost a hundred thousand civil rights activists sought to integrate public places in over a hundred southern and border-state cities. Between 1960 and 1963, some twenty-four thousand demonstrators were arrested by the police.11
In Atlanta, 235 middle-class Black college students formed the Student Nonviolent Coordinating Committee (SNCC) in April 1960. Joined by White sympathizers, they sought to change the unjust treatment of Blacks through peaceful demonstrations. But they encountered bombs in Georgia, brutality in Alabama, and murder in Mississippi. Meanwhile, Congress was being prodded into legislating peaceful change by enforcing the right of Blacks to vote. The Civil Rights Act of 1960, provided federal voting referees in states that barred Blacks from the polls by one evasive tactic or another. Enraged by what they considered a federal assault on states' rights, segregationists retaliated with a campaign of violence. Black people's churches, schools, and homes were bombed and burned.

SNCC students in the North decided to challenge Southern state laws that compelled Blacks to sit in the back of the public buses. In May 1961, joined by White activists, they organized "Freedom Rides" through the South for that purpose. When the first contingent arrived in a Greyhound bus in Montgomery, Alabama, they were attacked at the bus terminal by several thousand furious Alabamans wielding metal pipes, baseball bats, and other weapons. Local police had been notified in advance with a request for protection. But when the bus door swung open, not one officer was visible. Twenty-two of the Freedom Riders were injured. Police did not arrive until the riot had raged for
twenty minutes. Ambulances that were telephoned failed to arrive. President Kennedy had to send hundreds of U.S. marshals to restore order.

In March 1963, SNCC and other civil rights groups began a drive to register Black voters in the Mississippi delta. By now many impatient Black activists wanted to answer White violence with Black violence. In April, King led a five-day march of three hundred Freedom Riders from Selma to Montgomery, Alabama. In Birmingham, they were joined by twenty thousand others. As they marched through the city, singing "We Shall Overcome," Birmingham police assaulted men, women, and children in the procession. The nation was shocked by TV newscasts showing the police attacking the marchers. A fresh cry arose for federal action against southern racism. It intensified when Governor George Wallace of Alabama vowed to stand in the doorway of the University of Alabama to prevent two Black students from registering. President Kennedy sent the National Guard, who were ordered to protect the black students when they attempted to enter the university. Wallace made the gesture of standing in the doorway, but he stepped aside when ordered.

In August Dr. King organized a dramatic march on Washington, D.C., "for Jobs and Freedom." One of the largest demonstrations in American history, it attracted over two hundred thousand people, both Black and White. The
rally climaxed by King's famous speech, "I have a dream," delivered at the Lincoln Memorial. President Kennedy was so moved by the speech that he asked Congress for an all-embracing civil rights law that would ban discrimination in the use of all public facilities, including hotels, motels, and restaurants, and would authorize the Attorney General to sue on behalf of any person discriminated against.

Blacks mourned with Whites when President Kennedy was assassinated in November. Kennedy's pending new Civil Rights Act was pushed through Congress by the new president, Lyndon B. Johnson. And in January 1964, the Twenty-fourth Amendment was passed, making it illegal to deny any citizen the right to vote in a federal election for failure to pay a poll tax, a device Southern states had used for nearly a century to keep Blacks from voting.18

On July 2, President Johnson signed the Civil Rights Act of 1964, the most sweeping civil rights legislation in American history.19 In addition to outlawing segregation in public facilities and schools, it also provided new job opportunities for Blacks through the Office of Economic Opportunity (OEO). A new Job Corps, for youths aged 16 to 21, benefited mostly unemployed Black teenagers. The OEO was helpful, but it only scratched the surface of the problem. Funds provided for the program amounted to less than two percent of the money spent on the military.
It is not surprising that many Black Americans, who had shared Martin Luther King's wistful dream of racial equality, became gradually disillusioned during the sixties. Tension built steadily in Black communities all through the sixties. Millions were gradually embittered by President Johnson's abandonment of his War on Poverty to spend America's wealth instead on the Vietnam War and by the intense White backlash against the enforcement of civil rights laws. As tension mounted, some Blacks locked into the Black Muslim movement founded by Elijah Muhammad, who preached hatred of and separation from, the White race. His disciple, Malcolm X, scorned the Freedom Riders for ignoring Black oppression in northern ghettos. He predicted a future with "more racial violence than Americans have ever witnessed." Breaking away to form a separate Black Muslim cult in 1964, Malcolm X was assassinated a year later in what was believed to be a cult feud. Fulfilling his prediction, from 1965 through 1968, Americans witnessed the most racial violence in the nation's history.

Leading another militant Black movement was the Black Panther Party, organized in the summer of 1965 by SNCC chairman Stokely Carmichael in an Oakland, California, ghetto. To develop racial pride and erase the stigma Whites had attached to Blackness from slavery days, the Panthers created the slogan "Black is beautiful!" Rejection of the White culture was emphasized by Afro hairstyles, dashiki
robes, Black Power handshakes, and celebration of history's black heroes.21

Black Power alarmed many Black leaders as well as the White community. Roy Wilkins of the NAACP said, "We will have none of this. It is the father of hatred and the mother of violence. Black Power can mean in the end only Black deaths."22 In a reply, the Black Panthers said, "We want an immediate end to police brutality and the murder of Black people!"23 This, however, did not happen. Racial tensions soared. On a hot July day in 1966, Chicago police refused to allow fire hydrants to be turned on so that Black children could cool off in the water. Fierce riots broke out in the ghetto, requiring the mayor to call in the National Guard.

A new wave of fiery Black riots was touched off on April 4, 1968 with the assassination of Martin Luther King, Jr. Black anger exploded across the nation. Racial rioting struck sixty-three cities in twenty-nine states. Before it was over, at least forty-six people had been killed, over twenty-six hundred injured, and more than twenty-one thousand arrested. Damage to property was estimated at sixty-million dollars. A dusk-to-dawn curfew was imposed in some cities for several nights in an attempt to restore some semblance of order. Congress was rushed into passing the 1968 Anti-Riot Act to punish anyone who crossed state lines to with the purpose of causing riots.24 But at the end of
the decade, ghetto riots subsided, primarily because the
majority of American Blacks, who suffered most from the
violence, wanted to "cool it." They thought the riots had
only made things worse for Black American by stiffening
White opposition to ghetto grievances.

Black political leaders began to gain influence in the
big cities that had been abandoned by Whites fleeing to the
suburbs. Many of these cities began electing Black
officials, creating a growing feeling in Black America that
maybe, after all, Martin Luther King, Jr., had been right.
Maybe more could be gained by working nonviolently within
the system for needed changes, than by burning it down.25

Vietnam

The Sixties was the decade that saw over fifty thousand
Americans die in a country halfway around the world, killed
in a war few Americans understood. It was a war that tore
Americans apart between flag-waving and resistant movements.
How did the United States get involved? There is no easy or
single answer, but a brief historical review will assist in
putting this critical issue in perspective.

The war had its origin in the struggle of the
Vietnamese people to free themselves from French
colonialism. The French, establishing their rule in
Southeast Asia in 1883, had carved Indochina into five
powerless parts: Cambodia, Laos, and three Vietnamese
provinces. Anti-French sentiment led to the rise of a
revolutionary movement under a resourceful leader named Ho Chi Minh. During World War II, the Japanese invaded Vietnam, ousting the French. When the French sought to return after the war, Ho Chi Minh seized the northern part of the country and proclaimed it the Democratic Republic of Vietnam.\textsuperscript{26}

The French fought unsuccessfully for eight years. Minh's forces were skilled guerrilla fighters, and they had the support of almost the entire country. In 1954, the Vietminh, Minh's party, defeated the French, and won control of three-quarters of the country. The French were forced to sue for peace at Geneva, in a conference attended by the North Vietnamese, French, Great Britain, USSR, China, and the United States.\textsuperscript{27}

The Geneva Accords ending the war were signed by the Vietminh and the French. The treaty divided Vietnam in half, but only temporarily. Country-wide elections were to be held in two years to determine one unified government for all of Vietnam. Election preparations were to begin in one year. The United States, however, withdrew from the conference, and pledged that the U.S. would not interfere with the Geneva settlement. However, the U.S. secretly planned to sabotage the scheduled elections. President Eisenhower later acknowledged that the Communist leader, Ho Chi Minh, would have been easily elected with about eighty-five percent of the national vote.\textsuperscript{28}
The U.S. maneuvered to transform the temporary southern zone into a separate and permanent nation; an American client state called South Vietnam. Catholic politician Ngo Dinh Diem was put into place as its head despite the fact that ninety percent of the Vietnamese were Buddhists. Diem was financed and armed by the United States. By April 1960, Diem's regime was so widely detested that even eighteen conservative South Vietnam nobles challenged his rule in a public petition. In December, a secret meeting was held in South Vietnam at which all of Diem's opponents united in a coalition called the National Liberation Front (NLF). Their armed guerrilla units were known as Viet Cong.

When President Kennedy was elected, he sent Vice President Lyndon Johnson to Saigon to report on the situation. Johnson informed Kennedy that the United States had only two choices: either admit that supporting Diem and Saigon had been a bad mistake and get out of Vietnam or commit major American forces to keep Diem in power. Kennedy ordered an intensification of American aid for Diem, which soon amounted to almost two million dollars a day. He also increased the ten thousand military "advisers" sent to Diem to twenty thousand.²⁹

Despite massive increases in American aid, Diem was not able to control more than a third of South Vietnam. The rest of the zone remained in the hands of the Viet Cong, while all of North Vietnam was united under Ho Chi Minh.
Despite training by the American military advisers, Diem's Army of the Republic of Viet Nam (ARVN) troops were no match for the Viet Cong. Diem also had his hands full with the Buddhist leadership which organized demonstrations against his attempt to establish Catholicism as the official religion of that Buddhist country.

In May 1963, Diem's troops killed seven Buddhist demonstrators. In June, when five hundred students gathered to protest religious discrimination, sixty-seven were injured in clashes with government forces. Kennedy rebuked Diem for having gotten out of touch with the people and planned to withdraw all U.S. troops from Vietnam after his reelection in 1964. To do so earlier, he feared, would provoke a Republican campaign accusing him of appeasing Communism. On September 2, 1963, Kennedy encouraged a military junta to stage a coup and get rid of Diem. On November 2, the Diem regime was overthrown. In a truck taking him to prison, Diem was shot by one of the rebel officers, who pronounced the fallen ruler's death as an "accidental suicide." A series of military rulers quickly came and went in Saigon, until Washington was finally able to stabilize the regime with General Nguyen Van Thieu as president. Meanwhile, Ho Chi Minh sent several thousand troops into South Vietnam to aid the Viet Cong.

After Kennedy's assassination, his successor, Lyndon B. Johnson, was convinced that the only way the war in Vietnam
could be won was with American troops and air power. In February 1965, after being elected in his own right, Johnson ordered continuous bombing of the North Vietnamese below the Twentieth Parallel, the dividing line between North and South Vietnam.

By July, Johnson had committed a hundred thousand troops to the battle, making the United States a major part of the land war in Asia that he had sworn to avoid. He did so because he was now convinced that the South Vietnamese ARVN troops were an ineffective fighting force who could not win their own war.

During 1966, Johnson used massive American air power against North Vietnam. Ho Chi Minh reported that the bombings had hit 180 hospitals and medical centers. The U.S. Air Force also sprayed the chemical Agent Orange as a defoliant to destroy rice crops and rubber trees in an effort to eliminate Viet Cong hiding places. After the war, many GIs who had come in contact with these sprays developed cancer. Some of them subsequently sued the chemical company and won a large settlement.

By February 1967, an estimated 1,750 U.S. planes had been lost in the war. The Defense Department announced that over 6,600 American troops had been killed, over 37,000 wounded. By March, there were 427,000 GIs in Vietnam. Throughout the year, U. S. Military headquarters in Saigon reported a weakening in the Viet Cong forces, creating the
impression that the American troops in Vietnam were succeeding. In January 1968, at which time there were 475,000 U.S. troops fighting in Vietnam, headquarters again issued optimistic reports about American gains in the war.

A shock awaited Americans. The Viet Cong suddenly opened a surprise offensive attack in South Vietnam. On January 29, 1968, over two hundred thousand Viet Cong and North Vietnamese troops attacked thirty-seven city and provincial capitals with mortars and rockets. Invading Saigon itself, they seized key points in the city, including part of the U.S. Embassy compound. For five days heavy fighting continued in the city and its suburbs. The Pentagon rushed additional troops and weapons to South Vietnam, bringing the forces there to 510,000 by mid-February. They finally drove the Viet Cong out of Saigon and other important cities in South Vietnam. The killing in Vietnam went on. In 1968 alone, another fifteen thousand U.S. soldiers died, with ninety-two thousand more wounded.

In 1968, Richard M. Nixon won the election for presidency over Hubert Humphrey by promising voters that he had a secret plan to end the war within six months. Nixon’s plan proved to be "Vietnamizing" the war by having U.S. units train and arm the ARVN to replace them. American forces were gradually withdrawn as the ARVN were dispatched to take over more of the fighting. Abandoning his promise
to bring peace within six months, Nixon now insisted that the American intervention was to continue until there was "peace with honor." The war continued until 1975. When the U.S. was considered victorious, and only then, were the last U.S. troops sent home.

The Resistance Movement

The resistance movement began in June 1962, when student leaders from fifty-nine campuses gathered at Port Huron, Michigan, to organize Student for a Democratic Society (SDS). SDS asserted that life in the United States was frustrating, that the system was rigid and obsolete, that the nation's leaders mouthed hypocritical platitudes, and the job opportunities were both overrated and corrupting. Although SDS never represented more than a small fraction of the student body in the Sixties, its members were an elite group in the forefront of organizing protest demonstrations. In four years they grew rapidly in strength to 151 chapters in thirty-seven states, with a following of some twenty-eight thousand active supporters.

The Defense Department began to increase its draft calls late in 1961. In May 1964, as it became clear that draftees might be sent to Vietnam, SDS joined with the Student Peace Union, and the War Resisters League in the May Second Movement, whose slogan was, "Hell, no, we won't go!" In the 1964 campaign between President Johnson and Republican Senator Barry Goldwater, students viewed
Goldwater as a dangerous cold warrior who might unleash a nuclear war with the Soviet Union. At The University of California at Berkeley they set up tables to campaign against him. Led by SDS, a thousand students picketed the university, demanding the right to speak out on campus against politicians, the Vietnam War, the university, the government, or anything else. When police arrested Jack Weinberg for passing out leaflets and collecting contributions, over two thousand students surrounded the police van and refused to let it leave.

The winds of change swept from Berkeley through the many campuses of America. Under SDS leadership, students everywhere began organizing and demonstrating for five principle demands: university reform, equal rights for Blacks, a priority for human values over financial concerns, an end to the draft, and getting out of Vietnam. Where college administrations showed a willingness to negotiate reasonable demands, most demonstrations were nonviolent. Campus disorders occurred chiefly when police and the National Guard were called in and used violence against demonstrators. Some youths asked for a change in the draft law to allow them to serve their country in the Peace Corps instead of the Army. Conscience, they insisted, did not permit them to participate in an undeclared war that millions of students, teachers, and ministers considered morally wrong.
In January 1965, a federal jury sentenced Dr. Benjamin Spock to two years in jail for "a continuing conspiracy to aid, abet, and conceal violators of the Selective Service Law." Dr. Spock was the famous advisor on child-rearing. The U. S. Court of Appeals in Boston later reversed the conviction of Dr. Spock, holding that the antiwar defendant had not received a fair trial. The court agreed with him that "vigorous criticism of the draft and of the Vietnam War is protected by the First Amendment, even though its effect is to interfere with the war effort." Dr. Spock rededicated his efforts to helping young war resisters. "It seems to me absolutely tragic," Spock said, "that young Americans will continue to die in Vietnam...and that young men have been imprisoned for being opposed to it and doing as their consciences dictated." Spock was again convicted in June 1968 of conspiring to conceal draft resisters.

When youths began burning draft cards in front of TV cameras at antiwar rallies, Congress passed a bill providing five years in prison and a ten thousand dollar fine for burning a draft card or inciting this act. The American Civil Liberties Union (ACLU) called the bill unconstitutional, and stated that it violated the right of free speech--burning a draft card was simply a symbolic way of dramatizing a protest against injustice.

The first antiwar march on Washington was organized by SDS in April 1965. Over twenty thousand demonstrators
picketed the White House, then held a rally at the Washington Monument and marched from the Mall to the Capitol singing "We Shall Overcome." During that same month, the University of Michigan became the first major university to hold an anti-Vietnam "teach-in," which was a huge campus rally of students and faculty to disseminate facts about the war that had been suppressed by the government. Teach-ins spread rapidly to campuses all over the country.

Students demonstrated against the invasion of campuses by recruiters from the military, the CIA, and corporations aiding the war effort, especially the manufacturers of napalm, the liquid fire that burned victims alive. Student activism, led by SDS, gathered force steadily during the middle and late Sixties. Something new had happened: for the first time in American history, college students were becoming a force for social change.

In December 1965, University of Michigan students organized a sit-in protest at the Ann Arbor draft board. Draft administrators ordered them drafted immediately. When David Earl Gutknecht's draft board in Minneapolis classified him 1A (immediately draftable) as a "delinquent" for throwing his draft card at the feet of a federal marshal, he refused induction and was given a four-year prison term. He fought the case to the Supreme Court, which reversed his conviction and declared illegal attempts by draft boards to intimidate war protesters by labeling them
delinquents. Gutknecht's victory prevented thousands who joined the resistance from being similarly punished. Rather than go to jail, many draft resisters sought political refuge in Canada and Sweden. Some dissenters disapproved, considering flight a "cop-out" from the antiwar struggle. The Johnson administration was putting intense pressure on TV news programs not to show American troops setting fire to Vietnamese villages, South Vietnamese troops killing or torturing prisoners, U.S. soldiers wounded in battle, or antiwar or antidraft demonstrations. Nevertheless, for the first time in history, war was brought into American living rooms, and many Americans were shocked by its bloody reality.

In April 1967, a sensation was caused by the popular world heavyweight boxing champion, Muhammad Ali, formerly Cassius Clay, 25. Ali, whose motto, "Float like a butterfly, sting like a bee" had delighted millions of sports fans, refused to be drafted, claiming exemption by reason of his Muslim faith. "The real enemy of my people is right here," said the black champion. "Why should they ask me to put on a uniform and go ten thousand miles from home, drop bombs and bullets on brown people in Vietnam while so-called Negro people in Louisville are treated like dogs and denied simple human rights? I am not going to help murder and kill and burn other people simply to help continue the domination of the White slave masters over the
dark people of the world over." He was tried and convicted and on June 20, sentenced to five years in prison and a ten thousand dollar fine. But some three years later his conviction was over turned on religious grounds upon appeal to the Supreme Court.

Anti-Vietnam demonstrations included burning draft cards, setting the American flag afire, sitting in at induction centers, lying down in front of troop trains, and breaking into draft centers and burning files. Joining students in their protest were many antiwar ministers, priests, rabbis, doctors, professors, and scientists, including Noble Prize winners. On April 15, 1967, a Spring Mobilization to End the War in Vietnam attracted three hundred thousand protesters to New York's Central Park, where 175 youths defiantly threw their draft cards into a bonfire. Picket signs proclaimed, "Burn Draft Cards, Not People." Fifty mounted police rode into the marchers, scattering them as hundreds of police on foot waded into the crowd, clubbing demonstrators who tried to escape.

In December 1967, some forty antiwar groups initiated a national Stop the Draft Week. There were mass arrests in five cities for trying to close down induction centers. Those incarcerated included Dr. Spock and 585 peaceful demonstrators in New York City. On June 5, 1968, Robert Kennedy, campaigning for president in opposition of the war, was shot in Los Angeles by Sirhan Sirhan. He died
approximately 25 hours later. The country mourned and antiwar violence escalated.

Richard M. Nixon, Republican, was running against Hubert Humphrey, Democrat. Nixon, worried by Wallace's appeal in the South, vowed to listen to "the great Silent Majority...the forgotten Americans, the non-demonstrators." Nixon won by a narrow victory. Some who voted for him believed his promise to end the war quickly; others voted for him as a backlash against upsetting demonstrations of all kinds: antiwar, antidraft, antisegregation. In April 1969, at the University of California at Santa Barbara, students staged more protest demonstrations. A few hotheads set fires, and police were called in. One student was killed by police while he was trying to put a fire out, and four others were wounded by shotgun blasts. Governor Reagan declared angrily, "If it takes a blood bath, let's get it over with. No more appeasement!"

President Nixon withdrew twenty-five thousand troops from Vietnam in June. On September 16, 1969, he announced withdrawal of another thirty-five thousand. But these token withdrawals from a force of over half a million did not satisfy the antiwar movement, which laid plans for new demonstrations in Washington and other cities on October 15. A poll showed that now fifty-seven percent of the public favored a total withdrawal of all troops by a specified
date.

The October 15 Vietnam March attracted huge turnouts all over the country. Over three hundred thousand peaceful demonstrators marched on Washington. In a forty-hour vigil, placards with the names of dead American soldiers and destroyed Vietnam villages were carried past the White House. President Nixon let it be known that he would not look out the window, he would watch the televised football game instead.

As Christmas approached, the President Nixon sought to appease bewildered and angry Americans by announcing the withdrawal of another fifty thousand troops. At the same time, a new draft lottery was held, supposedly a fairer system to decide which draftees would be sent to Vietnam as replacements. More than ten thousand draft dodgers had already fled to Canada and Sweden. The Army admitted there had been over 73,000 desertions.

By the end of the Sixties, student militancy had achieved some, but not all, of its goals. Most university administrators were listening and responding to demands for change. Many scrapped the ROTC programs and Pentagon research grants and began recruiting more minority students. Student representatives were added to faculty committees and were even allowed to sit on some university governing boards. Students had also stirred up the whole country over the war in Vietnam, in the process toppling one president
and enforcing another to begin "winding down" the war. Those were no small achievements for a minority group, the youth of America, that, prior to the Sixties, had been powerless.

The Counterculture

Middle America took a sideways glance at a small group of disillusioned Fifties dissidents who had adopted radical life-styles, dressing and behaving in defiance of middle-class standards. The Beatnik movement was antisocial. Rejecting all traditional values, the Beats, or Beatniks, offered instead an "anything goes" attitude and philosophy. Although the Beats were only a handful of society's dropouts, they influenced the Sixties youth revolution.

The rebellious example of the Beats spread to college students, who became increasingly dissatisfied with the rigidity of the university system. Many were inclined to experiment with new life-styles, including using drugs. Out of this rebellion came the hippie explosion. As the decade wore on, civil rights fights and anti-Vietnam clashes radicalized many young people. Losing respect for authority, they saw it as unjust, often brutal, and mindless. They identified the Establishment, or "square world," with the older generation, whom they saw as polluting the earth and exploiting oppressed people.

At first, most youths enthusiastically supported
President Kennedy, sharing his goal of a "New Frontier."

After his death, many were hopeful that President Johnson's "Great Society" program would end poverty and racial discrimination and bring about world peace. They became alienated when the government expended its energy and treasury on the Vietnam War. The assassinations of John F. Kennedy, Martin Luther King, Jr., and Robert Kennedy left the young despairing of a society they saw as violent. Many felt driven to drop out and form a culture of their own; the counterculture.

The counterculture began to be known as the "Now Generation," so-called because they demanded gratification of their need now, not in the distant future. Their new life-style rejected the conservative clothing, short haircuts, clean-cut appearance, social drinking, moral codes, convictions, conformism, racial prejudice, economic goals, and Sunday Christianity of their elders. They waged, in effect, a cultural revolution.

Long hair became the most visible symbol of young people's right to look the way they pleased. The challenge was quickly met by school authorities, who insisted that the hair be cut. From 1967 to 1969, more than half the court cases concerning student appearance involved long hair. The other cases involved beards, miniskirts, and other violations of Middle America's dress code.

For the hippie look, young people wore patched and torn
jeans, funky dresses, beaded headbands, fringed jackets, ragged T-shirts, shirts made of scrap material, and boots or sandals. Some went barefoot. They decorated themselves with yards of love beads made of shells, eucalyptus balls, peacock feathers, American Indian ornaments, and peace symbols. Girls went braless and both sexes sometimes painted their bodies and faces with psychedelic colors. The more outrageous their appearance, the more they shocked adults; thus the more they enjoyed the sensation they created.

Many school authorities, sensing defiant dress and grooming as a rejection of authority, barred students from school who failed to present a conventional appearance. When these controversies would end up in court, youthful defendants sought to convince judges that the way they wore their hair and the way they dressed were symbols of social protest, and thus protected by the First Amendment. Depending on the judge, this was usually enough to get rulings in their favor.

It is part of any culture to develop its own unique slang, partly to confound those it opposes, partly to develop a bond of community among the cultists. Hippie slang, some of it borrowed from ghetto terms, became almost a foreign language to adults.

Marijuana (pot, grass, or Mary Jane), LSD, speed, and other hallucinogenic or mind-altering drugs were used by
many young people primarily as a way of escaping from the disillusionment of the times, turning away from Middle America to focus inward on one's self. In 1958, there had been less than ten thousand arrests throughout the country on drug charges. By 1968, that figure had soared to 162,000, with hundreds of thousands more taking drugs but avoiding detection by the law. In addition, the age level of those arrested dropped drastically. In 1958, only thirty-five percent of those arrested had been under twenty-five; in 1968, almost seventy-seven percent. Grammar and high school youngsters experimented with different ways to "get high," including sniffing model airplane glue, eating morning glory seeds and baked banana peel scrapings, and smoking catnip, all of which were alleged to be hallucinogenic.

The high priest of the Sixties drug culture was Professor Timothy Leary, fired from Harvard for LSD experiments with students. In Milbrook, New York, he founded the League of Spiritual Discovery to "introduce the sense of psychedelic celebration." Prescribing LSD even for seven-year-olds, Leary coined the motto, "Turn on, tune in, drop out," meaning that one should use drugs, get in touch with psychedelic experience, and drop out of the square world.

In January 1967, the "World's First Human Be-In" was organized at Golden Gate Park. Timothy Leary addressed some
twenty thousand costumed flower children who rang bells, chanted, danced ecstatically, took drugs, and handed flowers to police officers. The event was widely publicized by the media, attracting a hundred thousand or more young people that year for a "Summer of Love." On Easter Sunday in 1967, hippies staged a "Flower Power Love-In" in New York’s Central Park. Over ten thousand people, many of them in body paint, joined a celebration that featured rock bands. Pot was smoked, flowers and peace buttons were exchanged, some draft cards were burned, and chants of "Flow-er Pow-er" floated on the spring breeze.

