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Creating the Role of Crissy in Hair

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CREATING THE ROLE OF CRISSY IN

HAIR

by

YU MIAO

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
MASTER OF FINE ARTS
IN
THEATRE ARTS

MINNESOTA STATE UNIVERSITY, MANKATO
MANKATO, MINNESOTA

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Creating the role of Crissy in *Hair*

Yu Miao

This thesis has been examined and approved by the following members of the student’s committee.

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ABSTRACT


This document is a thesis submitted in partial fulfillment of the Master of Fine Arts degree in Musical Theatre. It is a detailed account of author Yu Miao’s artistic process in creating the role of Crissy in the Minnesota State University, Mankato’s production of *Hair* in the Fall of 2020. The thesis follows the actor’s process beginning with the early production analysis in chapter one. The actor then researched its historical background followed by a detailed journal of the rehearsal process in chapters two and three. Chapter four is the post-production analysis, and the fifth chapter gives an overall review of Miao’s growth and process through her time at Minnesota State Mankato. Appendices and works cited are also included following chapter five at the end of the thesis.
ACKNOWLEDGEMENT

The process of completing my MFA thesis has been the most challenging task for me during my time at Minnesota State University, Mankato. I could not have done it without the support of my professors and fellow graduate students. I would like to thank a few people by name and hope that the unnamed can feel my appreciation as well. I have gained so much great experiences and memories here in the Theatre and Dance Department at Minnesota State University, Mankato. I felt safe and welcomed since my first on-campus audition in 2018. As the only Asian minority in our MFA program, I was always treated by the faculty and students equally and kindly.

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CHAPTER I

EARLY PRODUCTION ANALYSIS

On September 23-27 and September 30- October 4 of 2020, Minnesota State University, Mankato will perform Hair, a rock musical with book and lyrics by Gerome Ragni and James Rado and music by Galt MacDermot. This production of Hair is the opener of the main stage season and is to be performed on the Ted Paul stage. It is directed and choreographed by a third-year MFA directing candidate David Loudermilk. John Paul will be the scenic designer, Steve Smith will be the lighting designer, Kyle W. Jensen will be the sound designer and David McCarl will be the costume designer. This early production analysis will focus on the role of Crissy as portrayed by Yu Miao.

Hair is a rock musical that reflects the hippie counterculture and sexual revolution among young people in the 1960s in the United States, with the Vietnam War as the historical background. The group of young hippies gathered as a “tribe” under the leadership of Berger and Claude in New York City, to live a bohemian life. They all have long hair and normally wear bell-bottomed jeans, use drugs, and even sleep together sometimes. Although they are rebellious children in the eyes of their parents and teachers, they have beliefs. These young hippies long for peace, happiness, and freedom. At the same time, they fight against discrimination and war. However, their peaceful life was broken by the U.S. government’s conscription policy for the Vietnam War. According to the laws of the United States at that time, all young men between the age of 18 and 25 had to register for a draft card, which meant that they might serve for the
Vietnam War at some point. However, these young hippies were unwilling to be trapped by war and politics. Many of them risked a huge fine and even go to the prison by burning their draft cards. However, Claude, as the spiritual leader of the hippie tribe, struggles between his beliefs and reality. He finally chooses not to burn his draft card, which is unexpected by the tribe members. Sadly, he dies in the Vietnam War and never gets to come back home.

There are three leading roles in this show, Berger, Claude, and Sheila. They are all hippies and each of them has identified characteristics. As the leader of this hippie tribe, Berger is a free-spirited and rebellious young man. He is loud, wild, energetic, and can be very hurtful too. He is close to Sheila, Claude, and Woof. He never concentrates his love on one person, which means it would be risky to fall in love with him. Claude is a young man from Flushing, New York who was introduced to the hippie tribe by Berger. He is the only person who dies in the Vietnam War within the tribe. Sheila is a college student at NYU who is actively involved in protests fighting against war, racial discrimination, and inequality between different classes.

The theme of love, peace, and anti-racism is explored throughout the entire show of *Hair*. The young hippies choose to live in a way that allows them to spread love among each other. They are highly inclusive as a tribe and tolerate any people with different ethnicities, cultural backgrounds, and sexual orientations. In their opinion, everyone should have a tolerant attitude towards people who are different. Within the tribe, they treat each other like sisters and brothers with love and trust. The hippies advocate peace, against the war. They proved their commitment to their ideals by
burning their draft cards to oppose the Vietnam War. It is a brave action under those circumstances. Their determination to fight against the Vietnam war is very firm.

Anti-racism is one of the most important messages this show delivered. Some racist words are using in some songs which seem contradictory. However, I think it is just an artistic way to reflect reality. For instance, the song “Colored Spade” uses the n-word which is very objectionable now. It is worth noting that this song is sung by a black character named Hud instead of a white character. The purpose here is not to encourage the use of offensive language towards black people but to bring the cruel reality to the audience and say how ridiculous they are. At the same time, it can create a shock value to the audience and help them realize how terrible these racist names and stereotypes are. There is an iconic moment during Act II when white girls sing “Black Boys” and black girls sing “White Boys.” In each song, they complimented the other race on the physical characteristics and expressed their appreciation and affection for each other.

To be honest, I am not familiar with either the story of the musical Hair or the Hippie culture due to the cultural background I came from. One thing I did knew is that there will be a nude scene at the end of Act I in which all the cast take their clothes off and reveal their bodies to the audience. We were asked whether we wanted to be naked in the show or not when we signed up for the audition. I remember that I chose “partially nudity” under the question and did not think too much about it. I was not clear with what “partially nudity” would be. The director Loudermilk says that he will have a conversation with the cast and briefly talking about the nude scene. Meanwhile, we are
yet not sure about whether the nude scene will happen or not in our production of *Hair*. I can imagine it will be very powerful if we get to do it.

The character I will be playing is named Crissy, who is one of the tribal members in the show. She is a young, beautiful, energetic, pure, and innocent hippie girl. Although as one of the named characters, Crissy does not seem to stand out from them. Most of the time she is very quiet, and probably would not catch the audience’s attention like other principles. I found out that Crissy only has a few lines throughout the entire show. The highlight of Crissy is when she sings her solo “Frank Mills” at the end of Act I in which she describes the boy she loves but only met once in her life. As a young girl whose probably just 16 years old, Crissy wants to love someone and be loved, but at the same time, she is also afraid to speak her feelings out loud. From the lyrics in “Frank Mills,” one can tell that she is hesitating to pursue her love. However, she lost his contact information and could not find him in the places where he used to show up. It bothers her as there is a voice inside echoing, telling her to find him. By the end of “Frank Mills,” Crissy says that she would be grateful if anyone can find Frank and tell him that she is looking for him. I think this song not only express Crissy’s personal feeling but also symbolizes the similar experience of thousands of adolescent girls who are just like her.

It was a challenge for me to find resources about Crissy’s background. There was not a lot of information about Crissy the character specifically either online or within the script. The result is that my understanding of Crissy is very superficial. However, my goal is to create a unique Crissy with a rich inner world in a way that has never been done
in previous productions. However, the advantage of this is that as an actor, I have more creative space while portraying Crissy.

One thing I discovered during my table work is that Crissy does not have a close relationship with any of the principles. The book writer did not clarify Crissy’s background either. I do not even know where she is from. But the fact is that she is there, quiet and free. All I can get from the script is that Crissy lives in her own world which is innocent and free of impurities. The love she held within her heart is so beautiful and pure that even the boy she loves does not know that a girl named Crissy is loving him with all her heart, even though they only met once in their lives.

