

## Note from the Composers

These days, quite a few people, friends and strangers, ask me if I had anything to do with the Tony award-winning production of *Hair* now on Broadway (besides being the co-author). Although it has not been publicized, I had everything to do with it.

In 1989, Jerry Ragni and I began conjuring *Hair's* return to Broadway. We began working over the text, discovering new things about it and trying variations in several productions around the country. Although Jerry passed in 1991, I continued the very delicate and revelatory process over the next 15-or-so years.

Being very faithful to the basic structure, there came to light ways of making the story line more theatrical, immediate, and meaningful for an audience one decade into the 21st century. There was a new song, new lyrics within old songs, and some cuts, as well as new necessary dialog. This was, in essence, the completion of our writing work on *Hair*.

The advanced script was chosen by the Encores Series at City Center in 2001. In performance, the script flowed, smooth as butter; all the new elements functioned essentially and organically. Although the *New York Times* gave the show a promising review, I felt it was still not the production I wanted to see go on. (For one thing, the nude scene would be eliminated in the Encores concept, one of several reasons for my decision.) Everyone connected with the production wanted to move it to Broadway but me. I had never before stood up alone to use my right to say "No!" The internal tension that I suffered over my resistance took a toll on my health. Under great pressure, I managed to hold my ground, and I continued to work on the script based on what I had seen at City Center.

In 2007, the Public Theater came to us wanting to do *Hair* as a concert in their summer outdoor venue, the Delacorte Theater, for the 40th anniversary of its birth at the Public Theatre in 1967. The success of that three-night event led to a full production the following summer. Oskar Eustis, the producer, and Diane Paulus, the director, having read the standard script issued by Tams-Witmark, got wind of the advanced script. I was asked to sit down with the director and I did. Over an extended period of a couple of months, we went over, miniscule beat by beat, the options, the wherefores, and the reasoning behind changes.

I have to thank Diane Paulus for comprehending what Jerry and I had been doing and the grand potential that was there. She delved into the many "folios," including the original 1967 published paperback script, to find relevant expressive material. Ultimately, Oskar chimed in and approved the resultant text.

Everyone had great faith in Diane. We launched into casting; an exhaustive and lengthy talent search. I was there with the director, choreographer, and producer through all that process to select the Tribe. Galt came in for a series of final auditions. In rehearsal, I continued to work closely with the director. I wanted to let Diane fully do her thing, but I was there waiting, watching, listening, and taking extensive notes continuously, day after day. I would wait to see if and how the new staging worked. There came a time when I started giving my notes on a daily basis. Of course, I was



L-R: James Rado & Jerome Ragni.

# AQUARIUS

Lyrics by James Rado and Gerome Ragni

Music by Galt MacDermot

Arranged by Carol Tornquist

Moderately bright (♩ = 88)

Am  $\begin{smallmatrix} 5 \\ 2 \\ 1 \end{smallmatrix}$  G/A Am G/A  $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$

*mp*

*with pedal*

5 Am G/A Am

When the

9 Am<sup>7</sup>  $\begin{smallmatrix} 4 \\ 1 \end{smallmatrix}$  D Em

moon is in the sev-enth house and

13 Am<sup>7</sup> D<sup>7</sup> Em

Ju - pi - ter a - ligs with Mars, then

# HAIR

Lyrics by James Rado and Gerome Ragni

Music by Galt MacDermot

Arranged by Carol Tornquist

**Freely**  
Cm Abmaj7 Cm Eb

*mp* She asks me why I'm just a hair - y guy.

*with pedal*

3

5

3

5 2

3 Cm Abmaj7 Cm Eb Gm Eb

I'm hair - y noon and night, hair that's a fright. I'm hair - y high and low,

5 5 2

3

6 Gm Bb Gm Eb Gm Bb

don't ask me why, don't know. It's not for lack of bread, like the Grate-ful Dead. Dar-lin',

*poco rit.*

5 2 3 2

**Moderate rock** (♩ = 120)  
Cm Ab Cm Eb

9

*mf* give me a head with hair, long beau - ti - ful hair,

5 1 2

4 2 1 4 2 1

# GOOD MORNING STARSHINE

Lyrics by James Rado and Gerome Ragni

Music by Galt MacDermot

Arranged by Carol Tornquist

Medium rock (♩ = 126)

The musical score is written for piano in 4/4 time. It begins with a piano introduction marked *mf* (mezzo-forte). The key signature has two flats (Bb and Eb). The tempo is indicated as 'Medium rock' with a quarter note equal to 126 beats per minute. The score is divided into four systems, each with a measure number in a box (4, 7, 10). Chord symbols are placed above the staff: Bb, C7, Bb, C7, Bb, C7 in the first system; Bb, C, Bb, C, Bb, C in the second; Bb, C7, Bb, C, Bb, C in the third; and Bb, C, F, Abdim7, C7/G, C in the fourth. Fingerings (1-5) are indicated for many notes. The lyrics are: 'Good morn - ing, star - shine, the earth says hel - lo. You twin - kle a - bove us, we twin - kle be - low. { Good morn - ing, Good morn - ing,'. The score ends with a double bar line and repeat dots.

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# FLESH FAILURES/ EYES LOOK YOUR LAST/ LET THE SUN SHINE IN

Lyrics by James Rado and Gerome Ragni

Music by Galt MacDermot

Arranged by Carol Tornquist

*"Flesh Failures"*  
Moderate rock (♩ = 108)

**Bm**  $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$  **A**

*mf*

**4** **Bm** **Bm**

We starve - look at one an - oth - er short of  
Some - where, in - side some-thing, there is a

**7** **A**

breath, walk - ing proud - ly in our win - ter coats. Wear -  
rush of great-ness. Who knows what stands in front of

**10** **Bm** **D**

ing smells from lab - 'ra - to - ries, fac - ing a dy - ing na - tion \_\_\_\_\_ of  
our lives? I fash - ion my fu - ture on films in \_\_\_\_\_ space.

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