A darker side of the counterculture was represented by the Hell’s Angels who in packs of forty rode on Harley Davidson 74s. One of their slogans was, "Never trust a man who hasn’t done time." The summer of 1965 made them infamous in California, after a series of weekend invasions of towns where they roughhoused people and initiated fights. They wore long hair and beards, sleeveless denim or black leather jackets with the death’s-head insignia, pirate-style gold rings in their ears, and sometimes a swastika insignia. They enjoyed frightening "square" communities. Wherever Hell’s Angels congregated, police cars warily gathered. The counterculture of the sixties, in both the peaceful and violent aspects, represented a sharp and abrasive break from the predictable and conformative past.
Rock 'n' Roll

The Sixties revolt of youth was mirrored by a dramatic revolution in the music they listened and danced to. The era witnessed a major change in popular music, primarily, of rock 'n' roll, with its sexual and drug overtones, but also of folk music and protest songs. A radical departure from traditional contact dancing, with partners in each other's arms, developed with a new song and dance called "The Twist." Introduced in 1960 by singer Chubby Checker, it started people dancing apart. Facing each other, they gyrated their bodies rapidly from side to side in a kind of sexy shimmy. Later, dancers adopted the Latin-beat Bossa Nova, imported from Brazil. Other energetic dances that were briefly popular in the Sixties included the Watusi, the Frug, the Jerk, and the Monkey. For most teens, rock 'n' roll was a form of escape from adolescent problems and frustrations, as well as a wonderful way to wage war between the generations.

Much of Middle America continued to listen to music from car radios and jukeboxes. One Sixties record company that scored hit after hit was Motown Records, which popularized the "Motown sound," featuring Black performers. Motown introduced Stevie Wonder, The Temptations, Marvin Gaye, and the Isley Brothers whose hit "Shout" had dancers raising arms in the air and yelling "Shout!" on cue.

Black performers introduced "soul music"-- music with a
distinctive Black flavor that achieved international popularity. The leading exponent was Aretha Franklin, whose best-selling album *Lady Soul* appeared in 1961. The top male soul singer of "soul music" was James Brown. While the younger generation fell in love with soul music and the Motown sound, they ridiculed square music like that performed by the Osmond Family, Lawrence Welk, and Liberace. About the only music that appealed across the generation gap was the old song "Tiptoe Through the Tulips," as sung falsetto by long-haired Tiny Tim. The performer was so ridiculous that it tickled both young and old.

The next rock 'n' roll sensation to emerge in the sixties was the Beatles of Britain--John Lennon, Paul McCartney, and George Harrison, who began playing in 1957, performing in Liverpool and Hamburg and joined later by Ringo Starr. The "Fab Four" drew their inspiration from Elvis' rock 'n' roll, and also from country music and blues. Lennon and McCartney wrote most of the group's songs, which strove for a "new sound."

Americans first saw them January 3, 1964, singing, "She Loves You" on a tape run on Jack Paar's TV show. Ed Sullivan, impressed, imported the Beatles for a live appearance on his top-rated TV variety show the following month. The cult of "Beatlemania" was joined by teenagers all over America. Among their most popular hits were "Sgt. Pepper's Lonely Hearts Club Band," "Let It Be," "Eleanor
Rigby," "Help," "Yesterday," "I Feel Fine," "We Can Work It Out," and "All You Need Is Love." Their records spread their fame around the world, and they gave sold-out concerts in country after country. Thanks to the enormous success of the Beatles, a "British invasion" of rock stars had been launched. The most successful of these groups was the Rolling Stones. Mick Jagger, the lead vocalist, was an impatient, middle-class British youngster who was responsible for much of the band's popularity. Other top British rock bands of the sixties were The Who, Pink Floyd, the Animals, and the Moody Blues. Peter Townshend of The Who originated the frenzied ploy of smashing his guitar on stage at the end of a concert.

A rock band called the Monkees was actually mostly actors chosen to play a rock group in a TV show based on A Hard Day's Night. Invading the recording charts as a real rock group, they scored hits in 1967 with "I'm a Believer" and "Daydream Believer."

Two of the most influential singers of the sixties were Jimi Hendrix and Janis Joplin, labeled as "the king and queen of gloriously self-expressive music." They had a huge following among the youth culture exploring itself through drugs and experiencing itself through rock music. A favorite with Hendrix fans was the Beatles' classic, "Lucy in the Sky with Diamonds," the initials of which drug-wise youths believed signified LSD. Janis Joplin, wearing
jangling bracelets, funky dresses, and floppy hats, poured out her anguish in fervent blues, stamping her feet and shaking her hair and body. With her high-intensity electric rock, the young counterculture went wild. But the intensity with which Hendrix and Joplin lived and performed led both to depend heavily on both alcohol and drugs. On September 18, 1970, Hendrix died in London of a drug overdose. Sixteen days later, Janis Joplin was found dead on the floor of a Los Angeles motel room, fresh needle marks on her left arm and a supply of heroin nearby. Both died at the age of twenty-seven.

The Sixties also gave rise to folk rock, developing the 1900s folk music of Woody Guthrie, Pete Seeger, and the Weavers into songs of social significance with a rock beat. The artists who worked in this genre were not the hippies who specialized in drugs, acid or hard rock, but jeans-clad singers, sometimes barefoot, who adapted folk music to the mood of the decade. Their greatest support came from the Sixties flower children, many of them into drugs but all dedicated to advocating peace and love. The folk troubadours mirrored their hopes and desires.

The guru of the sixties folk music was Bob Dylan, whose "Blowing in the Wind" became an early anthem of the civil rights movement. Dylan's lyrics were intelligent, sensitive, and inspiring, which enormously appealed to the college crowd. Other folk-rock stars included Barry
McGuire, Peter, Paul and Mary, Sonny and Cher, and The 5th Dimension, who epitomized a generation of flower children with the melodic song hits from the musical Hair--"The Age of Aquarius" and "Let the Sunshine In."

What was considered the greatest musical festival in the sixties took place near Woodstock, New York, on a Catskill Mountains farm in August 1969. Traffic jams twenty miles long forced some to abandon their cars and walk miles to the festival. There was a six-hour delay before the three-day entertainment could begin. Musicians were air lifted onto the stage. Food and water were in short demand. The festival featured Janis Joplin, Joan Baez, Arlo Guthrie, Joe Cocker, Sly and the Family Stone, Crosby, Stills & Nash, The Who, the Grateful Dead, and Jimi Hendrix, who closed the festival with a psychedelic, strobe-light, rock version of the national anthem. Drugs flowed freely among half a million rain-soaked young people who were jammed together on the farm’s six hundred muddy acres for a long weekend of music, fraternizing, lovemaking, Yoga exercises, and nude bathing in a nearby pond. Two deaths from drugs were reported. It was considered as "the biggest drug and sex orgy since the Roman empire."43

The California life-style was celebrated by the Beach Boys of Los Angeles, who romanticized carefree sunny days on the Coasts with bikini-clad girls and perfect waves. Other California groups included the Mamas and the Papas, the
Doors Buffalo Springfield, and Creedence Clearwater Revival.

The rock music of the Sixties was more than just a heavy-beat revolt against traditional pop melodies. Millions of frustrated, angry youths felt that it was "their" music because it frankly celebrated sex, drugs, and an alternate life-style. It encouraged emotionalism and eruptions of energy, providing exciting feelings in the young while irritating the older generation.

Sexual Revolution

In 1960, a new pill came on the market that touched off a sexual revolution during the decade. Until its appearance, couples having sexual relation who wanted to avoid pregnancy had to rely on cumbersome contraceptive measures that for many interfered with spontaneity. Then Dr. John Rock and biochemist Gregory Pincus developed the successful birth control pill. Available by prescription, the Pill, as it became known, was considered one hundred percent reliable in preventing pregnancy. Within two years it was being used by 750,000 women; by 1966 there were six million women on the Pill; and by 1968, eleven million. Although originally prescribed only for married couples, the pill soon became easily obtainable by single women. It quickly brought about sweeping changes in the sexual attitudes and practices of women, especially of college girls who led the way in defying traditional moral values because they could now do
so without worrying about an unwanted pregnancy. Many young people felt that it was unnatural and hypocritical to deny their sexual urges, especially with the protection of the Pill. They considered that it was not sex itself which was bad, whether in or out of marriage, but how it was used that mattered.

With the Pill easily available, some counterculture groups began experimenting with communal living. In a few communes, sex was considered no more than just "the friendliest thing two people can do for each other." Your place or mine? became a standard question men asked women at singles' bars.

The sexual revolution did not come about without angry opposition from the conventional forces of morality. Roman Catholics were up in arms over the Pill, and many threatened to boycott the products of companies that marketed it. Many women feared the Pill would almost require them to abandon their traditional roles and exercise their new "freedom" by becoming sexually aggressive. Conventional men, too, were unnerved by realizing that the Pill could free their wives and lovers to have affairs with other men without fear of pregnancy.

The sexual revolution was even reflected in children's toys. For Christmas in 1965, parents could buy youngsters "The Visible Man" and "The Visible Woman," complete with sex organs. Sexy Barbie and Ken dolls were popular. Role
reversal even allowed boys to play with dolls; G.I. Joe became the first such doll to succeed.

The sexual revolution sparked a great deal in questions of male and female hormones. In 1966, Johns Hopkins University Medical School in Baltimore performed the first successful sex-change operation in the U.S., giving female sex organs to a seventeen-year-old male. Homosexuals began "coming out of the closet" during the decade, asserting their right to reject heterosexuality. In 1967, Columbia University became the first to recognize a gay organization on campus. By 1969, Greenwich Village was full of gay bars where homosexuals picked each other up. That June the New York Vice Squad raided a favorite gay hangout, Stonewall Inn. When they tried to arrest some of the two hundreds homosexuals present, two hundred more rushed to immobilize the paddy wagon, and some raced through Greenwich Village smashing windows. Thirteen were arrested, and four policemen were hurt. The incident would become a watershed event in the Gay Rights movement.

In the Sixties, the sexual revolution started to change the thinking of Americans and to reweave the social fabric of the country. It started couples living together freely. It also gave homosexuals the opportunity to pursue their own life-style openly, no matter what conventional America thought about it. The traditional family values of the America of the Fifties were all up for questioning and
challenge. The questioning often found expression in popular entertainment.

Broadway Entertainment

The Broadway plays of the Sixties had less impact than movies and TV, but nevertheless had its importance in establishing patterns. The 1960 Camelot, starring Richard Burton as King Arthur, recreated the romantic aura that gave its name to the Kennedy years. The following year, the cynical musical How to Succeed in Business Without Really Trying, starring Rudy Vallee, expressed in farce many of the beliefs of the counterculture about the Establishment—that it was a waste of a life to pursue a career in Big Business, that those at the top were foolish knaves, and that cooperation, not competition, was the only humane goal, as expressed in the curtain song, "The Brotherhood of Man." In 1965 a musical version of the Don Quixote story, Man of La Mancha, starring Richard Kiley, stirred Americans with its popular song "The Impossible Dream." The message was highly inspirational to millions, urging the pursuit of ideals at whatever cost.

The issue of homosexuality was raised by the play The Boys in the Band, which focused more attention on gay life than any play had done before. The issue was a part of the Sixties' revolt against conventional life-styles.

The Broadway revue, Oh! Calcutta!, reflected as change in moral code. Featuring songs and sketches with nude
performers, the revue played to sold-out houses in New York. Performances outside the city were usually raided by the police.

If any musical play epitomized the Sixties it was the rock musical *Hair*, which opened off-Broadway in 1967, making such a hit that it moved to Broadway a year later. A colorful, exciting theatrical experience, it was filled with exciting music, brilliant dancing, and irreverent humor. *Hair* dealt with a key conflict of the era—the clash between long-haired, pot-smoking hippies and uptight adults. Its songs—"Aquarius," "Good Morning, Starshine," and "Let the Sunshine In"—expressed the joy and optimism of the flower children. The musical declared, "The draft is White people sending Black people to make war on Yellow people to defend the land they stole from the Red people," and urged audiences to "make love, not war." Hair became a great international hit, as well as a movie, earning over eighty million dollars.

1970: Kent State

Throughout the sixties, the United States had waged an undeclared war against the small Southeast Asian country of North Vietnam. Year after year, as more and more American youth were drafted to fight, casualties mounted alarmingly. A growing antiwar movement demanded that the conflict be brought to an end.

On Saturday, May 2, anti-military fervor ran high on
the Kent State campus. That evening a crowd of some two thousand student demonstrators attacked the campus' empty ROTC building and set it aflame. When local firemen tried to quench the fire, students cut their hoses. General Canterbury arrived at Kent with about three thousand National Guardsmen. The orders were to "shoot any rioter who cuts a fire hose!" But the ROTC building burned to the ground.

On Sunday, May 3, Governor Rhodes arrived in Kent by helicopter. At 7:10 P.M., some seven hundred students gathered on campus to protest both the war and the guardsmen's presence on their campus. A Guard officer ordered them to disperse. When they refused, guardsmen hurled tear gas at them. Some two hundred surged into town, where they continued their defiance by sitting down in the street. Guardsmen stabbed seven students with bayonets; two had to be hospitalized. The guardsmen drove them back to the campus, pursuing them with tear gas.

Those were the turbulent events that led up to the deaths of four students at Ohio's Kent State the following day.

Monday, May 4, at 10:45, six hundred students gathered for a peaceful demonstration against the Vietnam War. They protested President Nixon's violation of his promise to end the war. At 11:55, General Canterbury ordered his troops to move out and disperse the mob. At noon the troops pressed
forward as they fired tear gas at the students. At 12:05, General Canterbury ordered his men to continue advancing downhill against the retreating students and clear the campus. At 12:24, a shot is heard. One of the troop, possibly an officer, fired his weapon. This is immediately followed by a sound like a series of giant firecrackers exploding. At least ten guardsmen had fired fifty-five rounds at students over a hundred yards away in the parking lot.

When the echoes faded away, thirteen bodies were sprawled on the ground. Nine students were wounded and four were dead. Of the thirteen shot, only two had been hit frontally. Seven had bullets in their sides and four in their backs, proving they were not advancing but fleeing.47

A shock wave swept across the nation’s campuses. Ten days after the Kent State deaths, two more demonstrating students were killed at Jackson State College in Mississippi by police. Over 450 colleges and universities shut down in protest over these murders, the first sustained national strike in the history of American higher education. Some infuriated students set fire to ROTC campus buildings. In that turbulent year, over 7,200 students were arrested during anti-war demonstrations. The killings at Kent State were the culmination of all the dramatic events that had occurred during the decade leading up to it, a dramatic and tragic illustration of the generational and cultural
confrontations that was the America of the Sixties. The musical *Hair* attempts to both incarnate and illuminate these confrontations.
NOTES


2 Stone 23.

3 Stone 22.

4 Stone 24.

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6 Sayres 233-234.

7 Sayres 234.

8 Sayres 234.


10 Sayres 46.

11 Sayres 47.

12 Sayres 47.

13 Sayres 313-317.

14 Sayres 47-48.

15 Sayres 48-49.


17 Sayres 50.

18 Goodwin 310-314.

19 Goodwin 317.

20 Sayres 50-51.
21 Collier 31, 34-35.
22 Goodwin 260.
23 Goodwin 260.
24 Sayres 56-57.
25 Sayres 58.
27 Archer 41-42.
28 Archer 42.
29 Archer 42-44.
30 Archer 42.
31 Archer 45-47
33 Archer 51.
34 Archer 52.
35 Archer 52.
36 Gottlieb 252-258.
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39 Archer 69.
40 Archer 82.
42 Horowitz 172.
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Archer 1-9.
CHAPTER III

TEXTUAL ANNOTATION

Hair: An Introductive History

Although rock 'n' roll began to make inroads on the popular scene in the middle 1950s, it didn’t invade the legitimate theatre until the late 1960s. The breakthrough came with the enormous success of Hair and was followed almost immediately by Your Own Thing, which made a history of its own by becoming the first Off-Broadway show to win the New York Drama Critics' Circle Award for the season's best musical.

In the 1960s, the great blossoming of the counterculture, the protest pageants, the be-ins, sit-ins, and happenings, inspired a number of rock musicals, but Hair was the prelude of what was to come. While Hair, with its freewheeling, less confined, and expressive topicality, was nurtured in the environs of Off-Broadway, it soon moved to more affluent Broadway where it was enthusiastically greeted with cheers and huge patronage by the theatre-going public. While some professional theatrical observers and scorekeepers initially considered Hair as merely a trend that would not last out the decade, the musical proved otherwise. By the time it ended its run of 1750 performances at the Biltmore Theatre, Hair had itself become
almost conventional compared with what was going on elsewhere and was regarded as the Establishment of rock musicals. After all, it had accrued $7 million in just over two years. **Hair** was performed throughout the United States and in many world capitals, each version having so many local references that it became virtually a new show each time it was performed. The London run was even longer than that in New York, an attempt to reach 2,000 performances only failing when the theatre roof fell in after the 1999th presentation.

The show was the brainchild of Gerome Ragni and James Rado, two unemployed actors, who met while looking for a job and had hit upon the idea of bringing on the stage the real-life excitement they were witnessing around them. There was a lot happening at the time and they were following everything. As they started writing, they began incorporating the new things around them into their script. They had became acquainted with a group of kids in the East Village, young guys who were growing their hair long and dodging the draft. They decided to pattern their story after that of people they knew. Writing for the theatre, they were aware of the traditional Broadway format, but they wanted to create something new, something different, something that translated to the stage the wonderful excitement they felt in the streets. The times were experimental, and so they decided to experiment.
Ragni and Rado took their script to Joseph Papp, who was starting the New York Shakespeare Festival. He showed immediate interest and offered to stage a production in his theatre, provided the two young men came up with a score he liked. Their search for a composer led them to Galt MacDermot, a Canadian exile. At first MacDermot, who had arrived in New York four years earlier, seemed an odd choice. Unlike Ragni and Rado, he had no connection with the hippie movement and, in fact, fitted the description of a Madison Avenue executive and family man better than that of a composer of a rock-musical. He was older than Ragni and Rado and didn't even know what hippies were when he first met them. He found out quickly enough. They took him to the Village several times to help him familiarize himself with the spirit of the culture. After long hours and many revisions, Hair, the love-rock musical of the 1960s, was born.

Joseph Papp followed through on his offer, and Hair was produced at the New York Shakespeare Festival's Public Theatre (located in lower Manhattan) for a limited engagement of eight weeks. The "tribal love-rock musical" was greeted with loud praises by critics and public alike, not only as a significant stride forward in the art of musical theatre, but also as stirring entertainment. Unwilling to let his hit close, Papp, in January 1968, moved it to Cheetah, a large Broadway discotheque, for
another run, limited only because the building was about to be torn down.

Undismayed by its gypsy-like preliminary engagements, *Hair* was subsequently revised by the authors and composer and restaged for Broadway by Tom O'Horgan, opening at the Biltmore Theatre on April 29, 1968. With its overt sexual comments, its vibrant and often memorable rock score, and a sprinkling of nudity, it shattered all Broadway conventions. Even the most conservative of critics took their hats off to the "rock 'n' rebellion" musical. The "dean" of theatre journalists, Brook Atkinson, wrote of *Hair* as the "freshest and most spontaneous show" he'd ever seen. Clive Barnes of The New York Times described it as "so likeable, so new, so fresh and so unassuming, even in its pretensions. It is the first Broadway musical in some time to have the authentic voice of today rather than the day before yesterday."

All in all, *Hair* is a step towards understanding the younger generation of the 1960s. It seems to be a truer and fairer representation of hippiedom than anything offered in theatre history.
HAIR
The American Tribal Love-Rock Musical
Book & Lyrics
by
GEROME RAGNI and JAMES RADO
Music by Galt MacDermot
TIME: The Present

PLACE: New York City, mostly the East Village.

THE SET: The bare stage, totally exposed, no wing masking and, if possible, the entire proscenium arch stripped of any curtain, thus exposing the fly area, the grid, etc. The brick walls, the radiator pipes, the stage ropes, the lights-pipes, all lights, are visible, as well as the three flag drops—perhaps some costumes might be hung on light-pipes and flown.

The floor is raked slightly and should be made to simulate dirt.

There are two permanent set pieces on the raked stage. They are:
1. Totem Pole—stage right center—a large, authentic, beautiful American totem pole.
2. A Crucifix Tree—stage left center—a metal, modern sculpture crucifix, with a rather abstract Jesus on it. The Crucifix also resembles a tree: the main cross branch, other smaller branches. Jesus is electrified with tiny twinkling lights in his eyes and on his body. At times, of course, the tree is climbed.

The stage hands, the stage manager, etc., will be visible in the wings (though the wings are not brightly lit).

In short, all of the elements of this production are contained within the stage area from the outset and are manipulated in full view of the audience as the play progresses.

Exterior scenes make use of the dirt floor. For the interior scenes, oriental rugs will be rolled out by The Tribe themselves. In fact, The Tribe will do most of the set changes, as simple as they are.

In summary, the set:
1. Bare, exposed stage
2. Dirt, raked floor
3. Totem pole and Crucifix-Tree
4. Drops to be flown in:
   a. American flag—from 1776
   b. Another American flag—1776
   c. American flag—1967
The sound will be rock music. It is very important that an excellent sound system be used that can regulate the balances of voices and musical instrumentation. The lyrics must be heard and for this reason all solo singers will probably have to wear chest mikes. Standard floor mikes will be used on occasion, as well, perhaps even in dialogue exchange for a specific effect. An engineer should be employed to control the balance through a master panel at the rear of the theater.

THE CAST:
The cast numbers approximately twenty-five. There are ten principals. Two of them—Mom and Dad—are about forty-five years old. They play six or seven different roles each, weaving through the play as the representatives of "the older generation." The rest of the cast is comprised of seventeen-to twenty-five-year-olds. All the boys have very long hair.

In addition, we will use huge puppets—ten feet tall, made in the form of policemen—(Tribe inside, manipulating them)—to hover in background at appropriate moments, as well as in the aisles. When not in use, they hang on hooks on the walls.

THE TRIBE:
The Kids should be approached, directorially, as a "tribe."

Marshall McLuhan describes today's world as a "global village." And today's youth is involved in group-tribal activity. So HAIR should be a group-tribal activity. An extension of what's happening. A coming-together for a common reason: a search for a way of life that makes sense to the young, that allows the growth of their new vision, however defined or undefined that may be; to find an alternative to the unacceptable standards, goals, and morals of the older generation, the establishment. (No matter that their task may never be accomplished, or that it may.) It's what's happening now.

The tribes are forming, establishing their own way of life, their own morality, ideology, their own mode of dress, behavior; and the use of drugs, by the way, has a distinct parallel in ancient cultures, in tribal spiritual tradition, both East and West.

The Kids are a tribe. At the same time, for the purpose of HAIR, they know they are on a stage in a theater, performing for an audience, demonstrating their way of life, in a sense, telling a story, in order to persuade those who watch of their intentions, to perhaps gain
greater understanding, support, and tolerance, and thus perhaps expand their horizons of active participation toward a better, saner, peace-full, love-full world. They are trying to turn on the audience.

The entire opening of the show, for example, from the moment the audience enters the theater, is The Tribe preparing for the ceremony, the ritual, the war dance (the peace dance), the play—HAIR.

Note should be taken of the spiritual theme running through the play; outer space, astrology, the earth, the heaven, interplanetary travel, mysticism, as seen in the songs "Aquarius," "Walking in Space," "Early Morning Singing Song," and "Exanaplanetooch," especially.

Also take note of the ever-present threat of the outside world on The Tribe, as expressed through the presence of the large police puppets, the projections on the walls of FBI, CIA, dark mysterious men, and Mom and Dad at times.
MUSICAL NUMBERS

ACT I

"AQUARIUS"
The Company

"INTRODUCTIONS:"
"MANCHESTER"
"MANHATTAN"
"COLORED SPADE"
"SODOMY"
Claude
Berger
Hud
Woof

"AIN'T GOT NO"
Claude, Berger, Woof, Hud, and Company

"I GOT LIFE"
Claude, Mom

"AIR"
Jeanie, Crissy, Dionne

"INITIALS"
The Company

"GOING DOWN"
Berger and Company

"HAIR"
Claude, Berger, and Company

"MY CONViction"
Mom

"DEAD END"
Sheila, Claude, Berger

"DON'T PUT IT DOWN"
Berger, Woof

"FRANK MILLS"
Crissy

"HARE KRISHNA"
The Company

"WHERE DO I GO"
Claude and Company
ACT II

"ELECTRIC BLUE"
The Leather Bag

"EASY TO BE HARD"
Sheila, Berger and The Leather Bag

"MANCHESTER (Reprise)"
Claude and Company

"WHITE BOYS"
Dionne and Group

"BLACK BOYS"
Jeanie, Crissy, and Another Girl

"WALKING IN SPACE"
The Company

"PRISONERS IN NIGGERTOWN"
The Company

"WALKING IN SPACE (Reprise)"
The Company

"GOOD MORNING STARSHINE"
Claude, Berger, Sheila, and Company

"THE BED"
The Company

"EXANAPLANETOCH"
Claude

"CLIMAX"
Sheila

"SENTIMENTAL ENDING"
The Company
AQUARIUS: The eleventh sign of the zodiac. The modern sigil for Aquarius is said by some to represent the flow of water, especially that of the Nile, and this sign has from the earliest days of astrology been associated with water; on a symbolic level, however, the stream of water which is contained in the urn of the Aquarian image is said to represent spiritual knowledge, the Celestial Waters of the ancients. Some astrologers prefer to interpret the sigil as representative of the invisible waves of electricity. The nature of Aquarius as it manifests in humans is expressed in the many keywords which have been attached to it by modern astrologers: friendly, humanitarian, progressive, persistent, inventive, perverse, creative, tolerant, and optimistic—in a word, all the qualities which may be associated with an air type working with a view to establish freedom for self and others. Aquarius speaks of "freedom" more insistently than others—often he or she will attempt to destroy the status quo, rather than work at establishing something beneficial for the future.

MOON IS IN THE SEVENTH HOUSE: There are twelve houses in the traditional horoscope figure. If drawn, it could be represented by a clock, with twelve starting at the top of the clock. The moon is strongest in the house of Occident (the seventh house), because the power of the seventh house is considered to govern the other houses.

JUPITER ALIGNS WITH MARS: When looking at the houses of the traditional horoscope figure (as mentioned above), one sees Jupiter strongest in the ninth house and Mars strongest in the third house. As we look at the clock again (as mentioned above), we see that Jupiter and Mars are aligned when they are in their strongest houses, nine and three respectively.

DAWNING OF THE AGE OF AQUARIUS: Now one can combine the three definitions given above to help interpret the meaning of this song. This song is first in the sequence of the musical because the attributes given to Aquarius are the same attributes that should be acquired by the Tribe: friendly, humanitarian, progressive, persistent, inventive, perverse, creative, and optimistic; but moreover, the "freedom" explained above. When the moon is in the seventh house and when Jupiter is aligned with Mars, the dawning of Aquarius rises over the east horizon. The dawning of Aquarius is of vital importance to this musical since the musical upholds all the attributes of the zodiac sign Aquarius in every way. Hair is the Dawning of Aquarius.
ACT I

The audience enters the theater. The Tribe is already on stage, informal, dressing, putting on war paint, peace paint, dressed as American Indians: headbands, beads, the guys in loincloths, moccasins, beaded dresses, etc. A small improvised tent is being pitched in the background. Some of The Tribe wear blankets. Possible use of tribal masks, colored greasepaints used freely on faces. Rhythms drummed on old tin pots. Occasional Indian yelps. Rising and subsiding drum rhythms from the band. Surrounding the stage are all the props that will be used during the course of the evening: stacks of newspapers, rolled-up rugs, metal oil drum, old mattresses, toy props that are used during the war scene, an umbrella with "Love" painted on it in bright colors, sticks, poles, banners, balloons, flags, homemade improvised staffs with feathers on the ends of them, etc. The atmosphere of a primitive American Indian Camp at twilight. All looks quite primitive, tribal, and perhaps could be mistaken for another century were it not for the twinkling Jesus on the Crucifix. This is the Electric Tribe. Bare feet, sandals, saris, loincloths, beads, old military uniforms, band uniforms, psychedelic design, incense, flowers, oriental rugs, candles, all combine to illustrate the emergence of a new-ancient culture among the youth.