Crissy’s song “Frank Mills” is very straight forward compared with some other songs that have metaphor and subtext. This is also the quietest and most beautiful moment in the play, without any negative feelings in it. I think that is also a big challenge for me because I always think that seemingly simple characters are usually the most difficult to portray. Again, I am more than grateful for this great opportunity not only from my career standpoint, but also to be able to tell a story that is urgent for our society. I am looking forward to the rehearsal process.
CHAPTER II

HISTORICAL AND CRITICAL PERSPECTIVE

This chapter includes the theatrical history of the musical Hair and the historical background behind the show. I will use this information to create a more substantial character of Crissy and understand what life would be like as a young hippie in the 1960s in the United States.

Hair the musical was written by Gerome Ragni and James Rado, with music by Galt MacDermot. It plays an irreplaceable role in musical theatre by “defining the genre of ‘rock musical’ as well as using a racially integrated cast” (Barrett). The Off-Broadway production of Hair premiered in October 1967, in Joseph Papp’s Public Theatre. The next year, Hair’s Broadway production opened on April 29 in the Biltmore Theatre in New York City.

Hair immediately came out as a big success. It was praised by young people, because no such a rock musical that involves “illegal drugs, treatment of open sexuality, irreverence for the American flag, and full-frontal nude scene” (Barrett). It is not surprising that the show became one of the most important productions in Broadway history. Meanwhile, it “caused much comment and controversy at the time” (Barrett). However, what shocked the audience in the 1960s would probably be considered tame by today’s standards.
Ragni and Rado were very close friends, and they met in an Off-Broadway show in 1964. Both of them had strong interests in the hippie culture, which developed around them while they grew up. With the strong passion for creating a show, they decided to collaborate on writing “a musical that included songs they’d sung in beatnik coffee houses” (Weller). The songs in the musical are from a variety of genres “from American rock to Irish folk” (Payne). Some recognizable songs including Aquarius, Hair, Good Morning Starshine, Frank Mills, I Got Life, Let the Sunshine In, etc.

The prototype of the two leading male characters, Claude and Berger, are Rado and Ragni. Rado said, “Claude, who was gentle, poetic, and very loving, and Berger, who was the noisy liberator. I was Claude, and Jerry, who was very brash and humorous, was a perfect fit for Berger” (Weller). Another important figure is Sheila, an “N.Y.U., anti-war activist who toggles between brusque Berger and sweet Claude” (Weller). In the musical, the love triangle among the three is also very worthy of attention. A scene right after “My Conviction” is one of the important moments featured Claude, Berger, and Sheila. In this scene, Berger asks Sheila to sleep with Claude the night and he will sleep with her the next night. It is clear that they all sleep with each other and each of them have multiple partners. What interesting is that they commit to have a lifestyle like this.

The collaborative team of Ragni and Rado did a lot of research before they put the show together. They went to the places that young hippies would normally appear, the parks, and the streets, and tried to live the same lifestyle as the hippies. This kind of social practice not only laid a solid foundation for Ragni and Rado’s storytelling later in the production of Hair but also gave them some unforgettable memories of the hippie
lifestyle. As Mr. Rado recalled in an interview: “There was so much excitement in the streets and the parks and the hippie areas, and we thought if we could transmit this excitement to the stage it would be wonderful. We hung out with them and went to their Be-Ins [and] let our hair grow” (Taylor). Ragni and Rado were committed to presenting the most authentic hippie life to the audience. Some of the show’s main characters were inspired by people in real life when they searched for materials on the streets. They would go straight up to any random young people dressed in the hippie style and ask them questions. One day on MacDougal Street, they found a young man “in glasses, kind of an intellectual” who inspired the creation of the leading black character, Hud (Weller).

Rado and Ragni encountered Crissy at Night Owl Café, also on MacDougal street. They saw the “cute girl at the cash register” and asked if she sang (Weller). The girl said no to them, but the girl standing next to her said, “Ooooh, yes, she does sing—and she’s good” (Weller). The shy girl is named Shelly Plimpton, who played Crissy in the original off-Broadway production of *Hair*. Plimpton said that she had been raised on classical music, but never sung in public. She enjoyed living alone in her apartment at the age of 18, and she met some friends who were all “anti-Vietnam War and loving each other” (Weller). She was invited to the audition for the off-Broadway production of *Hair*.

At her audition, Pimpton blew Rado and Ragni away. She created the role of Crissy, the sweet, naïve runaway who turned the house dead-quiet every night with her plaintive rendition of the witty song “Frank Mills,” about a winnable Hell’s Angel who lives with his mother in Brooklyn and
whom Crissy meets one night “in front of the Waverly” and dearly wants to find again (“please tell him I don’t want the two dollars back, just him”). (Weller)

Plimpton was a great discovery Rado and Ragni made in their early preparation for *Hair*. The song “Frank Mills” sung by Plimpton had become one of the most recognizable songs in the musical. Plimpton, now 73 years old, has had her life “totally tied up in *Hair* and in the lifestyle it helped foster” (Weller).

The characters in *Hair* were significantly impacted by the hippie counterculture in America of the 1960s, which manifested in aesthetics and lifestyle. The hippie’s group was usually young people who longed to break the traditional way of life and social order, and re-establish a free, open, inclusive society that espoused peace and freedom.

Hippie culture was first brought to the American consciousness by an event in San Francisco in 1967 called the Human Be-In. The Human Be-In was a gathering to protest a law banning the use of the drug LSD, which many hippies wanted to keep legal. Poets, including the well-known Alan Ginsberg, Gary Snyder, and Lawrence Ferlinghetti, spoke, as did many other social activists protesting the law. Often called the prelude to the Summer of Love, as it happened in January of 1967, right before the Summer of Love in 1967, the Human Be-In was, in a sense, the kick-off event for the hippie cultural revolution. (Kington)

After the hippie movement was established and developed in America, there were more than “200,000 ‘full-time hippies’ and another 300,000 who shared the practices and
beliefs” (Kington). By the end of the 1960s, almost every major city in the U.S. had hippie communities, and the idea of “free love, drug use and communal living became the norm” (Cogswell). In the hippie culture, the use of drugs was promoted and considered cool. They brought drugs into their daily lives as a rebellious move against the moral norms of their parents, “Along with methamphetamine, cocaine, marijuana, even heroin, hippies tried whatever they could get their hands on” (Stone).

In *Hair*, the conscription to fight in the Vietnam War broke the peace among the hippie group. The word “draft card” appears a couple of times in Act I. Claude receives his draft card and so do the other hippie boys.

From 1941 through 1973, with a short interruption in the late 1940s, young men at age 18 were required by law to register with their local draft boards. Each was classified according to his fitness for service and issued a draft card noting his name, age and draft status. (Friedman)

The draft lottery system of the call to military service in the Vietnam War was effective from January 1, 1944, to December 31, 1950. There was a great change that people selected by the system would report for duty to serve in the Vietnam War, even though they may not physically go to Vietnam. Thousands of young men did not want to fight in the military, so they chose to burn the draft card as a “symbolic protest against the Vietnam War” (Friedman). In the musical, hippie boys burned their draft cards at the end of Act I comes from. However, what they did was illegal.

Burning draft cards was *ipso facto* illegal because all eligible men were
legally required to carry their draft cards with them at all times. Furthermore, after Congress adopted the Draft Card Mutilation Act of 1965 to promote the efficient operation of the Selective Services System and preempt venues of resistance, it became a criminal offense knowingly to destroy or mutilate one’s draft card. The law codified previous inferences that men needed to carry and maintain their cards in a presentable manner. (Friedman)

When young men across the country began to burn their draft cards, a nationwide movement against the Vietnam War began. The sign of this anti-war movement was the peaceful protests that occurred on college campuses around the country.

Though the vast majority of the American population still supported the administration policy in Vietnam, a small but outspoken liberal minority was making its voice heard by the end of 1965. This minority included many students as well as prominent artists and intellectuals and members of the hippie movement, a growing number of young people who rejected authority and embraced the drug culture. (History.com Editors)

In *Hair*, each character has their understanding of the war and expresses their dislike of it. But clearly, most of the young hippies believe the war is wrong and violent while their parents support the idea of serving the country by joining the U.S. army.

*Hair* follows a group of hippies living in New York City during the Vietnam War. They share glimpses of the lives and, most importantly, their political views during a time that divided the American nation.
When tribe member Claude is conscripted to serve in the army, the problems of war become more local and they struggle to work out what course of action to take. (Reeves)

The war takes Claude away from his friends, destroys his faith and freedom, and causes him to take his own life. Although Claude does not exist in history, the nine million and eighty-seven thousand American soldiers involved in the Vietnam War are real. Their fate changed the moment they were sent to the war. Also, there is never a winner in a war. The Vietnamese people may have suffered a greater loss than the American people.

Before the war was over, more than 58,000 Americans would be dead. At least 250,000 South Vietnamese troops died in the conflict as well. So did over a million North Vietnamese soldiers and Viet Cong guerrillas. Two million civilians, north and south, are thought to have perished, as well as tens of thousands more in the neighboring states of Laos and Cambodia.

(Ward)

These numbers listed above are only cold, hard numbers in historical records of the Vietnam War, but they also represent thousands upon thousands of broken families destroyed by the cruel war. The youngest American killed in the war was named Dan Bullock. He died one month after arriving in Vietnam at the age of fifteen.

The original Broadway production of Hair was nominated for two Tony Awards and won the Grammy Award for Best Score from an Original Show Album in 1969. However, the 2009 Broadway revival won the Tony Award for Best Revival of a Musical
and the Drama Desk Award for Outstanding Revival of a Musical. Additionally, it was
nominated for seven Tony Awards and seven Drama Desk Awards.

Based on all the information examined, I discovered the many ways in which
*Hair* is still relevant to our current circumstances. The problems revealed in the musical
still exist in contemporary society, social justice issues, racial issues, wars, environmental
pollution, etc. The sad thing for human society is that nearly seventy years later, there
are still people in the world who are struggling in their lives because of these problems
from the last century. On May 25, 2020, the killing of a 46-year-old black man named
George Floyd once again triggered widespread protests toward racial discrimination and
unequal treatment of people of color. These large-scale protests broke out across the
United States, forcing American society to pay attention to police brutality against black
Americans.

What the protesters want is a country where bad cops are fired rather than
coddled. They want a country where cops who beat demonstrators aren’t
protected by their unions, but instead lose their jobs. They want a country
where the police protect the right of their fellow Americans to gather in
public and seek redress for their grievances, rather than one where they are
rammed with SUVs. They want a country where federal troops aren’t
used against a peaceful protest to facilitate a photo-op. (Board)

It is not too late to be reflective and face these social problems. In order to
prevent our future generations from continuing to suffer these pains, we need to take
action working on creating a better world from now on.
I found the history behind the musical very helpful and informative making choices about how to present the character of Crissy. Through my research of the creative team, hippie culture, and the Vietnam War history, I had a comprehensive understanding of the show’s concept and what I wanted to express to the audience. Indeed, this musical has great historical and educational significance. It includes a lot of information about the reality of American society in the 1960s, especially through the lens of the hippies. The original production of this rock musical transformed the traditional understanding of musical theatre.
8/25/2020

Yesterday I was cast as Crissy in the musical *Hair*, directed by David Loudermilk here at Minnesota State University, Mankato. Today I confirmed this role will be my thesis role. This musical will be the first show for this season after a couple of months of quarantine since March when we had to end the rehearsal for *Mamma Mia!* And I was so grateful that we finally got to be back on campus for in-person classes and start normal rehearsals.

Because of COVID-19, the audition this time was a little different in response to the new measures made by the school to prevent the spreading of the virus. This time we got the choice of submitting audition videos instead of stepping in the audition rooms. Considering of everyone’s safety, I finally chose to record myself acting, singing, and dancing, then send videos to the director of each show. Since my audition is not live, I got to perform a couple of times and chose the best one to show the directors. I did feel less stressed this way. I selected Crissy’s song “Frank Mills” in my audition for *Hair*, and luckily got the role that I was looking for.

Today was our first day of rehearsal. The cast and the designers’ team gathered in the Ted Paul theatre with masks on and social distancing between all of us. As always, the rehearsal process started with the designer’s demonstration of the artwork they have
done for the show. David McCarl showed us the sketches of his costume design for all the leading roles. Loudermilk showed us a colorful sketch of John Paul’s set design. It looked pretty simple and functional at the same time. At last, Steve Smith demonstrated how the lighting effects would work with a three-dimensional sketch.

Following the meeting with designers was our first music rehearsal with musical director Nick Wayne. We learned some songs in Act I such as “Aquarius,” “Donna,” “Sodomy,” and “Ain’t Got No.” I felt a little overwhelmed by the music because I am not only not familiar with this musical, but there are even many words in the lyrics that I do not know. I realized that I certainly need to spend more time after rehearsal to learn songs on my own.

The director Loudermilk suggested holding a readthrough to end the first rehearsal. It went very smoothly, and the cast collaborated very well. It’s kind of surprising how fast we picked up each other’s lines. However, I can see that there are still many challenges for me which I am excited about. Again, I am grateful for this wonderful opportunity to play Crissy and am looking forward to having a great journey working with the cast and crew.

08/26/2020

Today was our second day of rehearsal. We continued learning songs with Wayne. I felt less stressed throughout the rehearsal process because I was mentally prepared for the challenges of the songs. The songs we learned today were more
melodic, such as “I Got Life” and “Going Down.” The melodies of these songs stuck in my head for a while after rehearsal. At the same time, the lyrics were straightforward and repetitive which means easy to memorize.

Loudermilk took over the second part of the rehearsal. He asked us to sit in a circle, open up our hearts, and share our worries and struggles in life. We also did the mirroring game paired up with another cast member. My partner was Maddy Morgan who plays Jeanie in the show. I enjoyed the game a lot and felt loved, welcomed, and supported by Morgan during the game. I hope we can try more fun games and activities throughout the rehearsal process before we open it to the public. It helped us get to know each other more and build a deeper relationship. Friendship between the actors is very important, especially since the scenario of Hair is about the hippie tribe, a group of people who love each other.

At the end of the rehearsal tonight, we learned some choreography for “Ain’t Got No” and “Hashish.” Most of the choreography was about hands and upper body. The hand gestures were sharp and easy to pick up. Anyways, we had a nice rehearsal tonight, and am looking forward to what more this show will bring us.