No overture.

Twilight in the Indian Camp. Drumming from tin pots, bottles, spoons, paper bags, metal objects, etc., and the band. Rhythm building. The Tribe is gathering.

AQUARIUS*

SOLO VOICE

WHEN THE MOON IS IN THE SEVENTH HOUSE*
AND JUPITER ALIGNS WITH MARS*
THEN PEACE WILL GUIDE THE PLANETS
AND LOVE WILL STEER THE STARS

THIS IS THE DAWNING OF THE AGE OF AQUARIUS*
THE AGE OF AQUARIUS
THE TRIBE

AQUARIUS
AQUARIUS

SOLO VOICE

HARMONY AND UNDERSTANDING
SYMPATHY AND TRUST ABOUNDING
NO MORE FALSEHOODS OF DERISIONS
GOLDEN LIVING DREAMS OF VISIONS
MYSTIC CRYSTAL REVELATION
AND THE MINDS TRUE LIBERATION

THE TRIBE

AQUARIUS
AQUARIUS

SOLO VOICE

WHEN THE MOON IS IN THE SEVENTH
HOUSE
AND JUPITER ALIGNS WITH MARS
THEN PEACE WILL GUIDE THE PLANETS
AND LOVE WILL STEER THE STARS

THIS IS THE DAWNING OF THE AGE OF
AQUARIUS
THE AGE OF AQUARIUS

THE TRIBE

AQUARIUS
AQUARIUS

CLAUDE

(North Country accent)

My name is Claude. Claude Hooper. Claude Hooper Bukowski. I'm human being number 1005963297 dash J, Area Code 609; maybe you've seen me around. Just another number. The most beautiful beast in the forest. I come from Manchester, England.
TIMOTHY LEARY: High priest and guru of the 1960s drug culture, Professor Leary was fired from Harvard for LSD experiments with students. In Millbrook, New York, he founded the League for Spiritual Discovery to "introduce the sense of psychedelic celebration." Leary coined the motto "Turn on, tune in, drop out," meaning that one should use drugs, get in touch with psychedelic experiences, and drop out of the square world. Leary spoke at numerous rallies preaching "better living through chemistry." Leary was arrested on several occasions for possession of drugs, i.e. marijuana, LSD, and other hallucinogens. He was sentenced on one occasion to thirty years for marijuana possession, later escaping and living in hiding at various locations.

FLOWER CHILD: A person of the 1960s counterculture who was active in anti-war demonstrations, and drug participations. Coined the name "flower children" by carrying, receiving, and giving flowers as a sign of peace. On several occasions daisies were placed in soldier's gun barrels during anti-war demonstrations in an effort to encourage love not war. A flower child had a lifestyle that was noticeable in every aspect of the person; from the clothing, to the language, to the attitude toward life.

BREAD: See glossary.
MANCHESTER ENGLAND ENGLAND
ACROSS THE ATLANTIC SEA
AND I’M A GENIUS GENIUS
I BELIEVE IN GAWD
AND I BELIEVE THAT GAWD
BELIEVES IN CLAUDE
THAT’S ME THAT’S ME

NOW THAT I’VE DROPPED OUT
WHY IS LIFE DREARY DREARY
ANSWER MY WEARY QUERY
TIMOTHY LEARY* DEARIE

CLAUDE and BERGER

MANCHESTER ENGLAND ENGLAND
ACROSS THE ATLANTIC SEA
AND I’M A GENIUS GENIUS
I BELIEVE IN GAWD
AND I BELIEVE THAT GAWD BELIEVES
IN CLAUDE
THAT’S ME THAT’S HE
THAT’S ME THAT’S HE
THAT’S ME THAT’S HE
THAT’S ME

BERGER

(Indian war whoop)

Woo Woo Woo Woo Woo Woo Woo Woo
MANHATTAN BEGGAR
MANHATTAN GYPSY
MANHATTAN INDIAN

I’M A WHOLE NEW THING
I’M A LOT OF WILD
EV’RYDAY OF THE WEEK
I’M SOCIETY’S FREAK
I’M A FLOWER CHILD*

MANHATTAN TOM TOM
MANHATTAN TATTOO
MANHATTAN TOMAHAWK

I’M A WHOLE NEW THING
A MUTATED BREED
I’M A PENNILESS HEAD
WON’T YOU GIMME SOME BREAD*
TO FEED MY NEED
HASHISH: A purified extract prepared from the dried flower of the hemp plant, smoked or chewed as a mild narcotic. Also known informally as "hash."

COCAINE: A colorless or white crystalline narcotic, extracted from coca leaves found in South America. Cocaine is a stimulant that produces a euphoric effect when sniffed or injected. The euphoric effect is not long lasting, and so users take it frequently. Frequency of use, combined with the fact that tolerance does not develop to any great degree, lead to strong danger of an overdose. The danger is compounded by the fact that death occurs quickly and there is little or no time to reverse the process.

HEROIN: A white, odorless, bitter crystalline compound, that is derived from morphine and the opium poppy. Heroin can be sniffed, injected into the skin, or injected into a vein. It is a highly addictive narcotic.

OPIUM: A bitter yellowish-brown drug prepared from the dried juice of unripe pods of the opium poppy, a plant originally of Asia Minor having grayish-green leaves and variously colored flowers. Opium contains alkaloids such as morphine and is highly addictive. Excess use is fatal.

LSD: Lysergic Acid diethylamide. A hallucinogenic drug derived from lysergic acid, a crystalline alkaloid which is derived from ergot. LSD is sold in powder, capsule, or liquid form. As a liquid, it can be used to saturate sugar cubes, blotting paper, the sealing gum of an envelope, and a host of other objects. Colorless, odorless, and tasteless, it is practically impossible to detect.

DMT: Abbreviated form for N,N-dimethyltryptamine. DMT is a partly synthetic drug derived from plants. Its hallucinogenic effects occur within a few minutes after taking it. DMT is usually smoked, and in a normal dose its effects last for less than an hour. It is less potent than LSD.

STP: Short for 4-methyl-2, 5-dimethoxy -methyl -phenethylamine. Similar to mescaline, an active hallucinogenic alkaloid in the peyote cactus, STP is thought to be quite powerful, with an incidence of bad trips said to be considerably greater than is the case with LSD.
HASHISH*
COCAINE*
HEROIN*
OPium*
LSD*
DMT*
STP*,
**BMT:** Baltimore/Maine Railroad transit system, sometimes referred to as BMT.

**A&P:** An acronym for The Great Atlantic and Pacific Tea Company. A national chain of grocery stores popular in the 1960s.

**IRT:** An acronym for Interborough Rapid Transit. A railway system provided for transportation in New York City.

**APC:** An acronym for American Pharmaceutical Company. APC became the generic aspirin of the 1940s.

**SAFFRON:** A plant having purple-to-white flowers with orange stigmas. The stigma of the plant is dried and used to color foods, as a cooking spice and a dye. Usually produces a moderate to strong orange-yellow-to-orange color.

**MORNING GLORY SEEDS:** In order to achieve an hallucinogenic experience, morning glory seeds are eaten with baked banana peel scrapings. The effect lasts less than an hour and is considered not to be addictive according to the limited research.

**ANN PAGE:** A brand name carried by the A&P grocery chain.

**DEXEDRINE:** A classification of an amphetamine known as dextro amphetamines, sometimes called "pep pills." Derived from synthetic amines, dextro stimulated the central nervous system. Also taken as an appetite suppressant.

**BENZEDRINE:** A brand name of amphetamines, generally used to treat epilepsy, and narcolepsy, and to decrease the appetite. Also known as "pep pills," stimulating the nervous system.

**METHEDRINE:** Usually called "speed," methedrine is a powerful form of amphetamines. Its effects are stronger than that of either Benzedrine or Dexedrine. It produces euphoria, excitability, aggressiveness, insomnia, and—in large doses—paranoia, rapid heartbeat and violent behavior.
**TWA:** An acronym for Trans World Airlines.

**DIG:** See glossary.

**PSYCHEDELIC:** Of, pertaining to, or generating hallucinations, distortions of perception, and occasionally, states resembling psychosis. A term used in the 1960s to mean colorful or flamboyant, especially in behavior.

**VIETNAM:** See Chapter II - Vietnam.
TWA*,
S-E-X AND Y-O-U. WOW!

My name is George Berger. But I don’t dig* George, so just call me Bananaberger. I know you people think right off, oh, look, dear, isn’t he a cut one, what is it a boy or a girl?

(to a woman in the first row)

Hey, lady, can you spare a handout, something for a poor young psychedelic* teddy bear like me? To keep my chromosomes dancing.

HUD

(dressed like a medicine man)

Comes the eclipse. I cover the white moon, I don’t exist.

BERGER

More on Vietnam* in a moment.

HUD

WALLA WALLA
GOOBA GOOBA

CLAUDE

(as interpreter)

Hud is mean
Hud is bad

HUD

WALLA WALLA
BOOGA BOOGA

CLAUDE

Hud whips women
Hud is happy

HUD

WALLA WALLA
GOONA GOONA
I’M A
COLORED SPADE...LITTLE BLACK SAMBO: Slang names used for African-Americans.
COLORED SPADE*  
A PICKANINNY*  
JUNGLE BUNNY JIGABOO*  
NIGGER COON* AND COTTON PICKER*  
MAU MAU AND UBANGI LIPPED SWAMP  
GUINEA*  

I'M  
UNCLE TOM* AND AUNT JEMIMA*  
VOODOO ZOMBIE LITTLE BLACK SAMBO*  
RESIDENT OF HARLEM  
AND PRESIDENT OF  
THE UNITED STATES OF LOVE  

WOOF  

And if you ask him to dinner, feed him:  

HUD  

WATERMELON  
HOMINY GRITS  
ALLIGATOR RIBS  
AN' SHORTIN' BREAD  

CLAUDE, BERGER, WOOF  

AND IF YOU DON'T WATCH OUT  

(Hud taps.)  

THE BOOGIE MAN WILL SHOUT  

(Hud taps.)  

HUD  

BOOOOOOOOOOOOO!  

(Stops tapping. Catholic Latin incantation by The Tribe. Berger swings smoking Catholic incense chalice.)  

WOOF  

(holding out an imaginary bit of something)  

This is the body and blood of Jesus Christ and I'm going to eat you.  

(He eats it, crosses himself, kneels, raising his right hand.)
SODOMY:  Anal copulation.

FELLATIO:  Oral stimulation of the male sex organ.

CUNNILINGUS:  Oral stimulation of the female sex organ.

Pederasty:  Sexual relations between a man and a boy.

YMCA:  An acronym for Young Men’s Christian Association. An organization founded on Christian principles offering activities for young men as an alternative to street life.

Imperial Wizard:  The elected leader of a given chapter of the white supremacist organization known as the Ku Klux Klan.

KKK:  An acronym for the white supremacist organization known as the Ku Klux Klan.

Aluminum Coxman:  (Cannot find.)
I swear to tell you the truth, the whole truth, and nothing but the truth so help me God, in the name of the Father, the Son, and the Holy Ghost, Amen.

SODOMY*
FELLATIO*
CUNNILINGUS*
PEDERASTY*

FATHER
WHY DO THESE WORDS
SOUND SO NASTY

MASTURBATION CAN BE FUN...

I’m Catholic, my name is Woof, and I refuse to join the YMCA* or sleep there overnight. They advertise it as a Christian organization, but all they have in the lobby are Protestant Pansies. Pee Pee.

(drums under)

HUD
I’m the Imperial Wizard* of the KKK*.

WOOF
I’m brainwashed people. Jesus Saves.

BERGER
I’m the Aluminum Coxman* and you’ll eat me up up up.

CLAUDE
I’m Aquarius--destined for greatness or madness.

HUD
I’M BLACK I’M BLACK

WOOF
I’M PINK I’M PINK

BERGER
I’M RINSO WHITE
CULPEPER MINUTE MEN: Colonial rebels from Culpeper County, Virginia.

CULPEPER MINUTE MEN FLAG: See Appendix C, first 1776 flag.

POT: See glossary.
CLAUDE

I'M IN...VI...SI...BLE

(Claude, Berger, Woof, Hud join hands and start "humming" a chord. The rhythm from the band under this. The chord grows in volume, moves up in pitch, increases in intensity; The Tribe gradually joins in; the rhythm from the band becomes more rapid and driving; the crescendo reaches its peak as the "Culpepper Minute Men"* flag* lowers rapidly behind the four guys. The flag: it is large, covers practically all the stage. It is a replica of an synthetic American flag dating from approximately 1776. On it is a huge rattlesnake, coiled, ready to strike. Above it reads: "The Culpepper Minute Men." In the middle reads: "Liberty or Death." The Tribe tapers off the chord rapidly as Claude, Berger, Woof, and Hud go into "Ain't Got No.")

ANSWERS
DIVIDED AMONG
WOOF
OTHER THREE

AIN'T GOT NO HOME            SO
AIN'T GOT NO SHOES           POOR
AIN'T GOT NO MONEY          HONEY
AIN'T GOT NO CLASS        COMMON
AIN'T GOT NO SCARF       COLD
AIN'T GOT NO GLOVES     BUSTED
AIN'T GOT NO BED        CATHOLIC
AIN'T GOT NO POT*      BEAT
AIN'T GOT NO FAITH   ORPHAN

(The Tribe panhandles the audience.)

HUD

OTHER THREE

AIN'T GOT NO MOTHER        ORPHAN
AIN'T GOT NO CULTURE       MAN
AIN'T GOT NO FRIENDS      LUCKY
AIN'T GOT NO SCHOOLIN'    DUMB
AIN'T GOT NO SHINE       BAG
AIN'T GOT NO UNDERWEAR   DIRTY
AIN'T GOT NO SOAP        LOST IT
AIN'T GOT NO A-TRAIN
AIN'T GOT NO MIND        LOST IT

(Claude has put on steel-rimmed reading glasses, takes out of his back pocket an air mail edition of The [London] Times, moves downstage and kneel, spreading newspaper on floor, reading it. Stacks of newspaper all over stage. Mom comes downstage and begins dancing about
YOGA: A method or system of physical, mental, and spiritual development, with the purpose to unite man, the finite, with the infinite, with cosmic consciousness, truth, God, light or whatever other name one chooses to call the Ultimate Reality.

LOTUS POSITION: A favorite posture for yoga in which the spine is vertical in one straight line with the head, neck and trunk, with legs crossed.

STONED: See glossary.
Claude to a "Thirties type melody," undressing as she danced, down to her slip and stocking feet, placing her clothes on the chair. Claude takes no note of her, continues reading. She continues the seduction.

CLAUDE

(exorcism of the newspaper, affecting North Country English accent, Yoga* lotus position*, incense, pot smoking)

"Hello there...ever thought how you’re living smack bang in the middle of the Stone Age? This, folks, is the Psychedelic Stone Age. Without doubt, the most exciting time this weary, whirling, square globe has seen for generations. And it’s your age...you are living it, you are psyching it, you are stoning it..."

(He tears up pieces of newspaper.)

MOM

I’m beat...

CLAUDE

"It’s the age of electronic dinosaurs and cybernetic Indians and the daily News, the age where it’s more fun than ever to be young..."

MOM

Did you see about that job today?

CLAUDE

"An age where it’s more fun than ever to be stoned*."  

(Claude tears up newspaper violently.)

MOM

(sarcastic, but still the seductress)

Mountains of paper all over this house...your clippings. your magazines, your newspaper...
S&H GREEN STAMPS: Trading stamps produced by the Sperry and Hutchinson Company in order to improve sales in various supermarkets and gas stations in the 1950s and 1960s. Stamps were collected in a book and redeemed at S&H Centers in exchange for household merchandise. A marketing process which generated loyalty of the consumer.

KING KORN STAMPS and PLAID STAMPS: Other types of trading stamps developed to encourage and improve sales in various markets. See also S&H GREEN STAMPS.

BETTY CROCKER: Brand name of General Mills cooking and baking mixes.

CUT RITE: A famous brand name of the 1950s and 1960s.

KELLOGGS: The world's largest manufacture of prepared cereals and other breakfast foods. Established as W. K. Kellogg Foundation in 1930 after its creator Will Keith Kellogg.

BOLSHEVIK IDEAS: A belief that politics had been set aside and had let the people rule. Because of this, activity was concentrated on a fight against the government, with the belief that merely seizing power would make it possible to spark a social as well as a political revolution.
CLAUDE
(cool British, reading from another newspaper)

Got to keep up with the Times tra la...

(tears out an article very neatly)

MOM

Tear, tear, tear, you are nothing but tissue paper...

(Music stops abruptly, as Claude, in a mock rage, attacks Mom, still with English accent.)

CLAUDE

You save S&H Green Stamps* and King Korn Stamps* and bloody Plaid Stamps* and box tops and Betty Crocker* Coupons and Cut Rite* and Kelloggs* and soap coupons and Co-Op and God knows-what coupons.

(pointing accusatory finger)

I've seen you pasting one regular King Korn Stamp in each thirty spaces on this page and pasting five Big Ten King Korn Stamps here and licking one Super Bonus King Korn Stamp for each fifty blocks on this page. You cut out, rip open, paste on, and save, and I am your lover, and I demand my civil rights, and there is...

MOM

Stop that. You stop that right now. We work hard for a living. Start being an American. Find a job. The trouble with you is you're not an American. All these Bolshevik ideas*. It's disgusting. Look at yourself.

CLAUDE

MANCHESTER ENGLAND ENGLAND
ACROSS THE ATLANTIC SEA
AND I'M A GENIUS GENIUS
I BELIEVE IN GAWD
AND I BELIEVE THAT GAWD BELIEVES
IN CLAUDE
THAT'S ME THAT'S ME

But I don't know how long me old man's gonna put up with that, do I?
KATE SMITH: Kate Smith was one of the best-known women of the 20th century. A popular singer, she reached millions of people and became a national institution. So great was her influence on public opinion, that her performance of the popular song "God Bless America" nearly caused it to become the national anthem. Through her work as an entertainer, Kate Smith touched the pulse of the American public, and as a result she became one of the most beloved personalities of her time. Polls throughout the 1960s named her one of the nation's most respected women.
MOM
He told me he's not giving you any more money.

CLAUDE
Oh, I've got to get out of this flat* and start Liverpoolin' it up with me mates.

MOM
What are you going to do with your life? Besides dishevelled...what do you want to be?

CLAUDE
Kate Smith*.

MOM
Start facing reality...

CLAUDE
Which one?

MOM
Your father and I love you.

CLAUDE
I was born right here in dirty, slummy, mucky, polluted Flushing.

MOM
Look at those trousers.

CLAUDE
I'm Aquarius and destined for greatness or madness.

MOM
So's your father. Don't shame us, Claude.

CLAUDE
Out onto the technicolor streets with me daffodils...
MOM

The Army...

CLAUDE

...me daffodils...

MOM

...The Army'll make a man of you...

CLAUDE

...tambourining it up and everyone lookin' at electronic me.

MOM

The Army.

CLAUDE

Stand aside, sergeant.

MOM

Or the Navy.

CLAUDE

I'm sleeping out tonight.

MOM

This is where it's at, honey, not out there...

CLAUDE

Carry on...

MOM

You will change your trousers before you leave this home... and take off my beads.

CLAUDE

Mother, its embarrassing...the audience...
TONTO: Refers to the Indian character who was the side-kick of the famous Lone Ranger.
MOM

(to audience)

Hello there. This is not a reservation. Tonto*!

CLAUDE

This is 1968, dearie, not 1948.

MOM

1968! What have you got, 1968, may I ask? What have you got, 1968, that makes you so damn superior and gives me such a headache?

CLAUDE

Well, if you really want to know, 1948...

I GOT LIFE MOTHER
I GOT LAUGHS SISTER
I GOT FREEDOM BROTHER
I GOT GOOD TIMES MAN

I GOT CRAZY WAYS DAUGHTER
I GOT MILLION-DOLLAR CHARM COUSIN
I GOT HEADACHES AND TOOTHACHES
AND BAD TIMES TOO
LIKE YOU

(Mom now has tambourine and accompanies Claude.)

I GOT MY HAIR
I GOT MY HEAD
I GOT BRAINS
I GOT MY EARS
I GOT MY EYES
I GOT MY NOSE
I GOT MY MOUTH
I GOT MY TEETH

I GOT MY TONGUE
I GOT MY CHIN
I GOT MY NECK
I GOT MY TITS

I GOT MY HEART
I GOT MY SOUL
I GOT MY BACK
I GOT MY ASS
I GOT MY ARMS
I GOT MY HANDS
I GOT MY FINGERS
GOT MY LEGS

I GOT MY FEET
I GOT MY TOES
I GOT MY LIVER
GOT MY BLOOD

I GOT LIFE MOTHER
I GOT LAUGHS SISTER
I GOT HEADACHES AND TOOTHACHES
AND BAD TIMES, TOO
LIKE YOU

I GOT MY HAIR
I GOT MY HEAD
I GOT MY BRAINS
I GOT MY EARS

I GOT MY EYES
I GOT MY NOSE
I GOT MY MOUTH
I GOT MY TEETH

I GOT MY TONGUE
I GOT MY CHIN
I GOT MY NECK
I GOT MY TITS

I GOT MY HEART
I GOT MY SOUL
I GOT MY BACK
I GOT MY ASS

I GOT MY ARMS
I GOT MY HANDS
I GOT MY FINGERS
GOT MY LEGS

I GOT MY FEET
I GOT MY TOES
I GOT MY LIVER
GOT MY BLOOD

(comments by The Tribe)

I GOT MY GUTS MASHKALUMBA!
I GOT MY MUSCLES TELL’EM WHITE MAN
I GOT LIFE MAHARISHI YOGI
LET IT ALL HANG OUT
SMOKES: See glossary.

HIGH: See glossary.
And you got a lot of nerve, baby.

CLAUDE

AND I'M GONNA SPREAD IT AROUND
THE WORLD BROTHER
AND I'M GONNA SPREAD IT AROUND
THE WORLD SISTER
AND I'M GONNA SPREAD IT AROUND
THE WORLD MOTHER
SO EVERYBODY KNOWS
WHAT I GOT

AMEN.
AMEN.

(Mom exits. Claude runs back to game.)

CLAUDE

AINT GOT NO SMOKES* SHIT
AINT GOT NO JOB LAZY
AINT GOT NO WORK
AINT GOT NO COINS
AINT GOT NO PENNIES HUSTLER
AINT GOT NO GIRL HORNY
AINT GOT NO TICKET
AINT GOT NO TOKEN WALK
AINT GOT NO GOD GOOD

BERGER

AINT GOT NO FATHER DEAD
AINT GOT NO T.V. HONEST
AINT GOT NO PIZZA STARVIN'
AINT GOT NO GALLO NERVOUS
AINT GOT NO SLEEP HIGH*
AINT GOT NO RHYTHM WHITE
AINT GOT NO BOOKS LOVELY

AINT GOT NO SOCKS NASTY
AINT GOT NO SEX UGLY
DAD

(Very pleasant)

Well, Berger.

BERGER

(rising)

Yes, Sir.

DAD

Sit down, Mr. Berger.

(Berger sits.)

Do you know why I called you in here today, Mr. Berger?

BERGER

I think so, yes.

DAD

We’re getting to be well-acquainted, aren’t we? You’re a bad example for us here, Berger. And I must add you’re not the only one. We’ve done everything to help you, persuade you, encourage you, and you’ve done nothing for yourself. You continue to make us promises and do nothing about it.

BERGER

Is that all, sir? Can I go now?

DAD

It’s a shame, Mr. Berger. I don’t understand all this.

BERGER

I hate your school.

DAD

You’re such a bright boy and a good student.

BERGER

Screw your logic and reason. I’m tired of your brainwash education.
DEMATRICULATE: Withdraw from school.

MACNAMARA: Secretary of Defense in President Johnson’s Administration. (The name for the principal was not selected at random, in all probability.)

PS 183: A numbering system used by the public schools in New York. PS stands for public school.

BEATNIK: In the 1950s, a person who was considered to have disregard for what was thought proper, and who was given to radical and extravagant social criticism or self-expression.
DAD

Mr. Berger, you may dematriculate* in the front office!

BERGER

(rising and goes, turning at door, rather English)

Mr. MacNamara*, this is 1968 not 1967. So long, love. Super...super...super...super...

(He exits, standing facing audience down left.)

DAD, in a fury, picks up microphone to school intercom system, amplifying his voice.

Berger stands outside in the hall listening, motionless. Three bells ring- ding ding ding.)

DAD

Attention. Attention. This is your principal, Mr. MacNamara.

(ding ding ding)

All right, now, what is this school becoming? A costume party? Some kind of a giant festival dizzyland? Some students in this school have been ignoring PS 183’s* Personal Appearance Code, upsetting the morale of their classmates, distracting their fellow students, and I know the teachers feel their teaching is adversely affected in the presence of these apparitions. Well... one of your rebellious beatnik* leaders has just been expelled by me. And let this be an ultimatum to the rest of you. This is World War III.

THE TRIBE

HELP!

AINT GOT NO HOME  SO
AINT GOT NO SHOES  POOR
AINT GOT NO MONEY  HONEY
AINT GOT NO CLASS  COMMON
AINT GOT NO SCARF
AINT GOT NO GLOVES  COLD
AINT GOT NO BED  BEAT
AINT GOT NO POT  BUSTED
AINT GOT NO FAITH  CATHOLIC
DAD

(with whip and gun)

Mr. Berger.

BERGER

(growling like a lion)

Yes, Sir.

DAD

Be seated.

BERGER

The girls love my look, they flock to me.

(All The Tribes, as lions, flock to Berger.)

DAD

We've become well-acquainted.

BERGER

I'm busy.

DAD

Bright boy.

BERGER

No thanks.

DAD

Fine student.

BERGER

Thanks, love.

DAD

Are you hopeless?
HIP: See glossary.

MACY’S BARGAIN BASEMENT: A department store started in New York City, now a notable chain. Macy’s bargain basement was copied from Filene’s in Boston, which originated the concept of "bargain basement."
BERGER

Watch me!

DAD

We’ve tried.

BERGER

(the last line as a lion)

Channel 13.

DAD

I’m hip*.

BERGER

Mr. MacNamara.

DAD

Mr. Berger, we do not send our chemistry teachers on trips. Your hair, your dress...