08/27/2020

Today I worked with Wayne separately in room 104 to work on my solo “Frank Mills.” I was told to sing a high pitch melody in the song “Hare Krishna,” so Wayne worked on that part with me as well. At the rehearsal with Wayne, I hesitated to sing the
high part. He encouraged me to put my arms high above my head to help me reach the high notes. I found it very helpful to me.

At the rehearsal tonight, we first time tried to sing with the track from the top of the show. However, the backing track was way faster than what we expected the pace to be. This means that we need to spend more time at home to practice and memorize individual parts as soon as possible to catch up with the normal pace of the songs. We finished singing the first act within half an hour which surprised me because there were twenty-eight songs in Act I.

Then we had a zoom meeting with our dramaturg Jack Truman. He talked about how the show related to the Hippie culture and encouraged the cast to research more about the Hippie culture in the 1960s. He also asked us to explore the meaning of this show and the connection between the story and modern society. I think the meaning of *Hair* is deep and powerful, that is to educate us to eliminate prejudice, fight against racism, sexism, and any discrimination and unfriendly behaviors against groups different from ourselves. The reason why this show still educational is that we still have discrimination against people. The problem is not resolved yet. It is necessary to remind people to take action to spread love in the world.

After the zoom meeting, we learned new choreography for the opening number “Aquarius.” It was pretty much the same with the choreography we learned for the audition. We all learned it very fast. After that, we blocked the first scene and ran it a couple of times. Overall, tonight was very productive, and I could see the show is going to be great.
I had a short music rehearsal with Wayne this morning working on “Air” in which I sing the harmony for Maddy Morgan with another actor Sydney Belonge. This song is not complicated in music and lyrics. However, it was a very repetitive song and I easily lose track of where we were during the first couple of times when we ran it. I will put the track of this song into my playlist and practice singing until I memorize the whole thing.

Tonight, we made huge progress by learning all the new songs in Act II in music rehearsal. Wayne went through all the chorus parts with us once. I felt a little less stressed after learning all the chorus parts because this way I know what is urgent for me to get done, even though the high pitch still stresses me out in “Hare Krishna.”

We’ve moved on from the opening number to learning the dance for “Donna.” I enjoyed learning this dance a lot and liked the style of the choreography a lot. I suppose other dance numbers would be very much the same style as well which is very exciting to me. However, this dance style of the 1960s is not easy for us as a generation who has not experienced that era. Therefore, sometimes when the director Loudermilk asked us to dance and move freely on our own, we automatically add some contemporary elements into it. To avoid this, Loudermilk suggested us to watch some movies with stories about the 1960s life in which depict dances.

So far, I have not found the dance very challenging for me to learn which is nice. Even so, I have to be prepared for future challenges in the rehearsal process.
8/30/2020

I have adapted to the daily rehearsal process physically and psychologically. As we continue to block Act I, I felt very different from the anxiousness and nervousness at the beginning. I thought that part of the reason was that I was adapted to the normal rehearsal pace and got to know the cast members better since most of them were freshmen who I never worked with before. By the end of the night, we have blocked almost half of Act I and ended with the song “Air.”

Today I spent half the day off listening to the soundtrack of Hair. I found the music and lyrics fascinating and that they were written in a straightforward and almost wild and aggressive way. There were some songs that have a very simple melody or even speaking in rhythm, such as “Chant” and “Ain’t Got No.” I felt the beat and wanted to march with it when listened to those songs.

08/31/2020

Today we came back working with Wayne to clean up details for the ensemble part. After music rehearsal, we spent half of the night learning choreography for “Initials” and “Going Down.” I started to feel that this show will be the most dance-heavy show I have ever done. So far, we learned nearly ten choreographies for Act I in one week. And I am sure there will be more in the rest of Act I and Act II.

Loudermilk taught us the “Air” choreography individually. It was simple but repetitive. Sydney Belonge and I are accompanying Maddy Morgan while she sings.
Both of us are doing the same “head dance” to the left and right in a pattern where we nod our heads to the left three times and then switch to the right three times. It could be very confusing for me when I have to remember my vocal part and counting how many times my head nods to each side and when to switch sides at the same time. It is a challenge for both my memory and physical coordination.

09/01/2020

It was a crazy night! The cast spread out working separately with Wayne and Loudermilk throughout the rehearsal process.

Loudermilk called it a “cleaning up” night. I sang “Hare Krishna” in front of the choir for the first time. Wayne told me to look high up and think of singing to the far back of the theatre. He suggested that I pick a spot far back in the audience and sing towards it. I targeted a light hanging high up on the back row. It gave me a sense of what it would be like to sing such high melodies by myself in the Ted Paul. There is no doubt that it felt awesome. I thought due to the mask, it was hard to sing through, the fabric of the mask absorbs sound and it makes the listener feels off pitch. Wayne noticed that my mouth was not open enough. He asked me to open inside to create more space to resonate, which can also help with creating a vertical sound.

Loudermilk worked with me for “Frank Mills” separately. It is the first time we block the scene. He asked me some questions about my understanding of the role. He asked, “What you find the most fascinating about Crissy?” I said it was the purity, just
unlike anyone else in the show. She seems so different and probably does not “fit in” the
hippie’s group. She is shy to say that she loves Frank Mills. She hides her feelings. She
isn’t open to say it out loud. Loudermilk did not tell me exactly what to do during the
song. All he told me was where to start and where to end the song. It means that I can be
creative with my character. I liked it this way and I appreciated Loudermilk for giving
me this opportunity to create something as an actor. He also said that he does not mind
my accent and it does not need to sound American, and that kind of surprised me. He is
more concerned about how we represent ourselves as independent individuals besides the
character we play in the show. And it just makes sense to me.

09/02/2020

I was exhausted by the end of rehearsal today. I never thought that the show
would be so dance oriented. We worked with Loudermilk from the beginning of
rehearsal. I only left for a music rehearsal with Wayne for “White Boys.” We kept
learning new choreographies. Most of the night we focused on one of the most important
dance numbers, the title song “Hair.” We learned the choreographies very fast and did
not have time to master each piece. We changed formation during “Hair” a lot, which
means each one of us dancing in multiple spots. I thought that was why I was confused
about the choreography. I also felt that I missed many details during the process, and it
need to be polished afterward.
Loudermilk expected us to create our characters and play with it in the dance. He requested us to fill out the music whenever we do not have a choreographed dance. I did not realize that I always stand still waiting for the dance until Loudermilk pointed it out. However, I was not too worried about this issue. I thought it was because we were not yet familiar with the choreography and our spots. The mood of dancing before each choreography will come soon once we master the choreography. In any case, I appreciate Loudermilk for always respecting all of us as artists and encouraging us to be creative.

I started to put my character, Crissy, into the choreographies. I honestly do not think there should be a huge difference from Crissy to the other characters. In my opinion, Crissy’s movement should be floating and natural, but not too sexy or wild.

09/03/2020

I felt calm today as I had the chance to work with Wayne individually on my songs during my voice lesson. We focused on “Frank Mills” and “Hare Krishna” in the half-hour lesson. He asked me to act the way I normally did in a musical theatre acting class. I explored multiple ways to sing “Frank Mills.” I did not feel safe belting the whole song since some of the high notes were beyond my belting range. Wayne encouraged me to mix it and it turned out very well. I thought it is always very important for the actor to sing in a way that both actors themselves and the audience feel comfortable. Then we moved to “Hare Krishna.” I was afraid of singing the high notes at first and almost wanted to say no for doing it. However, Wayne stretched my range
during warmup and pushed me forward. He let me walk around in the room with my arms floating high above my head and the voice just came out of my mouth naturally. The magic is that the sound did not feel tight at all.