BERGER

(now a cheerleader)

Macy’s Bargain Basement*.

THE TRIBE

(responding to the cheer, in Berger’s rhythm)

Macy’s Bargain Basement.

DAD

But this, Mr. Berger.
DOCTOR SPOCK: (Benjamin Spock) The first person to complete professional training both as a pediatrician and as a psychiatrist. Dr. Spock was famous both for his book on child care and his leadership in the peace movements during the 1960s.
BERGER

(cheerleader)
Call me Doctor Spock.

THE TRIBE
Call me Doctor Spock.

DAD
the last monstrous straw.

BERGER
Another chance?

DAD
Sorry.

BERGER

(cheerleader)
Oh, the social stigma.

THE TRIBE
Oh, the social stigma.

DAD
Further remarks?

BERGER

(cheerleader)
This is 1968, not 1967.

THE TRIBE
this is 1968, not 1967.
GENERAL HERSHEY: Also known as "Mr. Selective Service," Hershey, by assignment, put into action the draft, moving it from paper to people.

PRESIDENT JOHNSON: Lyndon Baines Johnson became the 36th President of the United States on the assassination of John F. Kennedy in November 1963.

GOVERNOR REAGAN: Governor of the nation's most populous state, California (1966-1974). Later became the 40th President of the United States.
DAD

(as a Nazi)
You may dematriculate in the front office, Mr. Berger.

BERGER

("Heil Hitler")
Mr. MacNamara.

THE TRIBE

("Heil Hitler")
Mr. MacNamara.

DAD

(to audience)
General Hershey* says draft 'em!

BERGER

Hell No We Won't Go!

THE TRIBE

Hell No We Won't Go
Hell No We Won't Go

DAD

President Johnson* says call up the reserves.

THE TRIBE

Hell No We Won't Go
Hell No We Won’t Go
Hell No We Won’t Go
Hell No We Won’t Go

DAD

Governor Reagan* says turn the schools into concentration camps.

GRASS: See glossary.

TRIP: See glossary.

ACID: See glossary.
BERGER

Brainwash the masses!

THE TRIBE

What do we think is really great?
To bomb lynch and segregate
What do we think is really great?
To bomb lynch and segregate

DAD

Pope Paul* says Stop the Peace Demonstrators!

THE TRIBE

No No No No No
No No No No No
No No No No No
No No No No No
Black White Yellow Red
Copulate in a King Size Bed
Black White Yellow Red
Copulate in a King Size Bed
Hell No We Won’t Go
Hell No We Won’t Go
Hell No We Won’t Go
Hell No We Won’t Go
What Do We Want Peace
When Do We Want It Now
What Do We Want Peace
When Do We Want It Now
Peace Now
Freedom Now
Peace Now
Freedom Now
Freedom Now

AINT GO NO GRASS*
AINT GOT NO ACID*
PAD: See glossary.

DRAFT CARD: A document issued by the Selective Service System after men registered for the draft, which was required by U. S. Law. A Draft notice sent by the Selective Service came after registration and selection process was completed.

GERMS: Bacteria germs—as in germ warfare.

M-1: Automatic rifles.

M-2: Automatic rifles.
AIN'T GOT NO CLOTHES  MY MIND
AIN'T GOT NO PAD*  YOU'RE FULL
AIN'T GOT NO APPLES  OF PUSS
AIN'T GOT NO KNIFE  YOU'RE FULL
AIN'T GOT NO GUNS  OF PISS
AIN'T GOT NO GARBAGE

WE GOT BALLS
CANT CUT
YOU UP
WE GOT
BANANAS
WHITE TRASH

CLAUDE

(who has been burning a piece of paper during the above)

AIN'T GOT NO DRAFT CARD*  BURNED
IT

THE TRIBE

BURNED IT BURNED IT BURNED IT BURNED IT

("Burned It" over laps the following.)

AIN'T GOT NO EARTH
AIN'T GOT NO FUN
AIN'T GOT NO BIKE
AIN'T GOT NO PIMPLES
AIN'T GOT NO TREES
AIN'T GOT NO AIR
AIN'T GOT NO WATER
CITY
BANJO
TOOTHPICKS
SHOELACES
TEACHERS
FOOTBALL
TELEPHONE
RECORDS
DOCTOR
BROTHER
SISTER
UNIFORMS
MACHINE GUNS
AIRPLANES
AIR FORCE
GERMS*
M-1*, BANG BANG BANG
M-2*, BANG BANG BANG
**A BOMBS:** Atomic Bombs. The atomic bomb was an explosive weapon of great destructive power derived from the rapid release of energy in the fusion of heavy atomic nuclei.

**H BOMBS:** Hydrogen Bombs. The hydrogen bomb was an explosive weapon of great destructive power derived for the fusion of nuclei of various hydrogen isotopes in the formation of helium nuclei.

**P BOMBS:** Nonsensical slang.

**Q BOMBS:** Nonsensical slang.

**CHINESE CHECKS:** American slang for people from China.

**POLACKS:** American slang for people from Poland.

**007S:** (Double-O-Sevens) referring to the numerous James Bond 007 movies that have been produced.

**CASTROS:** Refers to the family of Fidel Castro of Cuba.

**CONEDISONS:** (Con Edison) Consolidated Edison was the major electrical utility for New York City and large sections of the East Coast.

**NAPALM:** The jelly used in flame throwers and bombs, which burned everyone and everything with which it came in contact, commonly used against Vietnamese in the Vietnam War.

**TUESDAY WELD:** (1943–) Weld progressed from fashion modeling as a child to establishing a film model of satanic innocence as a violent and confused teenager in numerous supporting screen roles. Weld has appeared numerous times on television, notably on the *Dobie Gillis* series. Now a Hollywood film star.

**BURTON-TAYLOR:** Richard Burton and Elizabeth Taylor, married to each other at the time. Famous film stars.
(in unison)

A BOMBS*
H BOMBS*
P BOMBS*
Q BOMBS*
CHINESE CHECKS*
HINDUS
BINDUS
ITALIANOS
POLACKS*
GERMANS
YOUSE
JEWs
UP AND DOWNS
ON'EMS AND IN'EMS

(shouting to the audience now, out of rhythm, overlapping each other, not in unison)

VIETNAM, JOHNSON, HIGH SCHOOL, SEX, COFFEE, BOOKS, FOOD, SCISSORS*, MAGAZINES, NEWS, CIGARETTES, CANCER, LSD, 007S*, SUPERMANS, BATMANS, CASTROS*, SUBWAYS, CONEDISONS*, HOLLYWOOD, NAPALM*, TUESDAY WELD*, BURTON-TAYLOR*,
ANDY WARPOP: (Andy Warhol) Born Andrew Warhola in Pittsburgh, Pennsylvania, August 6, 1928, simplified his name in the middle 1950s to Andy Warhol. With a degree in pictorial design from the Carnegie Institute of Technology in Pittsburgh, Warhol swiftly became successful as a commercial artist. By the middle 1960s, he was clearly the most celebrated, if not the most widely admired, plastic artist in the English-speaking world. Later, Warhol also became known for films, silk-screened exhibits of photographs, and a widely sought-after figure in the social life of New York City.

POP PAPER: (Pot paper) Thin, small sheets of papers used to make marijuana cigarettes.

POPPERS: A smelling sauce used for euphoric sensations.

SULPHUR DIOXIDE: A colorless, extremely irritating gas or liquid.

CARBON MONOXIDE: A colorless, odorless, ultimately poisonous gas.
POP ART, POP OFF, POPCORN, POPSICLE, ANDY WARPOP*, POP PAPER*, POP UP, POPEYE, POPPERS*, LIPSTICK, DRESSES, COMBS, GLASSES, LEATHER, SANDALS, HARMONICAS, ENGLAND, OUTER SPACE, ASTRONAUTS, JESUS, AIR, AIR, AIR, AIR, AIR, AIR, AIR, AIR...

(Claude, Berger, Woof, Hud are gasping for air, as Jeanie, Crissy, and Dionne come forward.)

JEANIE

WELCOME SULPHUR DIOXIDE*
HELLO CARBON MONOXIDE*
THE AIR THE AIR
IS EVERYWHERE

BREATHE DEEP
WHILE YOU SLEEP
BREATHE DEEP

BLESS YOU ALCOHOL BLOODSTREAM
SAVE ME NICOTINE LUNG STEAM

INCENSE INCENSE
IS IN THE AIR

BREATHE DEEP
WHILE YOU SLEEP
BREATHE DEEP
CATACLYSMIC ECTOPLASM
FALLOUT ATOMIC ORGASM

VAPOR AND FUME
AT THE STONE OF MY TOMB

BREATHTHING LIKE
A SULLEN PERFUME

EATING AT
THE STONE OF MY TOMB
WELCOME SULPHUR DIOXIDE
HELLO CARBON MONOXIDE

THE AIR THE AIR
IS EVERYWHERE

BREATHE DEEP'
WHILE YOU SLEEP
BREATHE DEEP

(cough)

DEEP
LBJ: Lyndon Baines Johnson. See PRESIDENT JOHNSON.
(cough)

DEEP DEEP DEEP

(cough)

I wired my parents for money...I told them I was stranded. They said: Stay stranded.

DIONNE

That's Jeanie.

JEANIE

I live with a whole bunch of people on Teeny Bopper Island...

DIONNE

She loves Claude.

JEANIE

Third Street and Avenue C.
Claude is my acid.
Claude is my trip.
Methedrine's a bad scene.
And Claude loves me.

(Angela, Crissy, and Dionne shake their heads behind her back. They exit.

The Culpepper Minute Men flag is pulled back and we are in The Intergalactic Bathtub-there is a sign which designates this tribal hangout.

As a yellow bathtub and oriental rug are being rolled out, the kids sing and dance.)

[Note: Mom and Dad is at an upstage table perhaps, facing the action on the stage, and react as an extension of the audience.]

THE TRIBE

LBJ* TOOK THE IRT
DOWN TO 4TH STREET USA

WHEN HE GOT THERE WHAT DID HE SEE
THE YOUTH OF AMERICA ON LSD
**FBI:** Federal Bureau of Investigation.

**CIA:** Central Intelligence Agency
(Berger enters.)

WOOF

(reading a nudist pornography magazine)

Berger!

BERGER

Woof!

HUD

Berger!

BERGER

Hud!

(English accent)

Claude here yet?

HUD

No.

(Berger jumps. Takes his key from his pocket)

BERGER

(the height of cool)

He entered. He locked the door. He checked out the scene. He put his right hand on his left breast and stretched his left arm high above his head, waving to his blue-eyed soul brothers with a smile. A hush came over the room--

(Italian accent)

Ladies and gentlemen, listen, when I drop-a dead, when-a my heart-a go pzzzzzzzztt, lie-a this, I want to be buried in a
LUCIFER: Devil, Satan, the Fallen Angel, Ruler of Hell.
bronze-a casket, beautiful-a bronze, no clothes, nothing, put-a me down stomach first, like-a this, everybody comes-a see me, they come-a kiss-a my ass.

He put out his hand and said: "Lay me five, man, I'm free like a cockroach."

WOOF

(skinning Berger's hand)

I'm screwed up like a nudist.

BERGER

Blowing this cool, he said...

(Now he bursts with excitement.)

Woof, Woof, baby, Hud... I finally got out.
Out. Out.

WOOF

Out of who?

BERGER

ME AND LUCIFER*
LUCIFER AND ME

JUST LIKE THE ANGEL THAT FELL
BANISHED FOREVER TO HELL
TODAY HAVE I BEEN EXPELLED
FROM HIGH SCHOOL HEAVEN

ELEVATOR GOING DOWN
GOING DOWN
GOING DOWN

EVERYBODY GOING DOWN
GOING DOWN
GOING DOWN

THIS IS MY DOOM, MY HUMILIATION
OCTOBER, NOT JUNE, AND IT'S SUMMER VACATION
SUCH A DISGRACE, HOW CAN I FACE THE NATION
WHY SHOULD THIS PAIN BRING ME SUCH STRANGE ELATION
ESCALATOR GOING DOWN
DR. LINCOLN: Refers to Abraham Lincoln, known for the Emancipation Proclamation, freeing of the slaves.

AMOS 'N' ANDY: The American radio comedy team of Freeman Fisher Gosden (Amos), and Charles Correll (Andy). The Amos 'n' Andy Show, first aired on March 19, 1928, presented a caricature of two young black men, played by Gosden and Correll, who were both white. At its peak in the 1930s, the show attracted an estimated 40 million listeners among Whites and Blacks. Over the years, it drew increasingly strong criticism from civil-rights organizations. Later appeared on television.
GOING DOWN
GOING DOWN

EVERYBODY GOING DOWN
GOING DOWN
GOING DOWN

EMANCIPATION PROCLAMATION
OH DR. LINCOLN* MY HEAD NEEDS
SHRINKIN'
LU LU LU LU LU LU LU LU LU LU LU LU LUCIFER AND ME
DOOMED FROM HERE TO ETERNITY
BAA BAA BAA

GROWING UP GOING DOWN
GOING DOWN
GOING DOWN

GROWING UP GOING DOWN
GOING DOWN
GOING DOWN

FORGIVE ME IF I DON'T CRY
IT'S LIKE THE FOURTH OF JULY
THANK GOD THAT ANGELS CAN FLY
FROM HIGH SCHOOL HEAVEN

EVERYBODY GOING DOWN
GOING DOWN
GOING DOWN

THANK GOD THAT ANGELS CAN FLY
FROM HIGH SCHOOL HEAVEN

EVERYBODY GOING DOWN
GOING DOWN
GOING DOWN

THANK GOD THAT ANGELS CAN FLY
FROM HIGH SCHOOL HEAVEN

(Amos 'n' Andy* dialect)

Waiter, waiter.

HUD

(very British)

Oh, yes, sir. You rang, sir? What is the master's pleasure this time?
BERGER

(pointing to various objects all over the stage)

I’ll have one of those and one of those and that and that and that over there and this over here and that way over there and one of those one of those that and that and..YOU!

(Berger empties small bottle of pills on the table.)

HUD

 stil British)

Oh, yes, sir. Three cups of blood.

BERGER

And make it fast.

HUD

You see the color of my skin. It’s white, sir. And you remember that. It’s white, white, white. I’m no slave of yours. I’m white.

(goes to get three cups of coffee)

WOOF

(upper British accent)

Digger Digger
Dirty Nigger
Digger Nigger
Pull the Trigger
Nigger Nigger
Grows it bigger

HUD

Oh, yes, sir, and don’t you forget it.

(Behind the next The Tribe sing softly.)

THE TRIBE

EVERY BODY GOING UP
GOING UP
GOING UP

EVERYBODY GOING UP
BILLY GRAHAM: A celebrated historical revivalist known for his "Crusades for Christ" throughout the world.


JOE LOUIS: A famous black boxer known for his influence on racial matters. Recognized in the boxing world as the "Brown Bomber."

CARDINAL SPELLMAN: Archbishop of New York, one of the largest American diocese, from 1946 to 1964. Known as a stern conservative moralist and for the expressiveness of his views. Often called "the American Pope."

RABBI SCHULTZ: Known as a working class Jewish radical of the 1960s.

MOHAMMED ALI: Originally known in the boxing world as the heavyweight champion Cassius Clay. In the late 1950s, his name was changed to Mohammed Ali for religious purposes; a black Muslim, who dodged the draft for religious reasons; Highly recognized as a renowned boxing champion, having won "Fighter of the Year" several times.

SHIRLEY TEMPLE: A child movie star in the 1930s, who later became politically active in the Republican party.

MISS RHEINGOLD: A girl selected each year in a beauty contest held by Rheingold Beer.

BAG: See glossary.
(dividing the pills into three piles)

One for Billy Graham*, one for Prince Philip*, and one of Joe Louis*. One for Cardinal Spellman*, one for Rabbi Schultz*, one for Mohammed Ali*. One for Shirley Temple*, one for Ronald Reagan, and one for Miss Rheingold*.

(Woof starts to drink.)

BERGER

Uh-uh-uh-uh-uh-uh! Not yet hophead.

(Bronx Jewish accent)

My daughter. Let me tell you about my daughter. She sees flying saucers and monsters and all sorts of these things. And now she's floating around in that San Francisco somewhere... and all because of these pills.

ONE OF THE TRIBE

Oy!

BERGER

(He toasts.)

Up PS 183.

HUD

Blood in your eye.

BERGER

Hud, can I pitch my tent here tonight?

HUD

Feel free.

WOOF

I gotta kick this drug bag*. It's a bad scene.
BERGER

I don’t care if you hate me for telling you this, but you’ve got bad breath.

WOOF

Can I sleep with you tonight, Berger?

BERGER

Sure. Come on in. And, Woof, don’t tell Claude about school; let me tell him.

(to audience—very square)

High School Dropouts; Dial OR 7-7390 for our Free Booklet telling how you can get your diploma learning at home—a. This is a recording.

(Claude enters.)

CLAUDE

This is Claude’s day.

BERGER

Claudio!

(Claude does not move.)

Wait wait wait...don’t tell me.

(Claude and Berger and Woof and Hud nod heads simultaneously.)

WOOF

No kidding.

BERGER

Aw, Claude, that’s death, man...

HUD

Tough luck, baby...
FAGGOT: See glossary.

GLOWWORM: See glossary.
CLAUDE

I've thought it over... I'll tell them I'm a faggot* and hide out in Toronto.

(Claude picks up battery-powered megaphone, speaks into it, reading from his notebooks, first pantomiming taking a drag from a stick of marijuana.)

"Ode to a Stick"
Poem
by Pfc Claude Hooper Bukowski

(electronic beeps, blurps, bells, and tinkles in background)

Pick up my glowworm*

(another drag)

My little magic fellow
My little block of gold
My little blue flame
My little cloud in the sky
My little poison ivy
My little nonconformist
My little American bird
My little magic flower
My little electricity blowhole
My little white erection
My little garden of heaven
My little high above the tree castle
My little village far below
My little rug of grass
My little sunny balloon farm
My little growing on the hills
My little daybreak crumbles away
My little weird weed
My little Sunday breeze
My little raft of wood
My little naked tree
My little streak across the sky
My little special sunset
My little raindrop bed
My little whisper to the world
My little beautiful thing
My little wrinkled old man
My little lord of the rings

(another drag)
Pick up my glowworm.

BERGER

The doctors dug your body, huh.

CLAUDE

They're not for my ding dong.

BERGER

Didn't you tell them you're going to Pratt next year?

CLAUDE

(English)

They're queer for me gear. They flipped. Next year means shit. I'm not going in. I'll eat it first. I'm not.

WOOF

Eat what?

CLAUDE

My draft card.

BERGER

I thought you burned it.

CLAUDE

That was my driver's license.

WOOF

Eat it on CBS television.

CLAUDE

Berger, help me, how am I gonna get out of going?

BERGER

Dance bare-assed down Forty-second Street.
VIET CONG: In the Vietnam War, the insurgent guerrilla movement that fought the South Vietnamese government and its ally, the United States, was known to its enemies as the Viet Cong ("Vietnamese Communists"). In 1960, these groups united into the National Liberation Front of South Vietnam (NLFSV).

UNCLE SAMBO: Refers to Uncle Sam. Uncle Sam’s heritage and fame began during the War of 1812. There had been a real Sam Wilson and during the war constant references to him caused the concept of Uncle Sam to get started. Since the War of 1812, there were numerous character sketches of Uncle Sam. Despite keen competition from a number of other candidates, he managed to survive through war and peace, hard times and lean. The Uncle Sam that is pictured for us today, was created by Herbert Noxon towards the end of 1950, and was adopted by Washington and stands as a representative to the world as someone who is benign, friendly, yet firm.
WOOF
Tell them you're a closet queen.

HUD
Shave your armpits.

CLAUDE
Com' on what am I gonna do?

BERGER
(English)
Do you think homosexuality is here to stay, love?

CLAUDE
Yes, dear, until something better comes along.

BERGER
Take me with you, tell them I'm your girl friend and you can't sleep without me.

HUD
Bet the induction officer your cock is bigger than his.

BERGER
Tell them your mother volunteered to fight in your place.

WOOF
Do they know she's a Viet Cong*?

HUD
Uncle Sambo* Wants You!

Claude
(to audience)
I want to be over here doing the things they're defending over there.

(starts to burn a card)
USO: (United Service Organization) Founded in 1941 to provide United States military personnel with clubs and centers that served social, educational, and religious needs. A civilian federation, the USO was staffed largely by unpaid volunteers and funded by private contributions.
BERGER

Become a nun.

HUD

Wet the bed, baby.

CLAUDE

They’re not gonna cut it off.

BERGER

(reading the burning card in Claude’s hand)

Mr. Claude Hooper Bukowski--New York Public Library.

CLAUDE

Berger, help me, no kidding around...if they draft me, I’ll get killed or a leg shot off or something...I know it...they’re not gonna get me...

BERGER

Oh, yes they are. You will go, and you will get killed and rape and loot; you will do exactly what THEY tell you to do.

CLAUDE

It’s not funny, Berg...I’m not going...it took me years to get it like this, and I’m not gonna let them do it.

BERGER

Five years in prison at hard labor.

CLAUDE

I don’t want to die.

THE TRIBE

AHHH!

("The Caissons Go Rolling Along")

LIFT YOUR SKIRT POINT YOUR TOE
VOLUNTEER FOR THE USO*
BAKE COOKIES AND PIES FOR OUR GUYS

MICHELLE YOUR BELLE: Line from Beatles' song "Michelle." The line is "Michelle, my bell,..." 

BERGER, WOOF, HUD

LIFT YOUR SKIRT PINT YOUR TOE
VOLUNTEER FOR THE USO
BAKE COOKIES AND PIES FOR OUR
GUYS

(Berger asks woman in the audience for lipstick)

("Anchors Aweigh")

YOUR LEGS SHAVE THE HAIR OFF
YOUR EYEBROWS PLUCK 'EM
REFUSE TO TAKE YOUR UNDERWEAR
OFF
AND IF THEY MAKE YOU PUCKER YOUR
LIPS UP AND PUCK 'EM

("The Marine Hymn")

YOU'LL FORGET OUR RUBY TUESDAY*,
YOU'LL FORGET MICHELLE YOUR
BELLE*
AS FOR LOVELY RITA METER MAID*

(Berger puts lipstick on Claude.)

WELL SHE CAN GO TO HELL
EVEN MOTHER SWEET CANNOT
COMPETE
WITH THE NEATEST PIECE WE'VE SEEN
CLAUDINE HOOPER BUKOWSKI
SHE'S THE QUEEN OF THE UNITED
STATES MARINES
NERVOUS NELLIE

(Mom and Dad, who have gotten up from the back table,
approach the young men. Mom is dominant; Dad has a
camera and a pad and pencil and takes notes.)

MOM

(to Claude)

Young man, excuse me. May I introduce myself.

(She hands Claude a Kleenex. He removes his lipstick.)
HIPPIE: See glossary.
Here's my card. I did overhear just a wee portion of your conversation, and I would like to ask you a question, if you wouldn't mind.

CLAUDE

Sure, of course, what is it?

MOM

Well...

(She giggles.)

...this may sound a bit naive...foolish...oh, my, I don't know why I feel so embarrassed...I...being a visitor from another generation like myself...

CLAUDE

Cool it.

(She fans herself, using her hand.)

What would you like to know?

MOM

Well...why?...I mean...why? Why?

(She climbs up on chair Claude is sitting in, straddling him.)

Why? Why?

(Berger places another poster against counter: "Ronald Reagan Is a Lesbian.")

CLAUDE

You mean this?

(holds up a strand of his own hair, while putting his arms around Mom's legs; outrageous orgiastic actions)

MOM

(rubbing her hands through Claude's hair)

Yes...why that? I mean is it because you're a...oh, dear...Are you?...please forgive me...are you...a...Hippie*?
GRATEFUL DEAD: One of America’s most enduring rock-music bands; helped create the "acid-rock" sound of the 1960s. Their free San Francisco concerts were among the first of the giant, multimedia rock happenings. Their first album, "The Grateful Dead," was released in 1967.
(She caresses Claude passionately as the stage falls apart. Glitter dust is thrown by The Tribe, bells, horns, rattles, great reaction to "the magic word.")

BERGER

Is the Pope Catholic?

DAD

(A timid soul, but he sits on the floor, grabs hold of Claude's leg and begins pushing trouser let up.)

Who are your heroes?

(Woof displays a poster he has made: "Jesus Was a Catholic.")

BERGER

Medusa*.

(He embraces Mom who kisses him.)

DAD

(rubbing Claude's leg while grabbing for his wife)

Aa-ha!

HUD

Wonder Woman*.

WOOF

(trying to climb up on the chair too)

Prince Valiant*.

DAD

Aa-ha!

BERGER

Orphanie Annie*.
VERONICA LAKE: (1919-1973) In 1941, this tiny, husky-voiced screen vamp adopted her legendary "peek-a-boo" hairdo. Born Constance Okleman, she later changed her name to Constance Keane with her film debut. Finally called Veronica Lake after her 1941 film hit _I wanted Wings._

DIXIE PEACH: A hair treatment.
CLAUDE

Vernica Lake*.

DAD

Oh-ho!

HUD

(who does not have long hair, of course, joins the throng of intertwined bodies)

It's very simple...you ask my why? Like I like the feel of the silky strands on my ears and the back of my neck and on my shoulders. Goose-bump time, know what I mean?

MOM

That's very interesting.

(to Dad)

You see, he does it for the sensual experience.

(now caressing Hud passionately)

That's why...
That's why
That's why
That's why
That's why
Hud
(to Dad)
You dig my Dixie Peach*?
DAD
I dig your Dixie Peach!

(Poster: "Hair")

CLAUDE

(breaks up the orgy with the start of this singing...or perhaps the orgy could continue into song)

SHE ASKS MY WHY

Don't ask me!

I'M JUST A HAIRY GUY
I'M HAIRY NOON AND NIGHT
HAIR THAT'S A FRIGHT

I'M HAIRY HIGH AND LOW
DON'T ASK ME WHY--DON'T KNOW
MEDUSA: In Greek Mythology, Medusa was the only mortal of the three Gorgons, daughters of the sea god Phorcys and his sister-wife Ceto. Originally very beautiful women, they were transformed into ugly monsters, with serpents for hair, claws of bronze, and staring eyes capable of turning anyone who looked at them into stone.

WONDER WOMAN: A female comic-strip heroine, known for her heroic qualities.

PRINCE VALIANT: Comic-strip hero created by Hal Foster.

ORPHANIE ANNIE: (Orphan Annie) Little Orphan Annie started out as a comic strip written by Harol Gray which was about a girl named Annie and her dog Sandy. The musical version, Annie, was produced in 1976, and on Broadway in April 1977.
IT'S NOT FOR LACK OF BREAD LIKE THE GRATEFUL DEAD*

DARLIN' GIVE ME A HEAD WITH HAIR LONG BEAUTIFUL HAIR SHINING GLEAMING STREAMING FLAXEN WAXEN

GIVE ME DOWN TO THERE HAIR SHOULDER-LENGTH OR LONGER AS LONG AS GOD CAN GROW IT FLOW IT SHOW IT

HAIR HAIR HAIR HAIR HAIR HAIR

FLOW IT SHOW IT LONG AS GOD CAN GROW IT MY HAIR

LET IT FLY IN THE BREEZE AND GET CAUGHT IN THE TREES GIVE A HOME TO THE FLEAS IN MY HAIR

A HOME FOR FLEAS A HIVE FOR BEES A NEST FOR BIRDS THERE AINT NO WORDS FOR THE BEAUTY THE SPLENDOR THE WONDER OF MY

HAIR HAIR HAIR HAIR HAIR HAIR

FLOW IT SHOW IT LONG AS GOD CAN GROW IT MY HAIR

I WANT IT LONG STRAIGHT CURLY FUZZY SNAGGY SHAGGY RATTY MATTY OILY GREASY FLEECY SHINING GLEAMING STREAMING FLAXEN WAXEN KNOTTED POLKADOTTED
TWISTED BEADED BRAIDED
POWDERED FLOWERED AND
CONFETTIED
BANGLED TANGLED SPANGLED AND
SPAGHETTIED

OH SAY YOU CAN SEE MY EYES
IF YOU CAN
THEN MY HAIR'S TOO SHORT

DOWN TO HERE
DOWN TO THERE
DOWN TO WHERE
IT STOPS BY ITSELF

DOO DOO DOO DOO DOO DOO DOO DOO DOO
DOO DOO
DOO DOO DOO DOO DOO DOO DOO DOO DOO
DOO DOO

THEY'LL BE GA GA AT THE GO GO
WHEY THEY SEE ME IN MY TOGA

MY TOGA MADE OF BLOND
BRILLIANTINED
BIBLICAL HAIR

MY HAIR LIKE JESUS WORE IT
Hallelujah I adore it

Hallelujah Mary loved her son
Why don't my mother love me

HAIR HAIR
HAIR HAIR HAIR
HAIR HAIR HAIR

FLOW IT
SHOW IT
LONG AS GOD CAN GROW IT
MY HAIR

(Mom ecstatically embraces the Boys, this time with warm, motherly affection. Dad shakes all their hands.)

MOM

Ooooooo, these boys love to dress up like this...I love them...I love all of you...I wish every mother and father would make a speech to their teen-agers: "Be free...no guilt...be whoever you are...do whatever you want...just so you don't hurt anyone...I am your friend." Can we get a
picture of you?

(Berger gives Mom his key.)

BOYS

Sure.

MOM

Hubert!

CLAUDE

BE MANIPULATED!

ONE OF THE TRIBE

(singing)

I WANNA BE IN PICTURES...
THAT’S WHY I’M HERE, TO BE IN PICTURES...

WOOF

(in a whisper to Berger)

See him? That’s you two years from now.

BERGER

(to Woof)

See her? That’s you one year from now.

(to Mom, aloud)

Love your dress, call me Thursday.

MOM

Thank you. Ready, Hubert?

(The four guys line up for a picture--Dad uses Polaroid Swinger camera.)

Get the best YES, dear. Don’t go past it. YES!

(Berger puts his hand on Claude’s crotch as Dad focuses. Neither Dad nor Mom sees this.)
MARGARET MEAD: A major American anthropologist, later involved in the women’s movement of the 1960s carrying her message in thoughtful essays and books and in the way she lived her own life.
CLAUDE

We’re the Grope Group!

(Dad snaps the picture.)

MOM

Thank you. Thank you one and all.

(to audience)

I WOULD JUST LIKE TO SAY THAT IT IS MY CONVICTION THAT LONGER HAIR AND OTHER FLAMBOYANT AFFECTIONS OF APPEARANCE ARE NOTHING MORE THAN THE MALE’S EMERGENCE FROM HIS DRAB CAMOUFLAGE INTO THE GAUDY PLUMAGE WHICH IS THE BIRTHRIGHT OF HIS SEX.

THERE IS A PECULIAR NOTION THAT ELEGANT PLUMAGE AND FINE FEATHERS ARE NOT PROPER FOR THE MAN WHEN ACTUALLY THAT IS THE WAY THINGS ARE IN MOST SPECIES.

(The tribe hold out their hands for money.)

Good-bye all you sweet little flowerpots.

(Dad and Mom exit.)

THE TRIBE

Fuck you, Margaret Mead*.

(As if saying, most cheerily: "Thank you, Margaret Mead.")

HUD

Scene One: Sheila’s Entrance.

CLAUDE

(to audience)

Fasten your jockstraps!
FLYING:  See glossary.

JOAN OF ARC:  (French, Jeanne d'Arc) was a French peasant girl who led the French army against the English during the Hundred Years' War. Called the Maid of Orleans, she is a French national heroine and patron saint.

NYU:  New York University.
BERGER

She is flying* in at an altitude of 10,000 rubles.

(Sheila enters carrying purse, packages, cardboard posters.)

SHEILA

Bergerbaby, I thought that was you.

WOOF

(he does a kazoo flourish.)

It's Joan of Arc*.

(He gives another kazoo toot.)

SHEILA

SHEILA FRANKLIN
SECOND SEMESTER
NYU*
AND SHE'S A PROTESTOR

(dropping her belongings)

Hi, Hud.

(Hud runs to Sheila, kisses her entire body as she talks to audience.)

I'll probably major in social psychology garbage. Or I might flunk out or quit. My mother and father and older sister and her husband and baby live in Portchester. I live in the East Village with a sweet painter, Andrew...who moved in after I had an affair with that one..

(She throws a daffodil at Berger, who raises his hand.)

...and I'm much happier.

(breaking from embrace with Hud and speaking to Berger)

Is that cool enough for you?

(to audience)

I'm very social-injustice conscious.

SHE LOVES PROTESTS IN THE PARK
LIKE HE SAID: SHE'S JOAN OF ARC
GROOVY: See glossary.
SHEILA FRANKLIN

CLAUDE, WOOF, HUD

SHEILA FRANKLIN

SHEILA

*(running to Woof, hugging him)*

Runaway Woof, the flower child.

WOOF

*(as Sheila is hugging him--to Berger)*

Bananaberger, Sheila's back, baby.

HUD

Scene Two: Sheila and Berger

BERGER

This Indian land, buzz off.

CLAUDE

When did you get in? I thought you were picketing in D.C.

BERGER

Protesting!!!

SHEILA

Spreading the groovy* revolution.

WOOF

*(throws his arm around Berger's neck)*

Let's go over to the park, man, and scare some tourists.

SHEILA

*(to audience)*

Isn't love beautiful?
EARTHA KITT: An actress, singer, and dancer born out of a mixed racial parentage; father-white, mother-black with Cherokee Indian blood. Started dance workshops in Harlem, sang on the Ed Sullivan TV Show at least four times a year, and acted in numerous films, plays, and as Cat Woman in a 1967 "Batman" episode on TV. Known in the 1960s as a spokeswoman against crime in the streets; was invited and attended a luncheon with President Johnson regarding the crimes in the streets. Known as "Thursday's Child," and is still working.
BERGER

(Note: Berger is being pleasant, genuinely, to Sheila; Sheila is the one who is resentful and refuses to say "Hello, Berger.")

Hello Sheila

SHEILA

Hello, Claude.

CLAUDE

Hello, Sheila.

BERGER

Hello, Sheila.

CLAUDE

Hello, Sheila.
(pause)

SHEILA

Hello, Claude.

WOOF

Com'on, man, let's split*.

SHEILA

Guess what, Claude, From President Johnson's bedroom window Eartha Kitt* waved to Sheila Franklin!

BERGER

Disgrace!

CLAUDE

(to Hud)

Another cup of blood for

(pointing to Sheila)

LBJ
SHEILA

(looking at Berger)
Thanks, Aquarius.

HUD

(reading from a magazine)
"The draft is white people sending black people to make war on yellow people to defend the land they stole from the red people."

CLAUDE

We missed you, Sheila.

SHEILA

Did you really?

CLAUDE

Didn’t we miss here, Berger?

BERGER

Yeah! We did.

SHEILA

(speaks to Berger for first time, handing him poster material)
Berger has to help Sheila make posters.

(She returns to Claude.)

BERGER

We’re always making posters, Miss Poster. What’re the posters for this time?

SHEILA

For the end of the show, stupid.

(to Claude)

Did Berger miss Sheila?
GIVE ME SOME SKIN: Phrase meaning touch me, usually the slapping or rubbing of hands.
BERGER
Claude missed Sheila.

HUD
Tomorrow morning on the front steps at City Hall there will be a huge suck-in for peace. Bring your blankets and something to suck.

WOOF
What did she get you this time?

SHEILA
(holding up yellow satin shirt to claude)
Sheila brought back Berger a beautiful yellow satin shirt. Take that filthy rag off.

(throws shirt to Berger)
Claude, help me make these posters.

(taking posters from Berger to Claude)

BERGER
Oooooooo, Sheila! My eyes cannot behold such beauty...

SHEILA
(to Berger)
You dig, delicious?

(Berger takes off his shirt.)

WOOF
A body's a wonderful thing.

SHEILA
(scratches Berger's back)
Give me some skin*, baby.
TOO BOSS: See glossary.

A GROOVE: See glossary.

A GAS: See glossary.

SAIGON: A city in southern Vietnam which was the capital of South Vietnam. Now known as Ho Chi Minh City.
Scene Three: Sheila's Rape!

(Claude tears holes in paper napkin, opens it, pastes it on his face as a mask.)

BERGER

Ooooo, Sheila, you shouldn't have...I'm turned on, flipped out, switched on...you really shouldn't have done it. It's too boss*, a groove*, a gas*. Send me to Saigon*, it's the grassy end...it's just superlative...

SHEILA

Berger, stop it...you like it?

BERGER

(suddenly very angry)

Don't tell me to stop. You always do that. You don't allow me to have any friends, you're jealous, suspicious, you use the double standard, you test me, spy on me, you nag, nag, nag, you won't allow me to be myself, you follow me, you're always picking a fight, and then you expect me to love you...well, I can't have sex that way...sex! That's the last thing I'd want...

SHEILA

Berger, you're so crazy, I adore you. Please put it on.

BERGER

It's super-goosey-gassy. I'm turny on-ey, I'm flipey outey, stoney switchey oney, I'm freakey outey, hungey-upeday, I'm hung, I'm hung, I'm hung, I'm hung, I'm hung, I'm hung...

(During this next, he grabs Woof and has him get on top of Sheila, screwing her.)

...head like a freaked-out Frankenstein, belt buckle ajar, write "Fugs" on the wall, I'm buzzin' out on glue you, stand back banana, airplane, rocket, pencil, smoke stack, I'm hung on the sides, over the ears, down my leg and straight down my back, open the door, pull it out...my shirt collar...I'm hung...everybody groove and stare...no underwear...I'm hung...

(Berger collapses onto Woof's sleeping bag, as though he
SQUARE: See glossary.
has just expended himself in an orgasm.)

Woof, it's sex not a stomachache.

[Note: Berger has just fucked Sheila in public. Or rather raped her in public. Berger has had his orgasm. She was fighting him off and reacts to his attack.]

HUD

Scene Four: Claude loves Sheila.

CLAUDE

(removing napkin-mask from his face, as though nothing had happened)

Sheila, I wrote a great part for you in my movie.

SHEILA

Huh?

CLAUDE

I wrote a great part for you in my movie.

SHEILA

Huh?

CLAUDE

Yes, I did.

SHEILA

(in shock)

We have to make posters. We have to make posters.

(Poster in Background: "Legalize Abortion")

CLAUDE

It's about a chick hung up this straight cat...no it isn't...It's about this girl in love with this square* guy...but she gets mixed up with somebody like Berger...searching for her self-identify, you know, alienated youth in a totally committed society and all that shit...Here...See: "Sheila: nineteen years old, waist-length, straight , mouse-blonde hair, unkempt, somewhat unclean, very bright, the least dressy of all the girls, but
GUINNESS: Guinness Stout, a dark, Irish beer.

KNOCKED UP: See glossary.
pretty underneath it all. Involved in protest marches and a student at N.Y.U."

SHEILA

Let me see that.

(She takes script and reads.)

"Berger Eighteen years old, long dark hair, bright, funny, wild, but serious underneath it all. Claude's best friend. Woof! Hud!" Your movie's about us!

CLAUDE

I told you. Here, read this scene with me.

(reading)

"Medium long shot: Sheila and Claude entering the bar.

(to Sheila with North country English accent)

"Don't you ever get lonely?"

SHEILA

"Of course I do but I don't dwell on it, do I?"

CLAUDE

"What would you like to drink?"

SHEILA

"Just coffee."

CLAUDE

"I'll have a Guinness*, please. I'm sorry, Sheila. Shouldn't have been so careless...all my fault."

SHEILA

"I just hope I'm not knocked up*. I don't want to have a baby, do I?"

CLAUDE

"I wonder if you would say the same thing if it were Berger's baby."
SHEILA
Claude, I don’t understand why you’re writing this about me!

CLAUDE
"You still love Berger and you’re having my baby."

SHEILA
"Oh, Claude, please let’s not start again. I can’t take it." Oh, Claude, please with this. I really can’t take it.

CLAUDE
(hitting the table hard)
"All right, I don’t care what you do. Get rid of it if that’s what you want."

SHEILA
Claude, excuse me, please, before I throw up. You’ve got a sick mind. Write a poster!

(Claude takes his script and a poster and sits in bathtub. Turning to Berger)

You really like the shirt?

BERGER
Why don’t you give it to Claude? It’ll look better on him.

WOOF
Give it to me.

SHEILA
I’m trying to control myself, sometimes you go just too far.

BERGER
What do you want from my life? Just leave me alone.

SHEILA
Cool it, baby. Groove on a poster.
BERGER
Sheila.

SHEILA
Creative time! I didn't know I could still get to you.

BERGER
Sheila, who's gonna leave? You or me?

SHEILA
Why're you so up-tighty, groovy?

WOOF
(to Claude)
He got kicked out of school.

What?

CLAUDE
What?

BERGER
Woof!

WOOF
He got kicked out of school!

SHEILA
What do you mean...he got...he got,...

BERGER
Burn the schools to the ground, men. Graffiti the blackboards.

SHEILA
When did it happen...this is terrible.

BERGER
This morning morning and it's a groovy day. I switch off, move me to Suburbia. I surrender, carpet me wall to wall.

(to Claude, climbing into bathtub)
MINISKIRTS: A form of skirt that was short; twelve or so inches above the knee. The shorter the better. Very popular in the 1960s, usually worn with colorful hosiery.

QUASIMODO: A cyclops, almost as broad as high, dressed in a coat of half red and half purple, sprinkled with silver bells, and more especially, known for his ugliness, the Hunchback of Notre Dame. From the novel of the same name by Victor Hugo.
Move over. I'm Vietnam bait, Claudio.,

WOOF

If I hear this Vietnam one more time, I'm leaving this theater.

SHEILA

He got kicked out?

CLAUDE

High School Drop-Outs should drop dead.

SHEILA

Wait a minute...wait a minute.

WOOF

Sheila, do you know any groovy miniskirts?*

SHEILA

Shut up, Quasimodo!*

BERGER

Don’t get your balls in an uproar, Sheila. School never did any thing for my Twentieth-Century computer.

CLAUDE

Shit, I'm a patriot, but I'm a patriot for the whole damn world.

BERGER

Education squashes my growth.

CLAUDE

I’m not going to die for my country.

SHEILA

Well, then, die for something else.

CLAUDE

I'd rather live and rot in jail a few years.
POTHEAD:  See glossary.

FLICK:  See glossary.
SHEILA
Claude, tell them you don't want to kill people. Tell them you're against killing people.

CLAUDE
Oh, that this too too solid flesh would melt.

BERGER
Back to Miss Poster's posters.

WOOF
Let's blow, Berg.

SHEILA
He's irresponsible. He's insensitive. He lies.

BERGER
Let's blow our minds on these, Toulouse.

SHEILA
He's neurotic, he's a pothead*. Let the stupid Army get him.

CLAUDE
Let the stupid Army get him? What about me?

SHEILA
He's an uncommitted, hedonistic jerk.

BERGER
How many do we need, Miss N.Y.U.?

SHEILA
He's paranoid.

BERGER
I thought we saved the signs from before.

CLAUDE
Sheila, how about a flick* tonight or something, and we can
really talk about Berger.

BERGER

What should I say?

SHEILA

Talk about Berger in a movie?

CLAUDE

Come to the movies with me, Sheila.

SHEILA

I’ve got a date with the park police.

BERGER

What do you dig in that Death Body, Sheila, man? She puts you down bad.

CLAUDE

What does she dig in your Death body, man?

BERGER

Whatever it is, I’d like to chop it off.

SHEILA

I had plans for you.

BERGER

Sheila, be a good fly, buzz off.

(Hud enters with Dionne, bringing two cups of coffee.)

HUD

Blood for Sheila, Watusi Katanga.

SHEILA

I gotta split.
BERGER

Drink it and come together.

SHEILA

(to Berger)

You and me.

CLAUDE

(to Sheila)

You and me.

WOOF

(to Berger)

You and me.

HUD

(to Dionne)

Walla walla. Gooba gooba.

BERGER

Do you know what Sheila, the Sex Swamp, likes to do in bed? She loves to...

HUD

Miobie Manatoga.

SHEILA

Berg, oh, George Berger...I just want to be your friend...

HUD

Walla walla...voodoo waba...

DIONNE

Stop that, Hud...stop putting us down all the time, Bwana bwana.
BERGER
We’re finished..we’ve had it.,..I don’t see you anymore.

SHEILA
You’re like everything you’re against.

BERGER
I never did see you.

HUD
Boogie Woogie.

DIONNE
Don’t talk that way.

SHEILA
You talk about freedom...

BERGER
I’m off limits to you.

CLAUDE
Let’s go see "Whips and Satin" on Forty-second Street.

HUD
Bad scene. Bad scene.

SHEILA
Don’t put up a wall.

CLAUDE
Come to the flicks.

BERGER
Forbidden. This way out.

SHEILA
No singing. No browsing. No breathing. No loving.

DEAD END
DONT WALK
KEEP OUT
RED LIGHT
RED LIGHT

STEEP CLIFF
BEWARE
MAD DOG
BLIND MAN
BLIND MAN

WARNING LAND MINE
HIGH VOLTAGE LINE
DONT MAKE A PASS
KEEP OFF THE GRASS

DETOUR
WET PAINT
HANDS OFF
DEAD END
DEAD END

SHARP CURVE
STEEP HILL
DANGER
ONE-WAY
ONE-WAY
EMER-
GENCY
EXIT
ONLY
ONLY

WARNING MARKERS HIDDEN
LOITERING FORBIDDEN
ALL TRESPASSERS WILL BE SHOT
CLAUDE LOVES SHEILA--HE BETTER
LOVE HER NOT

WET PAINT
HANDS OFF
KEEP OUT
DEAD END
DEAN END

SHEILA

DEAD END

ALL

DEAD END
DON'T WALK
KEEP OUT
RED LIGHT KEEP OUT
RED LIGHT KEEP OUT
STEEP CLIFF KEEP OUT
BEWARE
MAD DOG
BLIND MAN
BLIND MAN
WARNING LAND MINE
HIGH VOLTAGE LINE
DONT MAKE A PASS
KEEP OFF THE GRASS
DETOUR
WET PAINT DETOUR
HANDS OFF
DEAD END DO NOT
DEAD END ENTER
SHARP CURVE NO TURNS
STEPP HILL
DANGER
ONE-WAY DEAD END
ONE-WAY DEAD END
EMERGENCY
EXIT
ONLY
ONLY WET PAINT
BLIND MAN
WARNING MARKERS HIDDEN
LOITERING FORBIDDEN
ALL TRESPASSERS WILL BE SHOT
CLAUDE LOVES SHEILA--
HE BETTER LOVE HER NOT
WET PAINT HANDS OFF
HANDS OFF
KEEP OUT
DEAD END DEAD END
DEAD END DEAD END
DEAD END
DEAD END MEN WORKING
DEAD END MEN WORKING
DEAD END NO STANDING
DEAD END

NO PARKING

DEAD END

NO SMOKING

DEAD END

NO JOKING

DEAD END

MY FRIEND

(Blackout. Lights up on Berger and Woof with an old, battle-torn American flag)

WOOF and BERGER

(both high)

Om mane padme om
Om mane padme om
Om mane padme om
Shanti Shanti Shanti

WOOF

Folding the flag means taking care of the nation. Folding the flag means putting it to bed for the night. I fell through a hole in the flag. I got lost in the folds of the flag.

WOOF and BERGER

DON'T PUT IT DOWN
BEST ONE AROUND
CRAZY FOR THE RED BLUE AND WHITE
CRAZY FOR THE RED BLUE AND WHITE

YOU LOOK AT ME
WHAT DO YOU SEE
CRAZY FOR THE WHITE RED AND BLUE
CRAZY FOR THE WHITE RED AND BLUE

CAUSE I LOOK DIFFERENT
YOU THINK I'M SUBVERSIVE
CRAZY FOR THE BLUE WHITE AND RED
CRAZY FOR THE BLUE WHITE AND RED

MY HEART BEATS TRUE
FOR THE RED WHITE AND BLUE
CRAZY FOR THE BLUE WHITE AND RED
CRAZY FOR THE BLUE WHITE AND RED
AND YELLOW FRINGE

CRAZY FOR THE BLUE WHITE RED
AND YELLOW
BE-IN: See glossary.

THE PERSECUTION AND ASSASSINATION OF JEAN PAUL MARAT AS PERFORMED BY THE INMATES OF THE ASYLUM OF CHARENTON UNDER THE DIRECTION OF THE MARQUIS DE SADE: A play by Peter Weiss performed in 1964 and directed by Peter Brook, later made into a film in 1967.

PETER BROOK: An English stage director and actor, known for his controversial stagings of Shakespeare’s plays. Also known for the acting and avant-garde staging of Peter Weiss’s *Marat/Sade* (1964; film, 1967).

GORILLA QUEEN: Off-Off Broadway musical by Ronald Tavel, from the Theatre of the Absurd movement. *Gorilla Queen* was originally presented at the Judson Poets Theatre on March 20, 1967.
BERGER

Com'on watch us burn it at the Be-In*!

(Berger and Woof exit. Claude stands next to lowered Waverly Theater marquee. Mom, carrying stool, speaking as she enters)

MOM IN BOX-OFFICE

Waverly Theater...The Assassination and Hallucination of the Marat de Sade directed by the Inmates of the Asylum of Charenton* starring Peter Brook* at 8:15 and 11:10 together with the Gorilla Queen* performed live by the Judson Memorial Church at ten o'clock. This is a recording and thanks for calling the Waverly.

(ends up—to Claude)

Move on, you. You can't stand here if you don't buy a ticket.

CLAUDE

(to audience)

THE FLESH FAILURES

WE STARVE—LOOK AT ONE ANOTHER
SHORT OF BREATH
WALKING PROUDLY IN OUR WINTER
COATS
WEARING SMELLS FROM
LABORATORIES
FACING A DYING NATION OF MOVING
PAPER FANTASY
LISTENING FOR THE NEW TOLD LIES
WITH SUPREME VISIONS OF LONELY
TUNES

SOMEBEYRE INSIDE SOMETHING THERE
IS A RUSH OF GREATNESS
WHO KNOWS WHAT STANDS IN FRONT
OF OUR LIVES

I FASHION MY FUTURE ON FILMS IN
SPACE
SILENCE TELLS ME SECRETLY...
EVERYTHING

SINGING MY SPACE SONGS ON A
SPIDER WEB SITAR

LIFE IS AROUND YOU AND IN YOU
SARI: See glossary.
ANSWER FOR TIMOTHY LEARY DEARIE

LET THE SUNSHINE IN

(pause)

MOM

How many, please

CLAUDE

I'm waiting for Sheila.

(Jeanie and Crissy enter. Jeanie is in her sari*, Crissy in her Be-In outfit.)

JEANIE

Let the beatniks through, please. Excuse me, sir, did you see a mooky-lookin' blond guy crusin' around here?

CLAUDE

Hi, Jeanie.

JEANIE

Why didn't you call me?

CLAUDE

I been busy looking for a job.

JEANIE

What's the matter, you embarrassed? We had a good time, didn't we?

CLAUDE

I had to take my physical for the Army.

JEANIE

What are you doing here? Waiting for somebody?

CLAUDE

No, no, I'm going to the movies.
MOM

How many, please? The feature’s about to begin.

JEANIE

Want some company? I’ve got my own bread.

CLAUDE

No, I’m meeting Berger.

JEANIE

Like my new button? Psychedelicize South Korea.

MOM

Move, on, you! You can’t stand here if you don’t buy a ticket.

CLAUDE

I gotta go.

MOM

How many, please?

CLAUDE

Just one.

JEANIE

Claude, I just saw Sheila. She can’t make it. She won’t be able to meet you. She’ll be at the Be-In if you want to see her.

CLAUDE

I’d like a refund, please.

MOM

(now very sweet)

Sorry, we don’t give refunds.
TRIPPED: See glossary.

ZONKED: See glossary.
CLAUDE

But I changed my mind, Rosie. I just bought the ticket.

MOM

Sorry, we have our rules.

CLAUDE

I already saw this film.

MOM

You'll have to see the manager.

CLAUDE

(to Mom)

Forget it!

JEANIE

Come with the beatniks to the Be-In, Claude.

CLAUDE

Forget it...I'm going to the movies. Tell Sheila you didn't see me.

JEANIE

Watch the FAGS don't get you.

CLAUDE

Drop dead.

(exits)

JEANIE

He loves me.

(The Tribe enter through the audience and pass out leaflets announcing the Be-In simultaneous with Jeanie's speech.)

Dig it, people, I'm tripped*, high, zonked*, stoned, right here, right now in this theater. I've had every drug going

ALAN BURKE: A Jewish attorney during the Sixties from Baltimore, Maryland.

BUSTED: See glossary.

GEORGE HARRISON: A member of the Beatles. The youngest of the four and the youngest of four children of Harold and Louise Harrison - Born on February 25, 1943.

THE BEATLES: A group of four Englishmen; John Lennon, Paul McCartney, George Harrison, Richard Starkey; known as Ringo Starr, that hit American by store with their upbeat music in the early 1960s, contributing numerous hits such as "Sgt. Pepper's Lonely Hearts Club Band," "Love Me Do," and "I Want to Hold Your Hand," just to name a very few.
except some jungle vines somewhere. I have a right to put anything I want in my body. What's going on inside all those little Daily News* heads? Anybody who says Pot is bad is full of shit. This is my living room and I'm gonna say something I always wanted to say, "Alan Burke* Sucks."

THE TRIBE

Come to the Be-In. See the Hippies get busted* by the New York City Police. See them smoke Marijuana, the killer weed. Bring your own Pot. Tourists...See the Hippies. See the land of the Underground Movies. See the freak show. See them...The gypsy tribes...Watch the beatniks...See them get arrested...See the Potheads get busted by the Federal Bureau of Narcotics. See...see the Hippie Phenomenon.

JEANIE

(to Crissy)

Well, are you going to stay here, or are you going to the Be-In like a human being?