In tonight’s rehearsal, we blocked the “Hare Krishna” scene, which was also the last dance we need to learn for Act I. Loudermilk told me to come on stage when my solo part starts. I appreciated him for being so thoughtful because the little gap between “Frank Mills” and “Hare Krishna” gives me a short break physically and that can prepare my voice ready for my solo.

09/07/2020

Today was our first rehearsal after Labor Day. We refreshed Act I in a stop-and-go way. The result was that everything before “I Got Life” was very neat and clean compared with the mess after that number. Clearly, “I Got Life,” “Going Down,” and “Hair” need more attention.

During the run-through, I sang “Frank Mills” for the first time in front of everyone. It felt amazing to me, even though I messed up my lyrics and had to wait for a few seconds to come back in. But this was not important. I felt satisfied even though this is not a formal performance and there is no live orchestra down there. Believe it or not, this is the first time I have ever performed a solo in a mainstage production since I started the musical theatre journey in 2013. I pray that COVID-19 will not attack us and we
could safely open our show so that I can officially sing my first solo in front of the audience.

Director Loudermilk brought up the discussion of the nude scene in “Where Do I Go.” He announced that only Heather Hamilton and himself will be here this Thursday watching our first attempt of the nude scene. In consideration of protecting personal privacy and making everyone more comfortable, we are required to exit with people of the same gender. It makes no difference to me since I am not going to be naked. Besides, I trust our Director Loudermilk, Hamilton, and my fellow actors. However, I appreciate Loudermilk for being so circumspective and thoughtful.

09/08/2020

We blocked the entire Act II in one night! I felt much more relaxed compared with the intensity of learning all those choreographies in Act I. In Act II, “Walking in Space” is an important number in which we improvise a lot. The only instruction Loudermilk gave us was to imagine we were dreaming and enlarge the feeling of the dream through the body language. He allowed us to follow the inspiration at the moment. Overall, I thought that the second act is more about acting compared with the first act in which we were dancing all the time as a group.

Crissy’s presence is low in Act II except for one moment when she refuses Woof’s invitation. My challenge was that the role of Crissy does not develop very much in the second act since she was not involved in the main storyline. It gave me a feeling
that something has not been resolved for Crissy. This may be because of the way this script was written, and Crissy is only a supporting character in it.

09/09/2020

Tonight, we put Act I aside and focused on Act II. We sang the songs of Act II under the guidance of Wayne. And then learned the choreography with McKenna Prill, the dance captain of Hair. I felt that the effort we put into Act II was way less than Act I. We spent nearly two weeks learning the dance of the first act, but only took two days to block the second act. This is unbalanced in terms of the time invested. I hope that we could have put more effort into staging Act II even though the second act was more relaxed in terms of physical work. Right now we had both Act I and II in our pockets so that I am not too worried about it.

The last song “Eyes Look Your Last” shocked me. I never felt my presence so strongly on stage, as an actor and singer. Being able to feel the energy of my fellow actors and saying the meaning of the lyrics inspired and touched me. I felt the power of literature and performing art while repeating “Let the sunshine, let the sunshine in, the sunshine in” time and time again until the sixth time the music stopped, we sang a cappella. We did not have elaborate choreography, just standing in lines facing the audience, but it was so powerful.
Maybe we still need to put effort into polishing the details, and there are even some songs we have not choreographed yet, but I believe that as a united group with positive energy, we will soon reach a higher level in terms of the quality of the show.

09/10/2020

What a day today! We finally tried the nude scene at the end of the rehearsal. We waited for everyone to leave the theatre and only Loudermilk and Hamilton were here to observe it. The purpose is to make us feel safe and comfortable to remove clothes. I was not nervous but quite excited to do it. However, I did feel the tension in the air among the cast because I knew there were some people who would be completely naked. And they might not have the experience on stage before. To my surprise, almost everyone was naked in the scene! Only me and another two girls keep the underwear on. I did feel some pressure since most people choose to be completely naked in the scene. I wanted to reconsider my choice, but I found that I still cannot take this step psychologically. For a moment the feeling that my peers are braver than me and love theatre more than me was not good. Seeing everyone’s relaxed look after the first attempt, I felt a bit depressed. But at the same time, I had to persuade myself not to do what I feel uncomfortable.
09/11/2020

We have learned the choreography for “White Boys” as a small group tonight. It includes some symbolic movements and gestures of the 1960s. These gestures also echo some words in the lyrics which helped to remind me of the lyrics. My challenge for this song is the lack of connection with the lyrics. The lyrics are so repetitive and basically just saying how wonderful white boys are. Right now, I focus on the lyrics too much because I am not familiar with the song. I will find a proper way to present the song once I memorize it.

09/13/2020

Crissy has flowers tonight. New props have been added to our rehearsal such as some kitchen supplies for the moms, some newspapers for the dads in the parent’s scene, and some flowers for Crissy and the “Be-In.” In my understanding, the flower has two symbolic meanings. On the one hand, it embodies Crissy’s longing for her love Frank Mills; on the other hand, it also reflects the hippie term “flower power.”

We had our first tech rehearsal today with Steve Smith on board for lighting and Kyle W. Jenson for the backing track and some sound effects. I felt that the whole cast was inspired by the technical support we have got so far especially the lighting effect. So did I. I felt that my energy was running low in the past few days since we had been working on details and there was nothing new to be added. The lights were spectacular, and the tone was relatively dark overall. It emphasizes the rock musical style of the
show. The combination of colorful lights dominated pink, blue, purple, red echoes the hippie spirit.

Overall, tonight was the best run for me so far. As we continue to add new supporting materials, I hope that each run will be better than before.

09/14/2020

We worked on Act I, and polished the transition between scenes. It was the first time I felt relaxed and calm singing my solo without making any mistakes. I took one more step closer to Crissy, an innocent hippie girl who is younger than my age without any love experience. I always do not find playing a younger character any easier than playing an older character. As a trained theatre actor, I am used to using techniques. However, being Crissy does not need to be too artificial. I let go of all the tensions and self-consciousness I held within my body, and put aside all the acting techniques. Instead, I felt the lyrics with my heart and made gestures in the way Crissy would do naturally. I was overthinking about my solo the previous few times before I went on stage, and that caused more burden to me during the performance. I found excessive worry has made the performance worse. I decided not to worry about forgetting lyrics or gestures and it worked very well tonight. The whole scene just came out naturally.

One thing I discovered that was challenging for me is dancing and acting while practicing social distance on stage, especially for this show which intentionally required the actors to touch each other. However, social distance has changed the nature of it. It
is difficult to connect while practicing social distance. There were some sex related scenes throughout the show that cannot be fully represented. Meanwhile, socially distancing has changed the way it might have been choreographed. I do understand how important being able to adjust myself both mentally and physically based on special cases is as an actor. This reminds me to be grateful for such a precious opportunity to still work in the theatre under the pandemic when most theatres shut down in this country.

09/15/2020

It was the first time for the entire cast to wear the clear masks that we were planning to use for every show. I had a hard time fighting with the mask. Firstly, it was very slippery on my face so that I had to adjust it all the time. Secondly, the plastic shield bounced back my voice. For instance, when I sang the high pitch melody in the “Be-In,” it felt like the sound was all coming into my ears. It was sharp and flat with less resonance than usual. Overall, the clear mask was very distracting and against the purpose of projecting the voice. However, this kind of see-through mask is probably the best choice for us inconsiderings of both the performance effect and self-protection.