CRISSY

I'm gonna wait.

JEANIE

You've got no face, Crissy, no face.

CRISSY

I MET A BOY CALLED FRANK MILLS
ON SEPTEMBER TWELFTH RIGHT HERE
IN FRONT OF THE WAVERLY
BUT UNFORTUNATELY I LOST HIS
ADDRESS

HE WAS LAST SEEN WITH HIS FRIEND,
A DRUMMER
HE RESEMBLED GEORGE HARRISON* OF
THE BEATLES*
BUT HE WEARS HIS HAIR TIED IN A
SMALL BOW AT THE BACK

I LOVE HIM
BUT IT EMBARRASSES ME TO WALK
DOWN THE STREET WITH HIM
HE LIVES IN BROOKLYN SOMEWHERE
AND WEARS THIS WHITE CRASH
HELMET
HELL'S ANGELS: A darker side of the counterculture was represented by the Hell's Angels who in packs of forty rode on Harley-Davidson 74s. One of their slogans was, "Never trust a man who hasn't done time." They wore long hair and beards, sleeveless denim or black jackets with the death's-head insignia.

HARE KRISHNA: A popular name for the International Society for Krishna Consciousness, a cult. A Hindu movement founded (1965) in the United States by A. C. Bhaktivedanta. The popular name derives from the mantra Hare Krishna ("O Lord Krishna") chanted by members of the group or cult.
HE HAS GOLD CHAINS ON HIS LEATHER JACKET
AND ON THE BACK IS WRITTEN THE NAMES MARY AND MOM AND HELL'S ANGELS*

I WOULD GRATEFULLY APPRECIATE IT IF YOU SEE HIM TELL HIM I'M IN THE PARK WITH MY GIRL FRIEND AND PLEASE TELL HIM ANGELA AND I DON'T WANT THE TWO DOLLARS BACK...
JUST HIM

(The Be-In...The sound of bells from offstage, from the back of the theater, from the aisles. Ankle, wrist, hand bells. The Tribe enter from all directions with their bells, carrying candles and incense, enveloping the audience, first with the slight, insistent rhythm, moving into "Hare Krishna," the rhythms building throughout the scene. A peace-pipe is passed around. Flowers, fruit and raisins, and nuts, given out. Flowers and incense to the audience.

Dad and Mom begin their participation in the scene at its outskirts, employing their rational, establishment, middle-class viewpoints and logic against the music of the Be-In--the music which never ceases.)

THE TRIBE

HARE KRISHNA* HARE KRISHNA KRISHNA KRISHNA HARE HARE

HARE RAMA HARE RAMA RAMA RAMA HARE HARE

(This repeats several times, as kids envelop the stage, and under it comes the chant)

LOVE LOVE
LOVE LOVE
LOVE LOVE
LOVE LOVE

DROP OUT
DROP OUT
DROP OUT
DROP OUT
BE IN
BE IN
BE IN
BE IN

HARE KRISHNA HARE KRISHNA
KRISHNA KRISHNA HARE HARE

HARE RAMA HARE RAMA
RAMA RAMA HARE HARE

BEADS FLOWERS FREEDOM HAPPINESS
BEADS FLOWERS FREEDOM HAPPINESS
BEADS FLOWERS FREEDOM HAPPINESS
BEADS FLOWERS FREEDOM HAPPINESS

SMOKE SMOKE SMOKE
SMOKE SMOKE SMOKE
TAKE TRIPS
GET HIGH
LAUGH JOKE AND GOOD-BYE

BEAT DRUM AND OLD TIN POT
I’M HIGH ON YOU KNOW WHAT

BEAT DRUM AND OLD TIN POT
I’M HIGH ON YOU KNOW WHAT

HIGH HIGH HIGH HIGH
WAY WAY UP HERE
IONOSPHERE

LOVE LOVE LOVE LOVE LOVE
LOVE LOVE LOVE LOVE LOVE

HARE KRISHNA HARE KRISHNA
KRISHNA KRISHNA HARE HARE

HARE RAMA HARE RAMA
RAMA RAMA HARE RAMA

LOVE LOVE LOVE LOVE
LOVE LOVE LOVE LOVE
LOVE SEX LOVE SEX
LOVE SEX LOVE SEX

HARE KRISHNA HARE KRISHNA
KRISHNA KRISHNA HARE HARE
ETC.
ETC.
MOM

We had another generation before you who went to war, went to colleges, worked for a salary...you're a disgrace to this country...you are certainly mixed up, all of you...just bringing attention to yourselves.

ANNOUNCER-MAN

(neutral, religious, manly)

Keep American strong.
Make America stronger.
May God bring our nation victory.

DAD

We're fighting a war. Use atomic weapons and win it, for Crissake. Get China now, before they get us, and have faith in God and Nation and the Military-Industrial Complex.

ANNOUNCER-FEMALE

(factual, unemotional, matter-of-fact)

A demonstration to end United States involvement in Vietnam will be held on Saturday at one P.M. We're going to meet at Times Square and march around the world.

MOM

Oh, you're also naive about the power structure or our civilization. The subtleties, the intricacies, the complexities...you don't know what's really going on...the top secret truth about what's really happening in Red China.

ANNOUNCER-MAN

(unctuously)

The LSD Research Group sponsors a series of psychedelic lectures and celebration on various aspects of the effect of LSD--"The Death of the Mind." How should you give a person LSD? Who regards LSD as dangerous? Tickets five dollars at the door. Or by appointment in advance. At the Planetarium Subway Station. Or call PO 3-3333-3333

DAD

You parents should care more about sex and stop worrying about the drugs. Drugs are innocent compared to the violence mixed up with sex. Did you realize this? It is time to deal with
this sex mess. Sex isn’t love or even pleasure anymore...They preach love...narcotic love.

MOM

What does a nineteen-year-old kid know?

THE TRIBE

MARIJUANA MARIJUANA
JUANA JUANA MARI MARI

MARIJUANA MARIJUANA
JUANA JUANA MARI MARI

(The Tribe respond to Dad and Mom’s invectives only with more song, stronger rhythm, and by bedecking Dad and Mom with flowers, beads, loading their arms with gifts, fruit, etc.)

MOM

You kids don’t appreciate the maturity and wisdom that age brings.

(to audience)

My son ears a black arm band...he’s an anti-war with an arm ban. His father can’t even walk down the street.

DAD

(almost to himself)

My son doesn’t like me. He doesn’t like me.

MOM

We have got to help these young people. How did they get off the track? This is serious, lady.

DAD

I can’t even go into my son’s room. My son has no shame. He leaves everything right out in the open where I can see it.

MOM

He is our son, dear, and we are his mummy and daddy.

(Dad and Mom as a result become more incensed, enraged, angry, moving closer and closer to the center of the Be-In all the while.)
DAFFODIL CROWD: Refers to the Flower children. See glossary.

PEACENIKS: A negative coinage that attempted to tie the people in the Peace Movement to those called Beatniks.
DAD

*(now walking among The Tribe, looking around at them and getting very upset)*

What's happening to our bedrock foundation of baths and underarm deodorant? How do they eat? Where do they sleep? Why do they have to be dressed like this?

MOM

*(walking among The Tribe)*

Flower power, putting on, turning on, blowing the mind...what language do you speak?

DAD

In two months my son will be in Vietnam and is going to be killed, and I'm proud of him.

MOM

Physical contact with any of these animals would repulse me.

*(to audience)*

I say, support our fighting, short-haired men in Vietnam.

DAD

*(intensely frustrated at not being able to penetrate The Tribe's concern with the Be-In, and shouting)*

I'd like to see one of your Daffodil Crowd* in front of a machine gun.

MOM

*(shouting above their chants)*

Ship these Peaceniks* to the Vietnam meatgrinder.

THE TRIBE

HARE KRISHNA HARE KRISHNA
KRISHNA KRISHNA HARE HARE

HARE RAMA HARE RAMA
RAMA RAMA HARE HARE

*(This chant continues as a new chant develops behind it*
A LARGE FLAG...TO HEAVEN.": See Appendix C, second 1776 flag.
and overtakes it.)

(This chant predominates now with the ferocious intensity of the drums. Berger has removed all his clothes by this time and is seen totally naked for a brief moment by the audience. He is then surrounded by The Tribe, but the Police-Puppets have seen him and close in for an arrest. The Tribe form a protective wall against the Police and sing)

THE TRIBE

WE LOVE COPS
WE LOVE COPS
WE LOVE COPS
WE LOVE COPS

HARE KRISHNA WE LOVE COPS
HARE KRISHNA WE LOVE COPS
KRISHNA KRISHNA WE LOVE COPS
HARE HARE WE LOVE COPS
WE LOVE COPS

HARE RAMA
HARE RAMA
RAMA RAMA
HARE HARE

(A large flag is held aloft on two poles. It dates from about 1776. It has a green pine tree in its center on a yellow field. A rattlesnake twines about the tree trunk. Below it reads: "Don't Tread on Me." Above the tree it reads: "An Appeal to Heaven."*)
Violent drumming on oil drums, as Sheila comes forward holding a flaming Maxwell House coffee can in her right hand above her head. She strikes a Statue of Liberty pose.)

THE TRIBE

Democracy's Daughter!

(In her other hand, Sheila holds a bunch of daffodils. One by one, each guy comes forward, lighting their draft cards, dropping the remains into the can. As each card is burned, The Tribe cheers. Sheila gives each guy a daffodil in exchange. Claude is last; he approaches the can, hesitated a moment, holds his card above it, it catches fire and he pulls it back quickly, extinguishing the flame.

Sheila puts the flaming can center stage; The Tribe sits around it, as if it were their campfire, huddling in blankets, as the drums die away rapidly.

Claude stands apart and sings)

CLAUDE

WHERE DO I GO
FOLLOW THE RIVER
WHERE DO I GO
FOLLOW THE GULLS
WHERE IS THE SOMETHING
WHERE IS THE SOMEONE
THAT TELLS ME WHY
I LIVE AND DIE

WHERE DO I GO
FOLLOW THE CHILDREN
WHERE DO I GO
FOLLOW THEIR SMILES

IS THERE AN ANSWER
IN THEIR SWEET FACES
THAT TELLS ME WHY
I LIVE AND DIE

FOLLOW THE WIND SONG
FOLLOW THE THUNDER
FOLLOW THE LIGHTNING IN
YOUNG LOVERS' EYES

DOWN TO THE GUTTER
UP TO THE GUTTER
INTO THE CITY WHERE THE
TRUTH LIES

WHERE DO I GO
FOLLOW MY HEARTBEAT
WHERE DO I GO
FOLLOW MY HAND

WHERE WILL THEY LEAD ME
AND WILL I EVER
DISCOVER WHY
I LIVE AND DIE

THE TRIBE

WHERE TO I GO
FOLLOW THE CHILDREN
WHERE DO I GO
FOLLOW THEIR SMILES

IS THERE AN ANSWER
IN THEIR SWEET FACES
THAT TELLS ME WHY
I LIVE AND DIE

FOLLOW THE WIND SONG
FOLLOW THE THUNDER
FOLLOW THE LIGHTNING IN
YOUNG LOVERS’ EYES

DOWN TO THE GUTTER
UP TO THE GLITTER
INTO THE CITY WHERE THE
TRUTH LIES

CLAUDE

WHERE TO I GO
FOLLOW MY HEARTBEAT

WHERE TO I GO
FOLLOW MY HAND

WHERE WILL THEY LEAD ME
AND WILL I EVER
DISCOVER WHY
I LIVE AND DIE

THE TRIBE

WHY

WHITE CLIFFS OF DOVER: A song, written in 1941, and a novel from World War I and II.

ELECTRIC BLUES: A rock tune recorded earlier. (Dates not found.) "Electric blues" refers to a blues style made popular by Muddy Waters; also called Chicago blues.
Note: At the end of the intermission, just before Act II beings, Crissy puts two old seventy-eight-rpm records on an antique windup victrola. The songs: "Anything Goes,* followed by "White Cliffs of Dover"*; this going into "Electric Blues."*
ACT II

Band on stage now. This is the Intergalactic Bathtub electrified. Moving light projections.

The sound from the band is full and furious. The band is The Leather Bag--four guys dressed in leather outfits--perhaps black, brown, and white in color. Electric wiring everywhere, from amplifiers, guitars, hand mikes, and even from the leather costumes--wires from backs, heads, fingers, hands, feet, crotches.

The Tribe dances.

Note: All the kids wear military uniforms, mismatching, etc.

THE LEATHER BAG

WE’RE ALL ENCASED IN SONIC ARMOR
BELTIN’ IT OUT THROUGH CHROME
GRENADES
MILES AND MILES OF MEDUSAN CHORD
THE ELECTRONIC SONIC BOOM

IT’S WHAT’S HAPPENING BABY
IT’S WHERE IT’S AT DADDY

THEY CHAIN YA AND BRAINWASH YA
WHEN YOU LEAST SUSPECT IT
THEY FEED YA MASS MEDIA
THE AGE IS ELECTRIC

I GOT THE ELECTRIC BLUES
I GOT THE ELECTRIC BLUES
I GOT THE ELECTRIC BLUES
I GOT THE ELECTRIC BLUES

THWUMP... OLD
RACKETY... FASHION
WHOMP MELODY
ROCK... FOLK ROCK...
RHYTHM AND BLUES

ELECTRONS OLD
EXPLODIN’... FASHION
RACKETY-CLACK MELODY
THWUMP... WHOOMP...

WHUMP

PLUGGED IN... OLD
TURNED ON FASHION
RACKETY...SHOMP... MELODY
ROCK
ROCK...FOLK ROCK...
RHYTHM AND BLUES
THWUMP...
RACKETY-CLACK
WHOOMP...WHUMP...
POOF
CAVED IN...CAVED IN
...YES CAVED IN

LYRICS SHATTER LIKE BROKEN GLASS
IN THE SONIC BOOM
LYRICS SHATTER LIKE BROKEN GLASS
ELECTRONIC DOOM

I GOT THE ELECTRIC BLUES
I GOT THE ELECTRIC BLUES
I GOT THE ELECTRIC BLUES
I GOT THE ELECTRIC BLUES

(The tempo slows, the music softens.)

TELL ME WHO DO YOU LOVE MAN?
TELL ME WHAT MAN?
TELL ME WHAT’S IT YOU LOVE MAN?

AN OLD FASHION MELODY

TELL ME WHAT’S IT THAT MOVES YOU?
TELL ME WHAT’S IT THAT GROOVES YOU?

AN OLD FASHION MELODY

BUT OLD SONGS LEAVE YOU DEAD
WE SELL OUR SOULS FOR BREAD

(back to the beat and the fury)

WE’RE ALL ENCASED IN SONIC ARMOR
BELTIN’ IT OUT THROUGH CHROME GRENADES
MILES AND MILES OF MEDUSAN CHORD
THE ELECTRONIC SONIC BOOM

IT’S WHAT’S HAPPENING BABY
IT’S WHERE IT’S AT DADDY

THEM THEY CHAIN YA AND BRAIN WASH YA
WHEN YOU LEAST SUSPECT IT
THEM THEY FEED YA MASS MEDIA
THE AGE IS ELECTRIC

I GOT THE ELECTRIC BLUES
I GOT THE ELECTRIC BLUES
I GOT THE ELECTRIC BLUES
I GOT THE ELECTRIC BLUES

THWUMP...                         OLD
     RACKETY...                   FASHION
     WHOMP                        MELODY
ROCK...FOLK ROCK...
RHYTHM AND BLUES
ELECTRONS                         OLD
     EXPLODIN’...                FASHION
     RACKETY-CLACK              MELODY
THWUMP...WHOOMP...
     WHUMP

PLUGGED IN...                      OLD
     TURNED ON                    FASHION
RACKETY...SHOMP...                 MELODY
ROCK
ROCK...FOLK ROCK...
RHYTHM AND BLUES
THWUMP...                          RACKETY-CLACK
WHOOMP...WHUMP...
     POOF
CAVED IN...CAVED IN
     ...YES CAVED IN

LYRICS SHATTER (shouting)
     LIKE AMPLIFIERS HIGHER
     BROKEN GLASS TURN ‘EM UP HIGHER
     IN THE SONIC AMPLIFIERS HIGHER
     BOOM TURN ‘EM UP HIGHER
     LYRICS SHATTER HIGHER HIGHER
     LIKE LOUDER LOUDER
     BROKEN GLASS FIRE FIRE
ELECTRONIC
DOOM

(The amplifiers, the mikes, the power systems explode, but The Leather Bag go on singing and playing, no sound coming out, The Tribe continue dancing to no music. The words are mouthed.)

I GOT THE ELECTRIC BLUES (The Tribe dance, screaming out every

I GOT THE ELECTRIC BLUES time The Leather Bag
     sing “I got the Electric Blues.”)
BERGER

(speaking and singing as they dance; to audience)
Claude Hooper Bukowski leaves us tomorrow morning.

SHEILA

(to Berger)
I like Claude. But that's as far as I can take it.

BERGER
Claude has been drafted.

SHEILA
Claude's going to play soldier.

BERGER
(to audience)
Tonight is for him. Sheila's gonna do Claude a favor tonight.

SHEILA
Oh, no I'm not.

BERGER
(to audience)
The greatest going-away gift we can give our friend.

SHEILA
What am I, the tribal sacrifice?

(A group starts singing with the band in the background. Sheila and Berger dance throughout.)
GROUP

HOW CAN PEOPLE BE SO HEARTLESS
HOW CAN PEOPLE BE SO CRUEL

BERGER

Sheila, you have to do this for Claude.

GROUP

EASY TO BE HARD
EASY TO BE COLD

SHEILA

Do this? This is a four-letter word.

GROUP

HOW CAN PEOPLE HAVE NO FEELINGS

BERGER

Please.

(tries to kiss her)

GROUP

HOW CAN THEY IGNORE THEIR FRIENDS

BERGER

I’ll be good to you.

(tries to embrace her)

GROUP

EASY TO BE PROUD

SHEILA

(breaking away from Berger)

No!
BLEEDING CROWD: Referring to the ones injured or killed in Vietnam War or even perhaps to Bleeding Heart - those with causes to support. (like Shelia and her posters.)
GROUP

EASY TO SAY NO

BERGER

*(backed by the Group)*

ESPECIALLY PEOPLE WHO CARE
ABOUT STRANGERS
WHO CARE ABOUT EVIL AND
SOCIAL INJUSTICE
DO YOU ONLY CARE ABOUT
THE BLEEDING CROWD*
HOW ABOUT A NEEDING FRIEND

SHEILA and GROUP

HOW CAN PEOPLE BE SO HEARTLESS
HOW CAN PEOPLE BE SO CRUEL

GROUP

EASY TO GIVE IN
EASY TO HELP OUT

HOW CAN PEOPLE HAVE NO FEELINGS
YOU KNOW I’M HUNG UP ON YOU

BERGER

I’ll make a deal with you.

SHEILA

Sheila’s the faithful kind.

BERGER

You do it tonight with Claude; I’ll do it tomorrow night with you.

SHEILA

A Berger barter!

BERGER

Sheila, we got this big going-away scene planned for Claude. If you do this for Claude, it’ll make it perfect. He loves you, love.
LORD BUCKINGHAM: George Villers, Second Duke of Buckingham. An English author known for his wit and nondramatic poetry and prose.
SHEILA

Claude is a boy for going. It takes a man to say no.

BERGER

O.K., Sheila. That’s it. We’re finished, it’s over, we’ve had it.

(Berger starts walking off angrily.)

GROUP

EASY TO BE HARD
EASY TO BE COLD
EASY TO BE PROUD
EASY TO SAY NO

(Berger exits.)

SHEILA

So long, love.

(Claude enters, Sheila exits. The Tribe greet Claude with wild enthusiasm. Claude wears a white, floor-length Indian linen gown, gold-embroidered. He carries a small over-night bag and throws up into the air various gifts he has brought for The Tribe: some colored shirts, a Buddha, necklaces, etc., all of them his personal belongings.)

HUD

It’s Lord Buckingham*!

CLAUDE

MANCHESTER ENGLAND ENGLAND
ACROSS THE ATLANTIC SEA
AND I’M A GENIUS GENIUS
I BELIEVE IN GAWD
AND I BELIEVE THAT GAWD
BELIEVES IN CLAUDE
THAT’S ME THAT’S ME

(The Tribe dances around Claude singing “Too much, too much” softly behind the next dialogue.)
THE TRIBE

Claude, baby, how ya' don', man? 

CLAUDE

I'm cooling it, ding ding.

HUD

This is your night.

JEANIE

Oh, poor baby.

WOOF

Claude, I'm disappointed in you. I thought you said they wouldn't get you.

YOUNG MAN

You chickened out.

CLAUDE

Yeah, I'm chickenshit.

WOOF

Ah, you should've burned it and got your picture in the papers.

CLAUDE

I'm no hero... starting right now.

JEANIE

Claude, that sari, where did you get that sari! Barney's Boys' Town?

CLAUDE

Where's Berger?

YOUNG MAN
SUPREMES: A Motown trio with Diana Ross as lead singer, accompanied by Florence Ballard and Mary Wilson. The group was highly successful with numerous hit singles, including such songs as "Stop!, In The Name of Love" (1965).

PFC: Private First Class. A ranking in the U. S. military.
Clip, clip, clip...tomorrow morning.
   (pantomiming cutting Claude’s hair)

WOOF

Oh, leave the poor soldier boy alone.

CLAUDE

It’s bad enough without you gays bugging me.

   (Dionne on bandstand with two other Negro girls. She signals to the band.)

DIONNE

Fellas, oh, fellas!

   (The band plays a fanfare and the three girls turn to face the audience. They impersonate the Supremes*. One wears a high-fashion blonde wig; all in high heels and sexy-cheap sequin dresses.)

I want you to meet PFC* Booo-Booo-Boooo-kowski.

   (playing with Claude)

WHITE BOYS ARE SO PRETTY
SKIN AS SMOOTH AS MILK
WHITE BOYS ARE SO PRETTY
HAIR LIKE CHINESE SILK

WHITE BOYS GIVE ME GOOSE BUMPS
WHITE BOYS GIVE ME CHILLS
WHEN THEY TOUCH MY SHOULDER
THAT’S THE TOUCH THAT KILLS

   MY MOTHER CALLS ‘EM LILIES
   I CALL ‘EM PICCADILLIES
   MY DADDY WARNS ME STAY AWAY
   I SAY COME ON OUT AND PLAY

WHITE BOYS ARE SO GROOVY
WHITE BOYS ARE SO TOUGH
EVERY TIME THEY’RE NEAR ME
JUST CAN’T GET ENOUGH

WHITE, WHITE, WHITE, WHITE, WHITE,
WHITE BOYS

(Jeanie pins large button on Claude's lapel: "Support Our Boys in Vietnam.")

WHITE BOYS ARE SO PRETTY
WHITE BOYS ARE SO SWEET
WHITE BOYS DRIVE ME CRAZY
DRIVE ME INDISCREET

(Claude dances.)

WHITE BOYS ARE SO SEXY
LEGS SO LONG AND LEAN
LOVE THOSE SPRAYED-ON TROUSERS
LOVE THE LOVE MACHINE

MY BROTHER CALLS 'EM RUBBLE
THEY'RE MY KIND OF TROUBLE
MY DADDY WARNS ME "NO NO NO"
BUT I SAY "WHITE BOYS GO GO GO"

(Hud joins Claude dancing.)

WHITE BOYS ARE SO LOVELY
BEAUTIFUL AS GIRLS
LOVE TO RUN MY FINGERS
AND TOES THRU ALL THEIR CURLS
WHITE WHITE WHITE WHITE WHITE
WHITE BOYS

(Hud takes over dancing as Jeanie, Crissy, and Angela sing to him.)

JEANIE, CRISSY, ANGELA

BLACK BOYS ARE DELICIOUS
CHOCOLATE-FLAVORED LOVE

LICORICE LIPS LIKE CANDY
KEEP MY COCOA HANDY

I HAVE SUCH A SWEET TOOTH
WHEN IT COMES TO LOVE

ONCE I TRIED A DIET
OF QUIET, REST, NO SWEETS
BUT I WENT NEARLY CRAZY
AND I WENT CLEARLY CRAZY
LEO THE LION: The fifth constellation of the Zodiac, located between Cancer and Virgo. The Zodiac sign given to those born between July 23 and August 22.

MICK JAGGER: The lead singer of the Rolling Stones, a British rock band that emerged in the early 1960s. The Stones adopted an aggressively sexual and defiant stance in their music that helped make them one of the most successful of all rock groups. Mick Jagger is known for his liberal and overt sexual attitudes.
BECAUSE I REALLY CRAVED FOR
MY CHOCOLATE-FLAVORED TREATS

BLACK BOYS ARE NUTRITIOUS
BLACK BOYS FILL ME UP

BLACK BOYS ARE SO DAMN YUMMY
THEY SATISFY MY TUMMY

I HAVE SUCH A SWEET TOOTH
WHEN IT COMES TO LOVE
BLACK BLACK BLACK BLACK BLACK
BLACK BLACK BLACK
BLACK BOYS

(joined by Dionne's trio)

WHITE BOYS
BLACK BOYS
WHITE BOYS
BLACK BOYS

MIXED MEDIA...

CLAUDE

Hey, Woof, from my bedroom to your bedroom.

(hands Woof rolled-up photo)

WOOF

(unrolls photo)

Oh, Claude, I love it. Hey, Claude, it's beautiful. Hey, everybody, look what Claude gave me...I love you. Oh, I love you. I'm in love with you. I can't help it. You're terrific...I'm in love with this guy, see. I like his looks to begin with. Anybody would. Besides he has a certain spectacular quality. I love him, I can't help it. I'm not a homosexual or anything like that...but I'd go to bed with him...and make great love to you...He's the sun and I'm the earth. He's infinite. He's got this beautiful head. He's Leo the Lion*, the only guy I'd ever go to bed with.

MICK JAGGER*—Mick...Mickey...My Mick...My Mickey Mick...

MICKEY MY MICKEY MICK
MY MICKEY JAG MICKEY JAG
MICKEY MICK MY MICKEY MICK
MY MICKEY JAG JAG
MICKEY MICK MICK
MICKEY MICK MICK
MICK MICK MY JAGGER

BERGER

(entering, followed by Sheila)

Hud, Let's lock up.

HUD

Right.

(The band has stopped playing, The Tribe now speak in low voices, as if expecting something to happen. Hud switches off the lights. For a moment the stage is in darkness, but candles are lit. Hud locks the door.)

SHEILA

(breaking the silence--to audience)

I'm so tired...I hope this doesn't take long.

CLAUDE

What did you say?

BERGER

(wearing dark goggles, passing out sticks of marijuana to The Tribe. As he stops by each, he has a line.)

Forty-four and one-hundred-percent pure.

SHEILA

Oh...your movie...I see you're taking it with you...

CLAUDE

My baby...

BERGER

Separates the men from the boys.

SHEILA

How's it coming?
BERGER

No sticky mess.

CLAUSE

I'm almost finished with it...

BERGER

Jet to Miami--come on down.

SHEILA

Finished with what?