09/16/2020

Today we were informed by Loudermilk that our rehearsal was canceled for tonight, as well as the photocall that was supposed to happen before rehearsal. I was
wondering if anyone within the department had symptoms of COVID-19. Everything went fairly smoothly since the beginning of the semester; I did not expect this to happen this soon. The director Loudermilk passed the chair of our department Julie Kerr-Berry’s word to the cast saying that we all need to get tested at Mayo Clinic before we can come back to rehearsal. I will make an appointment for the drive-through test tomorrow morning and hopefully no one gets infected, then we can go back to rehearsal tomorrow.

09/22/2020

The entire cast got COVID-19 test. Unfortunately, it came out that some people in our department had positive results. In this case, we had to postpone our in-person rehearsal and quarantine for at least two weeks. Loudermilk decided to hold zoom rehearsal during quarantine.

We had the first day of zoom rehearsal tonight. We started with ten minutes of meditation. I found it very helpful to me to relax my body and brain. I felt very stressed with everything going on in life during the pandemic recently. The meditation encouraged me to clear my mind and figured out what is my priority to do, which is my thesis. I found out that I had low motivation in the past few days regarding my thesis. This meditation pushed me to move on.
09/28/2020

Our opening scene this time is very different from what we usually do for a musical. The opening scene consists of a modern-day protest performed while the audience was coming into the house. We have been talking about the pre-show for a while but have not tried anything yet. Tonight, we finally came up with some plans for the protest part. It will be four topics represented by four groups of people. According to the order of appearance, the four topics of protest are climate change, the Black Lives Matter movement, LGBT rights, and women’s rights. Each group has one person to lead and everyone can join in any group after presenting their group. I was assigned the climate-change group with Maddie Stuart as the leader. We were allowed to interact with the audience during the pre-show. I always want to do this in shows but never got to try it before. I am looking forward to seeing what would happen if we break the fourth wall and what reflection we could get from the audience. It will be so much fun to play with.

10/08/2020

Today was the first day we got back to in-person rehearsal after the three weeks long quarantine at home since the COVID-19 breakout in our department. It was crazy that we had microphones on the first day back. I enjoyed singing with the microphone because it helped me project my sound. I do not feel the mask absorb my voice anymore with the mic on. It was a huge change that benefits me for sure and I enjoy the process of
adding technical support gradually. Before we had mics I was even yelling sometimes but still could not hear my voice projected properly.

We got a note from Wayne today regarding the articulation. Many of us had this problem articulating with the clear masks on. Wayne said that we should over articulate to make sure the words we are saying make sense to the audience. Sometimes we hear it ourselves, but the audience cannot because they are too far away from us especially with the clear masks that always block some sound. I was a little worried that the mask would fall down and that made me afraid to open and move my mouth more. I should make a note on that and fix it in future performances.

I felt calm after the run. I thought it was because we did the show all the way through including the pre-show that we talked about a lot but never got to do it in the Ted Paul Theatre. Now I understood how it works in real life and what the process is, which soothed all my misgivings. We also made a change to the placement of “Dead End.” It was moved from after “Ain’t Got No” to the top of the show. I thought it was extremely powerful with “Dead End” happening in the beginning. There is no doubt that it plays an important part transitioning the pre-show to the top of “Aquarius” with the combination of the murder of George Floyd. It reminds all of us why we do this show. It also makes sense in the audience’s standpoint of why they come in the theatre to see the show.
I got two notes from the director Loudermilk regarding “Frank Mills” and “Three Five Zero Zero” respectively. He told me that I am going to have Angela, played by Regina Lombardo, on stage with me during “Frank Mills” so that I can have my friend Angela that I mentioned in the song. And in this way, it will be livelier on stage too especially the scene before “Frank Mills.” I liked this idea of putting Angela by my side because sometimes I did feel lonely on stage and had no one to refer to for some specific parts. I am looking forward to having Lombardo’s company.

Loudermilk wanted me to hold the rifle on top of “Three Five Zero Zero” and he was not sure if I was willing to do it or not. The reason is that he prefer to have me playing Vietnamese for this scene and I am the only Asian in the cast who is the closest to a Vietnamese. He asked if I feel offended that he ask me to play Vietnamese which might make me think that he thought all the Asians are the same. I would never take it that way. Instead, I enjoy being needed. This brought me to the thinking of self-identity. I do not think I am very sensitive to racial issues because it did not exist in the society I grew up with. We were all Asians in China, even though we have 56 ethnicities in the country, I belong to the most populous ethnic group, the Han nationality. However, the table has turned after I came to the United States. I became the minority here. It has been tough for me not only being the only Chinese but also the only Asian in the entire department most times. It felt awkward at first but I gradually getting used to it, and luckily most people I met were friendly to me. Another thing is that I have always been very self-conscious because I do not want to do anything or say anything inappropriate to
make people think that all Chinese or even all Asians are evil. I remember that once I went to see a studio show in my old school on a day during the first month I came to this country. Me and some of my Italian friends were late to the show due to some international activities. The usher guided us into the black box theatre and there were only some seats left in the first row. We ended up sitting in the first row. I thought everything was fine until I heard our chair told me that the cast complained about me being late to the show and called me “that Chinese” which made me very sad. I knew it was my fault coming in late and I probably should not have gone to the show since the show had already started. However, that was the first time I realized that some people may not like me just because of my race or the country I came from. People could be very closed off that they even do not give me the chance to explain or fix my problem. I always think that would they forgive me if I was a white American.

10/10/2020

We finally had our costumes on! I have a purple loose-fitting top with gold thread and a green vest, along with a blue long skirt that I wore in *The Hunchback of Notre Dame* last year. I liked my costumes because they were so simple and comfortable. I will not have to worry about quick changes during the show this time because I only have one costume. The only problem about my costume is that the elastic of the skirt was a little loose so that I had to pull it up during the show, and that can be very distracting. I made a note on that and hopefully it will be fixed tomorrow. I was so
impressed about what a big step we took on our characterization with the costume added. The costume helped me to believe I am a hippie. I felt like that I dropped in more to my character wearing costumes than my own clothes. It is magical how important the costume is to a show.

10/11/2020

We had a high level of energy in the cast tonight. I think it is because we just had the weekend, and everyone was recharged and got ready for the opening week which was pushed back three weeks. I also felt that we were getting much better in connecting and transferring the energy with each other. It is incredibly difficult to do Hair without the actors touching each other. I think it was not only a challenge for myself but also a challenge for everyone else in the cast. Even though we cannot make any skin to skin contact, our intention to touch, hold and hug was reflected through the choreography. I thought today was the best run ever since we started running the show. It was also the first time I felt that we are ready to have an audience.

10/12/2020

It was our last run before we have an audience at the student preview tomorrow. I thought the energy was lower than yesterday, but everything was good except for that. I thought that we were tired of doing the show just for ourselves. At this point, we just
need the response and impulse from the audience, and also the excitement and intensity of having a live audience would help us keep the energy level higher as well. I cannot wait to show our seven weeks of hard work to the audience tomorrow!

10/13/2020

We finally had a live audience! I had a mix feeling of both nervousness and excitement during tonight’s performance. I thought it was a good thing for me. It was a good impulse pushing me to step out of my comfort zone and take some risks during live performances. I believe that the sense of nervousness will go away as we continue performing every night.

10/14/2020

It was our opening night of the musical Hair! I was so excited to perform for the audience and could not believe that we just done it. We have had rehearsed for so long and paused from in-person rehearsal for three weeks due to the breakout of COVID-19 in our department. With everything unpredictable, there was very little we can do except for keep working on it and be prepared that we could shut down the next day. I was so grateful that we finally included our first live audience to the show. I thought that the effort we put into the show and the risks we took under the pandemic were finally paid off.
One thing that I found very interesting about me was that I felt less nervous tonight compare to last night. Even though it was our opening night, yesterday was our first audience. The tension I should have felt today was completely released yesterday which benefits me in many ways for tonight’s performance. Instead of being nervous, I had more positive energy physically and vocally to present my character.

All the protest related scenes made so much more sense tonight. It was a group commitment kind of thing that we raised our voice up whenever we chanted, knowing that the message of love, peace and acceptance need to be heard and spread by the audience.

I would say that tonight was a huge success and also a memorable experience for me. I hope we can tell the story to more audiences in the future, and smoothly perform on all scheduled days without any unexpected things happening.

10/15/2020

We had less audience tonight compared to yesterday. And I felt that the energy level slightly dropped in the cast, which was not unusual for any show. We all tried to hard yesterday to present the best performance we could offer to the audience at the opening night. We all know that many schools cancelled their whole season due to COVID-19. We here at Minnesota State University, Mankato still have the chance to do shows with live audience. And as actors, we now appreciate the opportunity of being on stage more than usual.
Something unexpected happened today after “Good Morning, Starshine” when Ben Siglin tried to take off his wig. Normally he would naturally take off his wig and hand it to Ryan Feist. However, his wig tangled with the strip of his clear mask and he could not take them apart. We were all in the big circle at that moment and had to wait for him to figure out. I thought it took almost one minute for him to take the clear mask off the wig. As the result, “Ain’t Got No- Reprise” was pushed off. It was terrible feeling that I wanted to help but could not really do anything to help. I bet the rest of the cast felt the same way as me. I was glad that Siglin was so calm and did not mess up his thinks after that happened. He knew that he must take them apart because he needed the mask for the rest of show even though it was towards the end. I thought that I would probably give up on the mask if I were him, and probably will not deal with this case so calmly.

We got a note from Loudermilk before we started the show this evening. He asked us to go to the audience quickly in the end of “Eyes Look Your Last” after Chloe Sirbu and Sydney Belonge sing. The reason is that we have to show the urgency of changing the world and beg the audience to hear our voice. We applied this note to tonight’s performance for the ending, and it felt much better to approach the audience aggressively than walk downstage slowly.
10/16/2020

We got a big audience tonight and they were very cheerful throughout the entire performance. I was amazed at how much they actively engaged. The energy bounced back from the audience gave us great impulse to do better for each number than yesterday. I thought today was the best performance since we opened, and also the best connection and interaction between actors and audience.

One thing I found out about my song “Frank Mills” was the lack of breath support after “I would gratefully appreciated if you see him tell him.” I thought this sentence was so long and included so much information, with one thought after another. I had the tendency to drag the notes, which caused me to become short on breath. I need to go back to the original score and relearn the song to avoid my habitual mistakes. Luckily, I still have chance to fix the problem.

10/17/2020

It was double show day! Our first show started at 1:35pm, which was nearly half an hour earlier than the usual matinee staring time. We had only 15 hours of rest from last night’s performance to the Saturday matinee. It always feels a little awkward doing the matinee even though the environment of the theatre is the same, day or night. I thought it is because we normally have more energy and our body was more warmed up for evening shows.
I was not satisfied with my performance in the “Be-In” because my voice cracked in both performances. My voice was very tired, and I felt exhausted physically too after the long week of performances. The first high D in both shows cracked and I felt bad about that. I had the ability to do it well and I did do well in previous shows. Thankfully I have three nights off after tomorrow’s show and thinking of resting my voice and fix my mistakes in the rest of shows.

I enjoy doing “Walking in Space” in the evening’s performance. It felt amazing especially tonight. In this number, there’s not too many blockings or choreographies to worry about. Everyone just enjoys the moment chilling with fellow hippie friends. Another song from Act II that gave me the same feeling was “Good Morning Starshine.” It was also not choreographed much by Loudermilk. He asked us to make eye contacts with each other as much as we can when travelling up and down from stage left to right. Ideally, we would hold hands and hug during this song. Indeed, eye contact is an alternative way to share love.

10/21/2020

Tonight we opened the second week of performances for Hair. It was refreshing even though we only had two days off. I had a lot of energy today and I had a great performance. My voice recovered from some sleep and rest in these two days too. I thought that I performed the best “Frank Mills” since we opened. I spent two days relearning the song and fixing the breath problem that always happened towards the end
of the song. I also listened to the original Broadway recording again and again to correct my articulation and punctuation.

I thought that it was our most relaxing performance ever since the first time we ran the show. Starting from today, I switched my attitude about this show from serious to playful. I know that we should always be serious about any performances, but this time is just different. We are playing a group of hippies and should be mentally and physically relaxed so that we can convince the audience and ourselves that we are not pretending to be hippies.

We were all getting very emotional at the end of the show while singing “Let the Sunshine In,” and I felt the strongest connection in the cast ever. I saw that many of us were in tears at the end which made me think that we probably could not bear to close the show this weekend. We have been working together since late August under the pandemic, knowing that the rehearsal can be cancelled due to the effect of COVID-19. We were all feeling grateful and supported more than ever.

10/22/2020

I felt that I had even more energy than yesterday, and it turned out a great performance for me. I also felt that the show went by much faster than what we did two weeks ago. It is because now I am so familiar with the order of the songs and transitions in between them.
We had photo call tonight after the performance. That part always makes for a long night, but thankfully it went pretty fast compare to the previous photo calls. That is because almost everyone only has one piece of costume, changing costumes back and force was not a thing in this show. Besides, we don’t have scene changes that involves giant wagons. We started at 10 pm and went home before 12 am. It is a shame that we have to wear clear masks in the photo call, which might be the first show ever that the entire cast appears with masks for photos.

10/23/2020

My best friends went to see the show tonight. I was both excited and nervous because I wanted to present my best performance for my friends. However, my voice was super tired today and I woke up with almost a sore throat this morning. I had to drink a lot of water during the daytime before the show. Usually, I would drink water during shows, however, I chose to not continuously drink water for this show because this show is three hours long and I barely have chance to get off stage to go the bathroom. What I would do is to take a sip of water before “Frank Mills” and “Be-In” in which I had solos.

The positive energy of tonight is that we got great reactions from the audience. I think it is probably because there were many theatre majors and friends of the cast in the audience. There are always very cheerful and exciting. Right now, I am worried about
tomorrow’s double show. I am planning to go to bed early and wake up early tomorrow to physically prepare for the double show day.

10/24/2020

It is our double show day! I got up at about 10 am and drank a lot of water. My sore throat seemed to go away, which is nice. I need to distribute my energy evenly to these two shows.