CLAUSE

My movie...

BERGER

That heavenly flavor.

SHEILA

Oh, yeah, how's it coming? What's Berger doing?

BERGER

Relieve headache pain fast, fast, fast.

CLAUSE

He's passing out the pot.

BERGER

Relief is just a swallow away.

CLAUSE

It's groovy for food and sex.

BERGER

Shrinks hemorrhoids.

SHEILA

All you want to do is ball.
VILLAGE VOICE: It is a New York City newspaper that paraded new fad, new movements and every new revolutionary breakthrough that made the 1960s what they were. The paper as an outlet began where writers could write what they wanted for readers who would want to read their output.
CLAUDE

I beg your pardon.

BERGER

(bringing the pot to Sheila and Claude)

Only one calorie.

SHEILA

(sarcastically to Claude)

Have a good trip!

BERGER

(nicely to Claude)

Yeah, bon voyage!

CLAUDE

(to Berger)

Bless you, sweet child of God.

BERGER

(to audience)

I got my job through the Village Voice*.

CLAUDE

(to The Tribe)

Pick up your glowworms.

(The Tribe all light up. There is no talking now. No music. All is silent, but for the sound of The Tribe inhaling. This should be a rather significant moment. The drummer quietly begins a rocking rhythm with a snare drum and brush.)

THE TRIBE

DOORS LOCKED
DOORS LOCKED
BLINDS PULLED
BLINDS PULLED
LIGHTS LOW
LIGHTS LOW
FLAMES HIGH
FLAMES HIGH

MY BODY
MY BODY
MY BODY

MY BODY
MY BODY
MY BODY

MY BODY
IS WALKING IN SPACE
MY SOUL IS IN ORBIT
WITH GOD, FACE TO FACE

FLOATING, FLIPPING
FLYING, TRIPPING

TRIPPING FROM POTTSVILLE
TO MAINLINE
TRIPPING FROM MAINLINE
TO MOONVILLE

ON A ROCKET TO THE
FOURTH DIMENSION
TOTAL SELF-AWARENESS
THE INTENTION

MY MIND IS CLEAR AS COUNTRY AIR
I FEEL MY FLESH, ALL COLORS MESH

RED-BLACK
BLUE-BROWN
YELLOW-CrimSON
GREEN-ORANGE

PURPLE-PINK
VIOLET-WHITE
WHITE-WHITE
WHITE

ALL THE CLOUDS ARE CUMULONIPT
WALKING IN SPACE
OH MY GOD YOUR SKIN IS SOFT
I LOVE YOUR FACE

HOW DARE THEY TRY TO END
THIS BEAUTY
HOW DARE THEY TRY TO END
THIS BEAUTY
TO KEEP US UNDER FOOT
THEY BURY US IN SOOT

PRETENDING IT’S A CHORE
TO SHIP US OFF TO WAR

IN THIS DIVE
WE RE-DISCOVER SENSATION
IN THIS DIVE
WE RE-DISCOVER SENSATION

WALKING IN SPACE
WE FIND THE PURPOSE OF PEACE

THE BEAUTY OF LIFE
YOU CAN NO LONGER HIDE

OUR EYES ARE OPEN
OUR EYES ARE OPEN
OUR EYES ARE OPEN
OUR EYES ARE OPEN
WIDE WIDE WIDE

(Lights down on stage during last part of this song.
Spot on Claude. The following is his trip.)

GI 1 (HUD)

All right, my pretty boys. Prepare to bail out. Bail out, soldier boys. I said, skydive.

GI 2 (WOOF)

I’m not even twenty-one yet and they’ve got me jumping out of airplanes.

GI 1 (HUD)

Hello, White Man.

GI 2 (WOOF)

Hello, Yellow Man, down there. I’m gonna get you.

GI 1 (HUD)

(taking Woof’s hand)

Black and white go nice together, don’t they?
MACROBIOTICS: The theory or practice of promoting longevity, principally by means of diet.

SANPAKU: (Can not find.)

GEORGE WASHINGTON: Commander in Chief of the Continental Army during the American Revolution and first President of the United States.

REDCOATS: British soldiers during the American Revolution and the War of 1812.
GI 3
We’re unfrocked paratroopers.

GI 4
Home of Macrobiotics* and Sanpaku*.

GI 5
It just proves what I always said. There just aren’t that many places to go anymore.

GI 6
The machine age is overexposing me.

GI 7
My father is sure a jerk.

GI 8 (CLAUDE)
Gee, just like the movies.

GI 9
I don’t want to be anything, and I certainly don’t want to be a housewife with kids.

GI 10
Don’t worry, you won’t.

ALL THE TRIBE
I’m hanging loose.

(The Tribe runs off as Berger, impersonating George Washington*, enters. He wears a powdered wig askew, carries a battle-worn American flag, leading a bedraggled troop of men.)

GEORGE

(marching on)

Hut two three four. Hut two three four. Jump to it, lads. Kill the Redcoats*. Into the Delaware, men. Grab your muskets. For God, for Country, for Crown, for Freedom, for Liberation, for Mother...
CRAZY HORSE:  Chief and warrior of the Sioux.

COCHISE:  The most powerful chief of the Chiricahua Apaches in southwestern United States.

GERONIMO:  Famous Indian of the Chiricahua Apache tribe, noted for his guerrilla raids and strong war leadership.

SITTING BULL:  Most famous chief and champion of the Sioux.

LITTLE BEAVER:  Companion of the comic book cowboy hero called Red Rider.

ROANOKE:  Roanoke Colony was an English settlement established on Roanoke Island, off modern North Carolina, in the 1580s. In 1587, Sir Walter Raleigh of England sent three ships and 117 people to Roanoke. Their leader, John White, sailed back to England for supplies, but when he returned in 1590 the settlers had vanished without a trace. Their fate remains a mystery.

QUEEN BESS:  Short for Queen Elizabeth I of England.

JOHN SMITH:  Helped establish the first permanent English colony in North America at Jamestown, Virginia. While exploring, Smith was captured by the Algonquian Indians and was to be executed, but Chief Powhatan’s 13-year-old daughter, Pocahontas, saved him and later facilitated Smith’s initiation into the tribe.

POCAHONTAS:  An American Indian princess who supposedly saved the life of John Smith and befriended the English colony at Jamestown, Virginia. Later Pocahontas married Englishman John Rolfe. The marriage initiated an eight-year period of peaceful relations between Indians and settlers.

REBEL:  A confederate soldier in the Civil War. Used chiefly by Union sympathizers.
MESSENGER (WOOF)

(running on)

General Washington, General Washington, your highness...news from the front. The word is retreat. Threat of attacks.

(General Washington hands powdered wig and flag to Messenger and flees as Indians in loincloths with tomahawks and war paint attack.)

INDIAN 1

White Man DIE!

INDIAN 2

Crazy Horse* say, White Man DIE!

INDIAN 3

Cochise* say, White Man DIE!

INDIAN 1

Geronimo* say, White Man DIE!

INDIAN 2

Sitting Bull* say, White Man DIE!

INDIAN 3

Little Beaver* say, White Man DIE!

INDIAN 1

This INDIAN land. Oh, Manitou, Great Spirit, White Man steal our land. White man must die.

INDIAN 2


(The Indians exit in a war dance of victory. George Washington's men lie still on stage in a massacre. A bugle sounds reveille. The man playing the bugle appears wearing a Civil War Rebel* uniform.)
GENERAL GRANT: Ulysses Simpson Grant, the best known Federal general in the Civil War, served also as 18th President of the United States.

JOHN WILKES BOOTH: The assassin of President Abraham Lincoln.

CALVIN COOLIDGE: The 30th President of the United States, achieving the office upon the death of Warren Harding in 1923. He was elected President in 1924 and retired from public life in 1929.

CLARK GABLE: American film actor, most notably as Rhett Butler in *Gone With The Wind* in 1939.
U.S. GRANT

(heavy southern drawl)

Friends, I want you to meet a great friend of yours...General Grant*. I have arrived. I say, General Grant is here. Hey, wake up. Come on, you guys...get up...

(He shakes the men and they gradually revive and get up.)

...wake up...come on. We have to push on to Raleigh.

(The men fall into formation.)

Roll Call: Abraham Lincoln.

(He takes a swig of whiskey.)

ABRAHAM LINCOLN

"P"-resent, sir.

U. S. GRANT

John W. Booth*.

JOHN W. BOOTH

(Shakespearean actor)

Evah-prrresent, sire.

(brandishing small pistol)

U. S. GRANT

Calvin Coolidge*.

CALVIN COOLIDGE

Voh-dee-oh-doe, sir.

U. S. GRANT

Clark Gable*.

CLARK GABLE WOOF

Yup
SCARLETT O' HARA: The character in the film Gone With The Wind (1939) that was played by British stage and film actress Vivien Leigh.

TEDDY ROOSEVELT: Theodore Roosevelt became the 26th President of the United States after the assassination of William McKinley in 1901; Roosevelt was elected to the office in his own right in 1904, and served until 1909.

COLONEL CUSTER: George Armstrong Custer was an American cavalry officer, most famous for his "last stand" in the Battle of Little Bighorn. During the Civil War, Custer proved himself a daring and brilliant cavalry officer in the Union army and rose to the rank of major general.
U. S. GRANT

Scarlett O’Hara*.

SCARLETT

(southern accent)

Here I am.

U. S. GRANT

(going to kiss her)

Why, Scarlett, honey!...Teddy.

TEDDY ROOSEVELT* (HUD)

Right. I’m ready, giddy up.

U. S. GRANT

Colonel Custer*.

COLONEL CUSTER (JEANIE)

At last.

U. S. GRANT

Claude Bukowski.

CLAUDE

He couldn’t make it.

U. S. GRANT

Well, me, let’s be gone. Heads up...shoulders back...onward, Christian soldiers, to Appomatox. Forward, Harch.

(They dance a minuet, but are attacked from behind by a group of Negroes. Some modern day, with switch blades. Some Africans with blowguns and spears, dress as natives in feathers, etc., some dirty, poor slaves. African drums in background. The Negroes confront the whites.)

AFRICAN WITCH DOCTOR

(carrying spear)

Walla walla
ABIE BABY: Refers to Abraham Lincoln.
Goona goona
Miobie
Manatoga
Gooba Gooba
Voodoo Waba

LE ROI JONES (HUD)

(carries a banner "Black Power" and a switchblade knife.)

I cut yo' up. I hate you and your white mothers. I hope you all die and rot. You're all for shit.

(The Negroes attack and kill the white soldiers.)

SLAVE

(standing over the dead bodies, with his foot on Abraham Lincoln's chest, very happy)

Yes, I'm finished on y'all's farm land. With yo' boll weevils and all, the pluckin' y'all's chickens, fryin' mother's oats in grease. I'm free now, thanks to yo', Massa Lincoln, emancipator of the slave. Yeah! Emancimotherfuckin'-pator of the slave.

(The Negroes sing together.)

THE NEGROES

HAPPY BIRTHDAY, ABIE BABY*
HAPPY BIRTHDAY TO YOU...

(Suddenly the stage becomes a battlefield. War sound effects up loud. Plus electronic music in the background. They exit in fright.

Four Buddhist Monks enter in long saffron robes, kneeling down front. The first Monk pours gasoline over himself from a can.)

BUDDHIST MONK 1

Use High Octane and feel the tiger in your tank.

(He lights a wad of flash paper, dies an agonizing death, lies in a heap on stage.)

BUDDHIST MONK 2

Everyone should be Buddha.
BUDDHIST MONK 3

We are all one.

BUDDHIST MONK 4

No more war toys.

BUDDHIST MONK 2

Hustling is an honest profession.

(Three Catholic nuns enter behind praying Buddhists.)

THE NUNS

Hail, Mary, full of Grace, blessed is the fruit of the loom.

(They strangle the Buddhists with their rosary beads.)

Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death...

(Three astronauts enter behind the Nuns, killing them with ray guns. Three Chinese enter behind the astronauts, carrying machine guns, killing the astronauts. Four American Indians, with war yelps, kill the Chinese with tomahawks. Two Green Berets with machine guns kill the Indians and each other. All the bodies lie in a heap as a strobe light flashes on. The killing scene goes into reverse now; all the bodies coming back to life, exiting backward and reentering at a faster pace to go through the exact killing ritual two more times, each time at a still faster pace. At the end, all the sound and strobe lights off, leaving the bodies in a silent, motionless heap.

One by one the bodies rise in slow motion, as others sing.)

THE TRIBE

(perhaps prerecorded)

RIPPED OPEN BY METAL EXPLOSION
CAUGHT IN BARBED WIRE
FIREBALL
BULLET SHOCK
BAYONET ELECTRICITY
SHRAPNELLED
THROBBING MEAT
ELECTRONIC DATA PROCESSING
BLACK UNIFORMS
BARE FEET
CARBINES
MAIL-ORDER RIFLES
SHOOT THE MUSCLES
256 VIETCONG CAPTURED
256 VIETCONG CAPTURED

(live--the whole Tribe singing)

PRISONERS IN NIGGERTOWN
IT'S A DIRTY LITTLE WAR
THREE FIVE ZERO ZERO
TAKE WEAPONS UP AND BEGIN TO KILL
WATCH THE LONG LONG ARMIES
DRIFTING HOME

(into a joyous march)

PRISONERS IN NIGGERTOWN
IT'S A DIRTY LITTLE WAR
THREE FIVE ZERO ZERO
TAKE WEAPONS UP AND BEGIN TO KILL
WATCH THE LONG LONG ARMIES
DRIFTING HOME

(settling back down on the floor, as at the beginning of
"Walking in Space")

HOW DARE THEY TRY TO END
THIS BEAUTY
HOW DARE THEY TRY TO END
THIS BEAUTY

WALKING IN SPACE
WE FIND THE PURPOSE OF [PEACE
THE BEAUTY OF LIFE
YOU CAN NO LONGER HIDE

OUR EYES ARE OPEN
OUR EYES ARE OPEN
OUR EYES ARE OPEN
OUR EYES ARE OPEN

(lights down, spot on Claude as at beginning of war
sequence)

WIDE
WIDE
WIDE
(stage in darkness but for spot on Claude with his eyes closed. He opens his eyes, stands slowly, not knowing where he is for a moment.)

CLAUDE

Berger...George.

(All The Tribe on stage prostrate, as if asleep.)

BERGER

(sits up)

I'm zonked.

(Claude rushes over to Berger, sits next to him, looks at Berger, The Tribe, and the audience.)

CLAUDE

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.

BERGER

In apprehension how like a god...

BERGER and CLAUDE

(together)

The beauty of the world, the paragon of animals.

CLAUDE

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 no other thing to me than a foul and pestilent congregation of vapours.

BERGER

Claude...
CLAUDE

What?

BERGER

I feel lonely already, Claude.

(They look at each other for a moment, Berger moves to
Claude, puts his arm around Claude. Claude makes no
response.)

CLAUDE

Start facing reality...sometimes I think I'm going crazy...out
of mind...maybe cancer on the brain or something...

BERGER

Maybe the Army is the best place for you...let them keep you,
sleep you, feed you. I'm putting you on, Claude.

CLAUDE

I'm not going into the Army tomorrow!

BERGER

I know.

CLAUDE

Let's go to Mexico, George.

BERGER

I told you the boogey man would get you.

CLAUDE

I want to eat mushrooms and sleep in the sun.

BERGER

O.K. Let's go. I'll go with you.

CLAUDE

I know where it's at.
**IBM MACHINE:** International Business Machines. At the time, the world's most successful marketing organization.

**ALBERT SCHWEITZER:** (1875-1965) A distinguished musician, philosopher, theologian, and medical missionary. Known for providing food and medical assistance in missions throughout Africa.
BERGER
You know where it's at.

CLAUDE
You know where it's at.

BERGER
I know where it's at.

CLAUDE
I can't live like this anymore. I'm not happy.
It's too difficult, I can't open myself up like that. I can't make this moment to moment living on the streets.

BERGER
I dig it.

CLAUDE
I don't.

Putting on his peace paint he said: On with the groovy revolution.

CLAUDE
I don't want to be a dentist or a lawyer or a bum or an IBM machine*. I don't want to be a rock 'n' roll hero or a movie star. I just want to have lots of money.

BERGER
I'm gonna go to India...float around...live in little huts in Beirut...feed the poor Indians in a little village somewhere...like Albert Schweitzer*...bake bread. I'm gonna stay high forever. They'll never get me. I'm gonna stay high forever.

CLAUDE
I'll tell you the thing I'd really like to be...invisible. I don't need drugs. An invisible man, and I could fly and see into people's minds and know what they're thinking...I could no anything, go anywhere, and be happy...not tied down to a
**SHAZAM:** Refers to the comic-strip hero, Captain Marvel, who achieved his super powers by saying "Shazam!"
stupid job or anybody. And I could perform miracles. That's
the only thing I'd like to to or be on this dirt.

BERGER

Then you're the King of Wands.

CLAUDE

Shazam*!

(He tries to fly.)

Oh, my God, it's one o'clock. I have to be at the station at
8:30.

BERGER

Claude, they've sucked you in.

CLAUDE

They've fucked me.

BERGER

I hate the fuckin' world, don't you.

CLAUDE

I hate the fuckin' world, I hate the fuckin' winter, I hate
these fuckin' streets.

BERGER

I wish the fuck it would snow at least.

CLAUDE

I wish it was the biggest fucking snowstorm. Blizzards, come
down in sheets, mountains, rivers, oceans, forests, rabbits,
cover everything in beautiful, white, holy snow, and I could
hide out a hermit and hang on a cross and eat cornflakes.

BERGER

A fucking blizzard.

CLAUDE

Oh, fuck.
FAB: See glossary.
BERGER

Oh, fuckey, fuck, fuck.

CLAUDE

(to audience)

I was in the shower this morning and I reached down and I couldn't find it...it fell off and washed down the drain.

BERGER

Anybody see it, anybody see this little thing? Sheila, did you see it? Claude lost this little thing, about this big...

(He goes to Sheila and helps her up.)

Sheila, how come you're so groovy looking tonight? You've got fab* eyes.

SHEILA

(shaking him off)

Come off it, Iceberger.

CLAUDE

(coming over)

Sheila, you're not mad at me, are you?

SHEILA

No, why should I be mad?

CLAUDE

Well, let's all go someplace...get coffee...

WOOF

I'm tired, I'm going home...

BERGER

We're going up to Sheila's pad. Aren't we, Sheila?

(Focus now centers on Woof, Jeanie, Crissy, Charlie, Sharon. As each talks he helps the other up.)
WOOF
Jeanie, you want to come with me?

JEANIE
Disappear, Shrimpboats.

(She walks away.)

WOOF
O.K. How about you, Crissy? You wanna come?

CRISSY
No, not tonight, I’m comin’ with Charlie, ain’t I, Charlie?

CHARLIE
I don’t care.

(to Sharon)
Is it all right, Sharon, if Crissy comes with us?

SHARON
We slept together last week. I’d rather sleep alone together.

CRISSY
What about me?

WOOF

(to Crissy)
How about me?

CRISSY
Too little, tobacco breath.

CHARLIE

(to Crissy)
Look, I don’t care...

(to Sharon)
It's all the same thing, isn't?

(Crissy and Sharon both walk away from Charlie, Crissy moving over to Dionne.)

WOOF

See ya', Charlie.

(moves away)

I'm going home to finish the Bible.

CHARLIE

(standing alone)

Hey, wait a minute...

(Charlie follows Sharon upstage. Focus shifts to other side of stage--Dennis, Bob, Dick.)

DENNIS

(to Dick)

Just come over to my pad, baby...

DICK

Eat your own sperm.

BOB

Let's go down to the docks for cocks.

DICK

Aw, go get married!

WOOF

Everybody, if we all sleep together, it'll be nice and warm...

(Focus shifts to Jeanie, Dionne, and Crissy.)

JEANIE

(to Dionne)

I don't want to sleep with that.
HOBOKEN: Located in Northeastern New Jersey on the Hudson River.
DIONNE

(to Crissy)
All right, then, you sleep with it.

CRISSY

Me? Never happen.

WOOF

Hey, Helen, I’ll walk you home, Helen.

HELEN

Walk to Hoboken*?

(Focus now to include Claude, Berger, Sheila, Dionne, Woof)

JEANIE

(moving to Claude)
I’ll sleep with you if you want me to. Do you?

CLAUDE

Boring...

(turning to Sheila)
Sheila, I’d like to go to bed with you.

SHEILA

Why?

CLAUDE

Because I like you.

LOUISE

(skinny girl)
Woof, I’d like to take a bath with you.

WOOF

Ahhhh! I’m Catholic!
BERGER

(Organizing Claude, Sheila, Hud, Dionne, Woof)

Com'on, Com'on...

WOOF

Sheila, will you marry me?

JEANIE

I wanna go too.

(She tags along.)

HUD

Oh...we're gonna go Ubangi,..

BERGER

To Sheila's pad

DIONNE

Bang bang.

Gang bang.

JEANIE

Bang gang.

Bugaloo-a-boo-boo.

Go, go, Ubangi...

WOOF

Yeah, yeah, com'on, everybody, bang bang...

SHEILA

(looking at the sky)

GOOD MORNING STARSHINE
THE EARTH SAYS HELLO
YOU TWINKLE ABOVE US
WE TWINKLE BELOW

(Dionne joins Sheila.)

DIONNE and SHEILA

(looking at the sky)

GOOD MORNING STARSHINE
YOU LEAD US ALONG
MY LOVE AND ME
AS WE SING OUR
EARLY MORNING SIGNING SONG
GLIDDY GLUP BLOOPY  
NIBBY NABBY NOOPY  
LA LA--LO LO

CLAUDE, BERGER, WOOD, HUD

SABBA SIBBY SABBA  
NOOBY ABA NABA  
LE LE--LO LO

TOOBY OOBY WALA  
NOOBY ABA NABA

EARLY MORNING  
SINGING SONG

GOOD MORNING STARSHINE  
THE EARTH SAYS HELLO  
YOU TWINKLE ABOVE US  
WE TWINKLE BELOW

GOOD MORNING STARSHINE  
YOU LEAD US ALONG  
MY LOVE AND ME  
AS WE SING OUR  
EARLY MORNING SINGING SONG

GLIDDY GLUP GLOOPY  
NIBBY NABBY NOOPY  
LO LO--LO LO

ALL

TOOBY OOBY WALA  
NOOBY ABA NABA

EARLY MORNING  
SINGING SONG

SINGING A SONG  
HUMMING A SONG  
SINGING A SONG  
LOVING A SONG  
LAUGHING A SONG  
SING THE SONG  
SING THE SONG  
SONG SONG SONG SING  
SING SING SING SONG

MAN

Shut up down there! We want to get some sleep! Scum bags!
NATIONAL ENQUIRER: A tabloid popular for gossip about current events happening nationwide. Usually not a credible source.
BERGER

(climbing partway up the Crucifix-Tree)

Behold, he said, with a wave toward the harbor, see the magnificent ocean...Italy, Spain, Switzerland, Russia, and, yes, Claude’s England.

HUD

(reading from a National Enquirer*)

"Learn How Twenty-seven Die in Acid."

SHEILA

Sheila’s hands, George’s feet, and Claude’s poor little brain matter more than the whole sweep of those damned constellations.

WOMAN

Shut up! We’re trying to sleep. We have to go to work in the morning, Flag Burners!

CLAUDE

Cosmic Fart!

BERGER

(shouting)

I ride into Infinitude on the top of Manhateeny Island.

SHEILA

God has hands like mine and feet like yours and Claude’s brain.

HUD

"Youth Threatens to Drop LSD in New York City Reservoir."

BERGER

Save me God from Infinity.
**GM:** General Motors, maker of automobiles in the United States.

**GI'S:** An enlisted man in or veteran of any of the U.S. armed forces; Government Issue.
HUD

GM* gets rich, GI’s* die.

SHEILA

Without God, we'd be no more than bacteria breeding on a pebble in space.

BERGER

Blah! to the immensity of space.

HUD

"Man Gives Address as Heaven Six Hours Before Plane Crashes."

MAN and WOMAN

(from up above)
Shut up down there, for God’s sake, we want to get some sleep, etc.

CLAUDE

(shouting at Man and Woman)
I am the Son of God...

MAN

Oh, yeah, New York is a rat’s ass.

WOMAN

(correcting him)
New York is a Winter Festival. Blah!

CLAUDE

(quietly)
I am the Son of God

BERGER

(shouting)
Blah! to the electric universe.
CLAUDE

I will vanish and be forgotten.

(quiet reprise: "Good Morning Starshine")

SHEILA

(looking at the sky)

LOOK AT THE MOON
LOOK AT THE MOON
LOOK AT THE MOON
LOOK AT THE MOON
LOOK AT THE MOON
LOOK AT THE MOON
LOOK AT THE MOON
LOOK AT THE MOON
LOOK AT THE MOON
LOOK AT THE MOON

GOOD MORNING STARSHINE
THE EARTH SAYS HELLO
YOU TWINKLE ABOVE US
WE TWINKLE BELOW

DIONNE and JEANIE

(joining Sheila)

GOOD MORNING STARSHINE
YOU LEAD US ALONG
MY LOVE AND ME
AS WE SING
OUR EARLY MORNING SINGING SONG

GLIDDY GLUP GLOOPY
NIBBY NABBY NOOPY
LA LA LA LO LO

CLAUDE, BERGER, WOOF, HUD

(joining in)

SABBA SIBBY SABBA
NOOBY ABA NABA
LE LE LO LO LO

TOOBY OOBY WALA
NOOBY ABA NABA

EARLY MORNING SINGING SONG

(All The Tribe join on a repeat of this lyric.)
As they sing, the relationships of the principals should be very evident: Dionne and Hud together; Jeanie and Woof, each separate, almost outsiders, but each with so much love to give; Sheila very aware of the situation now, still very much hung up on Berger, yet liking Claude; Claude in love with Sheila, but of course having no idea of what is in store for him, very aware he will soon be leaving all this; Berger realizing how close it is to Claude's departure and trying to be happy-go-lucky in spite of his feelings.

Some of The Tribe are bringing in the mattresses from off.)

THE TRIBE

Look what we found!

(This song starts as a chant.)

UUUUUUUUUUUUUUU THE BED
AAAAAAAAAAAAAAAAA THE BED
UUUUUUUUUUUUUUUGH THE BED
OH THE BED
MMMMMM THE BED
I LOVE THE BED

(During the following they manipulate the mattresses, put on psychedelic sheets, pillows, flower petals, and end by placing Claude and Sheila on the bed side by side.)

YOU CAN LIE IN BED
YOU CAN LAY IN BED
YOU CAN DIE IN BED
YOU CAN PRAY IN BED
YOU CAN LIVE IN BED
YOU CAN LAUGH IN BED
YOU CAN GIVE YOUR HEART
OR BREAK YOUR HEART
IN HALF IN BED
YOU CAN TEASE IN BED
YOU CAN PLEASE IN BED
YOU CAN SQUEEZE IN BED
YOU CAN FREEZE IN BED
YOU CAN SNEEZE IN BED
CATCH THE FLEAS IN BED
ALL OF THESE
PLUS EAT CRACKERS AND CHEESE
IN BED

OH THE BED IS A THING
OF FEATHER AND SPRING
OF WIRE AND WOOD
INVENTION SO GOOD

OH THE BED COMES COMPLETE
WITH PILLOW AND SHEET
WITH BLANKET ELECTRIC
AND BREATH ANTISEPTIC

LET THERE BE SHEETS
LET THERE BE BEDS
FOAM RUBBER PILLOWS
UNDER OUR HEADS

LET THERE BE SIGHS
FILLING THE ROOM
SCANTY PAJAMAS
BY FRUIT OF THE LOOM*

YOU CAN EAT IN BED
YOU CAN BEAT IN BED
BE IN HEAT IN BED
HAVE A TREAT IN BED

YOU CAN ROCK IN BED
YOU CAN ROLL IN BED
FIND YOUR COCK IN BED
LOSE YOUR SOUL IN BED

YOU CAN LOSE IN BED
YOU CAN WIN IN BED
BUT NEVER NEVER NEVER NEVER
NEVER NEVER NEVER NEVER
NEVER NEVER NEVER
NEVER CAN YOU SIN IN BED

NEVER SIN IN BED

(As the song ends, The Tribe have placed Claude and Sheila side by side on the bed and exit—or stand forming walls of the room.

Hold on the image of Claude and Sheila side by side on the bed, then)

SHEILA

(getting up, running to door)
Berger...Berger.

CLAUDE

Oh, did Berger go?...I'll go too.

(starting to get up)

SHEILA

No, you can stay.

CLAUDE

Stay?

SHEILA

Stay for coffee.

CLAUDE

O.K., coffee!

(Sheila goes off to make coffee, Claude stands on bed, takes bow out of this hair, combs hair, as Jeanie runs on, tackling Claude, they fall on the bed.)

JEANIE

Claude, what time does your train leave?

CLAUDE

Jeanie...you left!

JEANIE

Oh...I won't be able to make the train, Claude. I'm gonna get killed when I get home...so, can I say good-bye now?

(Jeanie is on top of Claude as Sheila enters holding two burning sticks of incense.)

SHEILA

Hi, Jeanie.

JEANIE

Hi, Sheila.
CLAUDE
Beat it, Jeanie.

JEANIE
Yeah, yeah, yeah...aw, Claude, I just love you, that’s all. Don’t mind me.

CLAUDE
Jeanie, please.

JEANIE
I’m going, don’t worry.

(getting up from the bed)
Claude, I want you to have a great time, Claude. You’re a great guy. You’re sweet.

CLAUDE
You’re sweet too, Jeanie. Beat it.

JEANIE
So long, love.

(exits.

long pause as Claude and Sheila take in their situation)

SHEILA
You’re standing on my bed.

CLAUDE
(not moving)
Thank you. It’s beautiful.

SHEILA
Well?
CLAUDE

Well?

(Sheila sits on bed, lotus position, holding two burning sticks of incense.)

SHEILA

My pad is the crossroads of a thousand private lives. Why don’t you sit down?

CLAUDE

(sitting)

He sits.

SHEILA

DO you want some incense?

CLAUDE

(taking a stick)

No.

SHEILA

Well?

CLAUDE

Well?

SHEILA

Relax!

CLAUDE

(falling back on the bed)

He relaxes.

SHEILA

Where did Berger go?
DADDY WARBUCKS: Oliver Warbucks, the wealthy guardian of Orphan Annie. The character in the comic strip of Orphan Annie and the Broadway musical, Annie. (See: ORPHANIE ANNIE.)

LIVERPOOL POET: Referring to the Beatles.
CLAUDE

Why don’t you relax?

SHEILA

Claude, I’m the hippest...

CLAUDE

Don’t you love me?

SHEILA

...I know your problem.

CLAUDE

(sitting up)

Have pity on your poor war baby.

(Claude touches Sheila’s arm.)

SHEILA

(violent reaction--She gets up from the bed.)

I’ll scream bloody murder if you touch me, Daddy Warbucks*!

CLAUDE

What?

SHEILA

...You lay a pinky on my titty and they’ll hear about it all over the city.

CLAUDE

Oh, you’re a Liverpool poet*.

SHEILA

I’m sorry, Claude...I can’t do it...I’m so upset...I’m so mixed up...

CLAUDE

I’m not asking you to do anything.
SHEILA

It’s not you who’s asking.

CLAUDEN’t gonna bit you...unless you ask me to...

SHEILA

I’m sorry, Berger.

(Claude hears her mistake)

CLAUDEN’d like to tell you something that I’ve never told to anyone else. Not even Berger. But I don’t know if you’re strong enough to take it.

SHEILA

What do you mean?

CLAUDENow, please, Sheila, you must believe me, and promise me you won’t get frightened or anything.

SHEILA

I don’t know what you’re talking about. What do you mean?

CLAUDENell, you see, Sheila...I come from another planet.

SHEILA

Oh, year? I’m leaving...

(getting up to move away, Claude grabs her hand.)
WALT DISNEY: The creator of the cartoon character Mickey Mouse and a film innovator who won a record 30 Academy Awards; one of the most successful American entrepreneurs ever.
CLAUDE
Yeah, it's true. Just look at my eyes. I have been sent to Earth on a mission. There are many others here like me. We're observing you.

SHEILA
Another scene from your Walt Disney* movie?

CLAUDE
Believe me, it's true...please don't make fun of me. I'm from another planet in another galaxy.

SHEILA
What's your planet called?

CLAUDE
What's it called?

SHEILA
What's it called?

CLAUDE
Explanezanetooch.

SHEILA
What?

CLAUDE
Exanaplanetooch.

SHEILA
Nice name.

CLAUDE
You believe me?

SHEILA
Of course.
Can I tell you about it?

Of course, I’m dying to hear about it.

No, I don’t think I can...I shouldn’t have told you...you don’t believe me...

I believe you, believe me, I believe you...I always knew there was something strange about you...you come from another planet...

EXANAPLANETOCH
A PLANET IN ANOTHER GALAXY
EXANAPLANETOCH
A PLACE WHERE ALL THE PEOPLE LOOK LIKE ME

A PLANET WHERE THE AIR IS PURE
THE RIVER WATERS CRYSTAL BRIGHT
THE SKY IS GREEN
AND IN THE NIGHT
TWELVE GOLDEN MOONS PROVIDE THE LIGHT

THE BUILDINGS IN THE CITIES SHAPED LIKE HILLS
MADE OF BLACK AND GREEN
AND BLUE AND YELLOW GLASS
WITH RIVERS RUNNING THROUGH THEM
CRYSTAL BRIGHT

SWIM IN THE WATER
DRINK FROM THE RIVERS
TOTAL BEAUTY TOTAL HEALTH
EV’RYMAN’S AN ARTIST AND A SCIENTIST-PHILOSOPHER
NO GOVERNMENT AND NO POLICE
NO WARS NO CRIME NO HATE
JUST HAPPINESS AND LOVE
FULFILLMENT OF EACH MAN'S
POTENTIAL
AND AMBITION
WITH EVER-WIDENING HORIZONS

EXANAPLANETOOCCH
A PLANET IN ANOTHER GALAXY
EXANAPLANETOOCCH
WOULD YOU LIKE TO GO BACK
WITH ME

(music continues under)
Sheila, I’m not going into the Army tomorrow. My people are sending a space ship for me and I’m going back to my home. Will you come with me?

SHEILA

It would be exciting, wouldn’t it?

(crawling toward Claude)

EXANAPLANETOOCCH

CLAUDE

EXANAPLANETOOCCH

SHEILA

I’ll leave a note for my parents.

CLAUDE and SHEILA

EXANAPLANETOOCCH

(They go down on the bed together, Claude on top of Sheila, kissing her.

Lights fade. Spotlight on them throbs a little and goes out.

In the blackout, the bed is carried off, as we hear The Girls’ voices:)

THE GIRLS

SENTIMENTAL ENDING
SENTIMENTAL ENDING
SENTIMENTAL ENDING
SENTIMENTAL ENDING
etc.

(spotlight up on Sheila)

SHEILA

I REACHED IT
HE REACHED IT
YOU REACHED IT
WE ALL REACHED THE CLIMAX

I LOVED IT
HE LOVED IT
YOU LOVED IT
WE ALL LOVED THE CLIMAX

FASTEN YOUR SEATBELTS
HAND ON UP-TIGHT
APPROACHING FOR LANDING
AND EVERYTHING TURNS OUT
   DELIGHTFULLY RIGHT

I'VE HAD IT
HE’S HAD IT
YOU’VE HAD IT
WE’VE ALL HAD THE CLIMAX

THIS IS THE TURNING POINT

FUNNY
BUT BY THE END
BITTER AND SERIOUS AND DEADLY

(Lights up behind Sheila on The Guys in file at attention, in full Army battle dress, steel helmets, back packs, etc. They join Sheila)

THE GUYS

I’VE HAD IT

SHEILA

I’VE HAD IT

THE GUYS

HE’S HAD IT

SHEILA

HE’S HAD IT
THE GUYS

YOU’VE HAD IT

SHEILA

YOU’VE HAD IT

THE GUYS and SHEILA

WE’VE ALL HAD THE CLIMAX

THE CLIMAX

THE CLIMAX

SHEILA

THIS IS THE TURNING POINT

(Sheila exits.

Lights up full)

THE SOLDIERS

(viciously exaggerated and rapid military maneuvers) on

Right Face. Left Face. In Place March. About Face. Parage

Rest. Attention. Left Face. Right Face. Double Time March, etc.

(They freeze at attention.

Mom and Dad enter, carrying a man’s suit on a hanger with

a mask. This represents their son. They stand center, both looking at the suit of clothes which Dad holds between them.)

MOM

(kissing the mask)

Momma loves you.

DAD

(goes to kiss mask, but pulls back, shakes arm of suitcoat)

I’ve waited a long time for this day.
MOM

(kisses mask)
Now write me a letter tonight.

DAD

(starts to kiss, pulls back, shakes the empty sleeve)
You don’t know how proud I am of you, son, today.

MOM

(kisses mask)
Give us a kiss.

(kisses mask)

DAD

(shakes the empty sleeve and puts money into coat pocket)
Be a man.

(They walk him over to The Guys and hand suit to one of The Guys. Mom and Dad stand to one side.

Berger enters, calling to Sheila.)

BERGER

Sheila...Sheila...over here...

(Sheila enters from opposite direction. She wears Claude’s white sari with a sash. Berger hugs her affectionately. She makes no response. He backs away, reacting to this and really seeing for the first time that Sheila is wearing Claude’s sari.)

BERGER

Sheila, we thought you were gonna miss the train.

WOOF

Where’s Claude?

BERGER

Yeah, where is he?
SHEILA
He’s here. He’s here. He’s embarrassed.

BERGER
Embarrassed? About what?

SHEILA
You’ll see.

BERGER
Listen, the train’s leaving.

DAD
All Aboard!

(Someone imitates a train whistle.)

SHEILA
(calling off)
Claude...

(Claude approaching, not yet in view)

BERGER
Claude, what did you do to yourself?

(Claude enters, almost in shock; he wears a dark sweater, dark slacks, a navy knit stocking cap, carries his bag and the movie script.)

CLAUDE
Berger...I feel like I died.

BERGER
What happened, Claudio?

CLAUDE
I...I...
SHEILA

I cut his hair off... he asked me to...

CLAUDE

I didn’t want them to get it. Here, George, I want you to have it.

(He hands Berger a paper sack, his shorn hair inside.)

BERGER

(looking at package)
Oh, Claude... Claude...

CLAUDE

Keep it for me. Maybe I can have a wig made when I get out.

BERGER

Claude... I...

CLAUDE

Don’t anybody say anything...

DAD

(transformed into a sergeant)

Irish.

SOLDIER 1

Present, sir.

DAD

Italian.

SOLDIER 2

Present, sir.

DAD

Jew.
SOLDIER 3

Here, sir.

DAD

German.

SOLDIER 4

Present, sir.

DAD

English.

SOLDIER 5

Yo! sir.

DAD

Puerto Rican.

SOLDIER 6

Present, sir.

DAD

Polish.

(no response)

Claude Bukowski.

(no response)

Claude Bukowski.

CLAUDE

(joins the file of men, then answers)

Present, sir.

DAD

Left Face.

(The Soldiers--"the train"--do a left face.)
MOM

Where's a taxi?...Service is terrible...I want to get home...

DAD

(no longer the sergeant)

I guess maybe we have to take the subway...

MOM

Oh, I'm so tired...

DAD

Let's take the subway...

MOM

You take the subway. When I get home, I'm going to soak in that tub...

(The Soldier-Train begins to move in an ominous, funeral march tempo.)

THE TRIBE

SENTIMENTAL ENDING
SENTIMENTAL ENDING
SENTIMENTAL ENDING
SENTIMENTAL ENDING

SENTIMENTAL ENDING
  RIPPED OPEN BY METAL EXPLOSION
SENTIMENTAL ENDING
  CAUGHT IN BARBED WIRE
SENTIMENTAL ENDING
  FIREBALL
  BULLET SHOCK
SENTIMENTAL ENDING

  BAYONET ELECTRICITY
SENTIMENTAL ENDING
  SHRAPNELLED
  THROBBING MEAT
SENTIMENTAL ENDING
  ELECTRONIC DATA PROCESSING
SENTIMENTAL ENDING
  BLACK UNIFORMS
  BARE FEET
  CARBINES
(The Train circles the stage in the funeral march tempo as the "Sentimental Ending" rhythm accelerates in contrast. The Train exits, leaving Berger, Sheila, and Woof. Berger goes to Sheila, takes her hand. She looks at him and leaves. Berger stands motionless, holding the bag of Claude's hair, as Woof comes over to join him. Woof grabs hold of his yellow satin shirt. Lights fade. "Sentimental Ending" at a furious pace in background, as if a train is racing away)
CHAPTER IV

CONCLUSION

Worldwide Acceptance

The end of theater censorship in England was celebrated on September 28, 1968, with the opening of Hair. The London producers delayed the opening of Hair for five months, until the powers of the traditional stage censor, Lord Chamberlain, were eliminated by the Parliament. September 28 was a night that Londoners remember as an extravagant event. The hippie musical was a hit!

The critics were divided--some bored, some bothered, and some genuinely pleased. Irving Wardle in The Times praised the musical’s "vitality" and said: "It’s honesty and passion give it the quality of a true theatrical celebration--the joyous sound of a group of people telling the world exactly what they feel." W. A. Darlington, The Daily Telegraph’s 78-year-old critic, said that he had "tried hard," but found the evening "a complete bore--noisy, ugly and quite desperately funny."

Moral questions were raised about Hair before its opening because of its free use of four letter words, its advocacy of uninhibited sex and the brief nudity of several players. Hardly anyone seemed bothered by the nudity or the verbal obscenity. The only critic who confessed to being
shocked was Arthur Thirkell of the country's largest-selling tabloid, *The Daily Mirror*, who said "the crudity appalled at times." The audience was aroused by the rock rhythms and message of the show. At the end, members of the audience joined in an impromptu dance on stage.

"Air," as the Parisians called it, opened in Paris at the Porte-St.-Martin Theatre on June 1, 1969. The Parisians were "mad" about it. The *Hair* that Paris witnessed was the French edition, adapted by Jacques Lanzmann. In the protest parade, within the play, one demonstrator carried a placard on which the "X" in Nixon had been distorted into the Nazi swastika (an innovation borrowed from the anti-American scribblings on Paris walls).

The French *Hair* did follow, in meticulous imitation, the timing and business of the original New York production—the dirty costumes, the dirty stage, the excellent mechanical stage equipment, the lighting and so on. The imitation of the American style of singing was considered "absolutely flawless." This French accented *Hair*, with its local jokes and additions, not only showed the vitality of the show in the first place, but also emerged as a perfect original in its own right.

"Two shows for the price of one," was the headlines of the Sydney *Daily Mirror* after Australian opening on June 6, 1969. The audience, striving to be "with it," received as many colorful reviews as *Hair*. Responding either to the
spirit of the advance publicity for the musical or to the unconventional ambience of the Metro Theater in Kings Cross, Sydney's Greenwich Village, or perhaps both, the crowd seemed to make the show's nude scene an anticlimax. Women wore the latest see-through styles and lowest necklines seen in Sydney for many years. The men gilded military uniforms, furs, feathers, silks, and satins--this too, the most outrageous in men's-wear Sydney had ever seen. The Sydney newspaper critics were unanimously enthusiastic about the production. Griffin Foley of The Daily Telegraph described the show as "truly an experience." Frank Harris of The Mirror called it "a happening which gives new freedoms to Australian theatre and sets new standards."

*Hair* was sprouting everywhere, or so it seemed. All These productions were not without their dangers though. On December 12, 1969, the Mexican company ran one night in Acapulco before the authorities moved in to close the show for "undermining the morals of youth" and put the cast in the local jail for five hours. By coincidence or something, the date of the Mexican opening was the only one that was not determined by the company astrologer, Marya Crumere. All other openings had been determined by the stars and planets and all were financial successes.

The very first production of *Hair* that was staged by the authors, Gerome Ragni and James Rado, was in Toronto. And on January 12, 1970, Toronto woke-up from their "city of
good" to the arousing merriment of the hippie musical.
Ragni and Rado based their work on Tom O'Horgan’s great New
York original, but they felt free to place changes here and
there, to bring their own free-falling spontaneity to the
piece.

Ragni and Rado put in at least one new number, "So Sing
the Children," and many of the other introductions were
rewritten and freshly adapted. Some of the visual images in
the new staging transcended O'Horgan’s original, keeping its
faith by being very often different.

Clive Barnes, of the New York Times considered the
Toronto production of Hair "the best he had seen yet."
Barnes could be considered part of the "tribe," being he
followed Hair from its original in New York, to its numerous
cites of productions, and now in Toronto. Through his eyes,
we can witness the following that Hair developed.

Three years after the New York City Hair, productions
were found evolving in Copenhagen, Amsterdam, Tokyo, and
Rome. The evolution of Hair had been most interesting. Its
qualities transcended its apparent function. The poetry of
Ragni and Rado, and the seemingly effortless music of Galt
MacDermot, all made it a show that young people worldwide
could identify with, and even the over thirty generation
found elements with which to relate. Hair was mocked. But
even the mockers could hum the music—even the jeerers got
the message.
Revivals

After Hair's Broadway run ended on July 1, 1972, the great rock musical was put on the shelf for a well deserved rest. Hair rested from Broadway for a mere five years. Then on October 6, 1977, Broadway tried to grow Hair again. With Tom O'Horgan directing, and the production staff as a whole virtually unchanged, the effort to regain what had been born ten years earlier fell short. No blame can be placed on the director or the production staff or the actors. Hair was too far gone to be timely, too recently gone to be history or even nostalgia. Its revival at the Biltmore Theatre had no particular occasion to it, and so it had to stand or fall on its on merits. Unfortunately, it fell. A lot had happened in the decade since Hair had first blown into America's eyes. Only a few songs and even fewer scenes applied as they once did. With the casualty of changing trends, and having been thrown in an otherwise busy Broadway season, Hair closed after only 43 performances.

What went beyond--with countless other revival, road, stock, concert, and amateur performances--only God and the musicals' copyright holders can determine. However, on December 11, 1992, in The Dallas Morning News, there appeared an article entitled "In Sarajevo, a rare note of hope." The most recent revival of Hair had found a receptive audience in Sarajevo, Bosnia-Herzegovina.

The revival opened November 6, 1992, and was the first
big musical production in Sarajevo since the capital had come under siege in early May. It was the hottest ticket in town. The band leader sometimes had to wear a pistol and the musical's anti-war theme had been given a defiant Sarajevo accent. They wanted to show that the spirit of the town had not died. There were full houses at every show and the audience often spilled out of the 156 seats into the aisles and onto the edge of the stage. Ticket were free, but seats were reserved, causing the show to be booked up for several performances. The crowd's reaction was so overwhelming at the end of the premiere--people on their feet dancing, crying, shouting for an encore--that the company took a five-minute break and performed the entire show a second time.

The production retained the original lyrics in English, sung to dynamic rock accompaniment. But the script was overhauled completely, given a Sarajevo context in which the youthful characters yearn for peace but are willing to fight to defend their society--following the tradition of the original productions worldwide of adaptation. Many of the lyrics took on a new meaning--"How can people be so cruel," for example, or "I've got freedom, brother...I've got my life."

The finale, "Let the Sun Shine In," followed by a reprise of "Hare Krishna," brought the crowd to its feet. Some--including uniformed soldiers--join the cast dancing on
the stage.

If the show had a downside, it was the after-effect, which consisted of going back to reality, the bombing and the lack of food. But for what seemed to be a brief moment in their lives, the audience had been taken away from their problems, forgetting everything and enjoying the music.

Conclusion

To study Hair is to come to a partial understand why millions who were young in the Sixties thought as they did, and why they feel nostalgia now for those spirited times. These thoughts and feeling are drawn individualistically and can not be forced. In some respects, we still live with the liberationist heritage of Hair and of the Sixties. In other respects we live with the conservative backlash against it.

For better or worse, Hair and the Sixties will go down in American and theatrical history as the stormy and dramatic events that help to mold the America--historically and theatrically--we live in today.
GLOSSARY

A GAS: Satisfying.
A GROOVE: Exciting.
ACID: LSD.
BAG: An area of classification, interest, or skill.
BE-IN: A gathering of counterculturists, particularly those using drugs.
BLOWING YOUR MIND: High on drugs.
BREAD: Money.
BUMMER: A bad trip.
BUSTED: To place under arrest. Caught.
CRASH: To sleep.
DIG: To understand something.
DRUG: A chemical substance taken to prevent, cure, relieve, or otherwise affect a person's mental or physical state.
EGO TRIP: Denotes vain behavior.
FAB: Fabulous. Astonishing.
FAGGOT: A male homosexual.
FAR OUT: An admirable reach beyond the comprehensible.
FLAT: A place of residence.
FLICK: A movie or film.
FLOWER CHILD: A young hippie seeking to persuade people to love instead of fight one another.
FLYING: High on drugs.
FREAKING OUT: Getting high on drugs.
GETTING YOUR HEAD STRAIGHT: Coming out of a drug fantasy.
GLOWWROM: A marijuana cigarette.

GRASS: Marijuana.

GROOVY: Great.

HEADS: Drug-users.

HEAVY SOUNDS: Throbbing rock music.

HIGH: Intoxication or euphoria induced by a stimulant or narcotic.

HIP: Cognizant or wise.

HIPPIE: A member of a loosely knit, nonconformist group generally characterized by emphasis on universal love, withdrawal from conventional society, and a general rejection of its mores, especially regarding dress, personal appearance, and living habits.

KNOCKED UP: Pregnant.

MAKING IT: Being successful.

MAKING OUT: Making love.

NARCOTIC: A class of drugs or other substance that affect the senses, produce euphoria, and in large amounts become habit forming.

OUT OF SIGHT: Terrific.

PAD: A place to sleep.

PIGS: Cops.

POT: Marijuana.

POTHEAD: A frequent user of marijuana.

RIGHT ON: Voice of approval.

ROACH: A marijuana cigarette butt.

SARI: An outer garment usually worn by the women in India, consisting of a length of light-weight cloth with one end wrapped about the waist to form a skirt and the other draped over the shoulder or covering the head.
SIT-IN: A gathering of counterculturalists or activists of any kind, sitting in a particular location for the purpose of revolting against a certain principle upheld by the locale of the sitting.

SMOKES: Cigarettes.

SPACED OUT: Getting high on drugs.

SPLIT: Leave or leaving.

SQUARE: One characterized by rigid conventionality. Usually one of the Establishment.

STONED: Getting high on drugs.

TEACH-IN: A gathering of counterculturalists interested in learning about the political activities that were usually hidden from the public eye.

TO RAP: To discuss.

TOO BOSS: Extremely great.

TOO MUCH: Excessive.

Trip: To have a drug induced hallucination.

TRIPPED: High on drugs.

TRIPPING: To be high on drugs.

TUNING IN: Taking drugs, particularly LSD, or acid.

VIBES: The ambience of an event or place.

ZONKED: High on drugs.
APPENDIX B

CHRONOLOGY
CHRONOLOGY

1960  First sit-ins, Greensboro, North Carolina.

A student sit-in conference at Shaw College, North Carolina becomes the start of the Student Nonviolent Coordinating Committee (SNCC).

1961  John F. Kennedy is inaugurated as President of the United States.

Garagin becomes the first man in space.

The first Freedom Ride buses (organized by CORE) are burned in Alabama.

Interstate Commerce Commission desegregates bus and train stations.


Pope John XXIII opens Vatican Council II.

The Beatles hit England with "Love Me Do."

The Cuban Missile Crisis.

John Glenn, first American to orbit Earth in space.

1963  Massive civil rights March on Washington: "I have a Dream."

Black rebellion in Birmingham, Alabama after church bombing.

Fall of Ngo Dinh Diem in Saigon.

Assassination of John F. Kennedy.

1964  Malcolm X leaves the Nation of Islam.

Free Speech Movement begins at Berkeley.

Stanley Kubrick, Dr. Strangelove.

Freedom Summer in Mississippi.
Congress passes the Civil Right Act.
King receives the Nobel Peace Prize.

1965
First regular US combat troops in Vietnam.
US intervenes with 20,000 troops in the Dominican Republic.
The first teach-ins at the University of Michigan.
Large-scale bombings of North Vietnam.
Anti-war Match on Washington.
Riots in the Watts ghetto in Los Angeles.
The Voting Rights Act is signed.
Malcolm X is assassinated.
Bob Dylan goes electric with "Bring it All Back Home."
Cultural Revolution begins in China.

1966
King comes out against the war in Vietnam.
Jefferson Airplane has its first record success.
The National Organization for Women (NOW) is founded.
The Black Panther Party is founded in Oakland, California.

1967
Black uprisings in the United States, e.g., Detroit.
Psychedelic summer of love in San Francisco.
Beatles' Sgt. Pepper's Lonely Hearts Club Band.
NOW adopts the Bill of Rights for Women.
Hair: The American Tribal Love-Rock Musical, is born.

1968
Student uprising at Columbia University.
King is assassinated.

Robert F. Kennedy is assassinated.

Democratic Convention in Chicago.

Tommie Smith and John Carlos make Black Power salutes while receiving their medals at the Mexico City Olympics.

Hair moves to Broadway.

1969

Woodstock Music Festival.

Altamont Music Festival.

Repression against the Black Panthers.

US puts man on the moon.

Days of Rage in Chicago.

Dennis Hopper, "Easy Rider."

Richard Nixon.

1970

Hawaii, Alaska, and New York, first states to liberalize abortion laws.

Cambodian invasion.

Kent State murders.

Senate holds ERA-hearings, the first since 1956.
APPENDIX C

FLAGS
FIRST 1776 FLAG

CULPEPER MINUTE MEN FLAG

DONT TREAD ON ME
A combination of these two flags is necessary for the SECOND 1776 FLAG. No original of the flag described in the text was found.
THIRD FLAG

1967
BIBLIOGRAPHY