The matinee is the most relaxing performance for me so far. I tried not to put all my energy in this one show so that I will not feel exhausted during tonight’s performance. I adjusted my mask during “Frank Mills,” and it had becoming my habitual gesture recently. I felt secure after adjusting the place of the mask even though I knew that I should not do it.
CHAPTER IV

POST-PRODUCTION ANALYSIS

Minnesota State University, Mankato recently closed the 2020 production of *Hair*. In this chapter, I will reflect on the early analysis and character development of Crissy. Since this production was produced during the pandemic, the school decided to reduce the audience to 25% of the usual capacity in order to keep 6 feet social distance between numbers of the audience. Also, the rehearsal process was extended for three weeks due to the sudden explosion of COVID-19 in the department. The rehearsal moved online during the group quarantine period. With so much unexpected event happening, the musical *Hair* was destined to be an unusual show presented by Minnesota State University, Mankato. As a member of the creative team of *Hair*, I have gained unforgettable memories and precious acting experience through the process of rehearsal and performance.

We jumped right into our rehearsal the day after auditions as we would normally do here at Minnesota State University, Mankato. We had quite a few new students participating in this show including some freshmen and first-year graduate students. It was undoubtedly a good thing for us to have some fresh blood add in the show. However, it took some time to get to know each other and get along with new friends, especially for this musical about hippie tribal life in which they were so close to one another physically and spiritually. In order to break the ice in the early rehearsal process,
the director David Loudermilk held some sessions before rehearsal started during the first week. We shared our stories about the experience of discrimination and difficulties we went through as people of color. Besides, Loudermilk introduced some random games such as the mirroring game to us. We became less overcautious after these sessions as we released the tension in our bodies and got to know each other better.

One thing Loudermilk decided to add to the musical that has made our version of *Hair* unique is the half hour pre-show section before Act I. It was not written in the original script, instead, our creative director Loudermilk decided to add this prologue in which we protest the death of George Floyd in the park with the time setting in 2020. The pre-show was one of the most exciting moments in the show because we broke the fourth wall and were allowed to interact with the audience. That was also something we would not normally do. Even though we only sold a quarter of our seats for each show, we got great reaction from the audience and strongly supported by them for most of the performances. Indeed, the energy we got from the audience always went back to the actors. We entered the stage in four groups, each group has a topic to protest about. There are women’s rights, climate change issues, LGBTQ rights, and the death of George Floyd as the last to presented. Following the protest of George Floyd lead by Dre Benson, the show smoothly transitioned into the opening number “Aquarius.” I got very emotional watching the “Dead End” scene, in which three white cops abused three black men until one of them suffocated to death. This scene directly expresses the intention of doing the show, which was in response to the tragedy that happened to the black man
George Floyd in Minneapolis. In addition, it also gives the audience time to think throughout the entire show.

Another experiment we made in *Hair* was the nude scene towards the end of Act I. It was well organized and secured for the actors. The lighting successfully protected us from showing our bodies to the audience. They can only see the silhouette of our bodies after we took off costumes. Besides, the sound of the police siren and the flashing blue lights distracted the audience’s attention when we grabbed our clothes and went off stage. The intelligent lighting and sound design were very thoughtful and essential to the show.

It was challenging to me regarding self-identifying as Crissy during the rehearsal process. This was something I did not think about in the early production analysis chapter. I was confused about who I represented and questioned myself as Crissy in the early rehearsal process for a while. The reason was that Crissy was not originally created for Asian actors. Indeed, it was a white actor who played Crissy in the original Broadway version of *Hair*. And it was rare to see Crissy played by Asian woman. I turned to the director Loudermilk for suggestions. I told him that I was worried about my Chinese accent and concerned about my physical appearance as Asian. I did not know if it was appropriate for me to play a white girl or act like Asian American at least. However, Loudermilk gave me a perfect solution, which was be myself. He indicated that I did not have to work on getting rid of my accent, instead, he thought it was my characteristics that represent my identity and the culture I came from. He said that he wanted to bring the diversity into our show, which means it was fine to be who I am
instead of playing someone against my ethnicity. I was very grateful about David’s inclusiveness and kind. His advice immediately reassured me and gave me confidence into playing Crissy.

Comparing with other characters, there was less information about Crissy in the script. Indeed, the highlight of Crissy was when she sings “Frank Mills.” I treated this song very seriously because it has significant meanings to me as my first solo in a musical. Earlier in the rehearsal, I was very nervous singing it. Thus, I was playing Yu who was trying to sing the lyrics correctly and matching with the backing track. As I gradually got comfortable with the scene, there was a sense of easiness in me so that the lyric would come out smoothly without thinking. From then, I started to think and act as Crissy, the girl keeps her lover Frank deep inside her heart. The transparent mask is my obstacle when projecting my voice. Even though I accepted the fact that I had to sing with the mask on and gradually got used to it, I never ignored the existence of the mask and act like not wearing a mask. As I was singing, the mask would slowly slip down on my face and ended up hanging below my nose almost every time I performed “Frank Mills.” Sometimes I would pull it up to place with my hand, which was not a professional action and may have distracted the audience at some point. Besides, I noticed that my voice was not consistent or fluent from watching the video. For instance, the volume of my voice would come up and down throughout the entire song. However, I did not realize this until I listened to the recording. If I ever had to sing with the clear mask on stage again, I would pay attention to this and try to minimalize the effect of the face mask. Another thing that came to my attention was that my gestures and body
movements were too small to be seen by the audience. Audience from the first few rows may think it was fine, however, those who sit in the back rows might think my acting needs to be more dynamic. As an actor, I need to be fully present in the moment with my best possibilities in order to make the performance memorable. Sometimes the actor puts 100% effort into their performance, however, the audience can feel only 80% of it. In this case, the actor needs to put 120% effort in order to let the audience feel 100%. In the future, I will review my performance in an audience’s point of view and always try to reach a higher standard.

I think it was a shame that we could not touch, hug, kiss each other on stage for our version of Hair due to the pandemic. The whole show could be done very differently if we did not have to be socially distanced. I believe that body language can tell a lot of information just like the spoken language. Physical communication plays an essential role in enhancing feelings and expressing the closeness between characters. Not being able to touch makes all the characters difficult to portray and could change the style of a show. However, we must follow the rules in order to make our show happen on stage. Because of this, I felt that the cast could have set up a deeper relationship if we were closer to each other physically. I have to admit a fact that I was not consistently connected with everyone else on stage throughout the entire show. Sometimes I did feel more dropped in mentally and physically. For instance, I can always feel the positive energy from the group during the “Be-In,” “Good Morning Starshine,” and “Colored Spade.” I think that was because I felt the vibes from the group first and then spread around the power I got from the group. These scenes mentioned above were the
moments I truly felt like a union with the rest of hippies. Again, there’s no doubt that we could have done some scenes better if we did not have to be further apart with each other. However, I do not think anyone should be blamed on that. We tried our best to make our show on stage under the difficult time when nearly all theatres in this country were shut down. At this point, whether we hug each other or not is not important anymore. The only thing mattered was that we successfully performed the musical for our audience and express our important message to the world, that was, love and peace.

In conclusion, my experience in Hair was a process of improving my stage craft as an actor. Performing the first solo on stage in my musical theatre career was an unforgettable memory that I will carry for the rest of my life. Having the experience of rehearsal under the pandemic strengthened my capability of adapting myself to uncontrollable conditions in theatre life. There were a few times that I could not breath properly singing and dancing with the transparent mask on, but I still persevered and survived each time.

What I have gained from this play is not only performance experience, but also precious friendship with everybody in the cast. I believe that each member of “the children” team has deep feelings for the cast and the show. Together with the cast and crew, we overcame many difficulties under the pandemic and finally presented the show on stage. We would not have done this show without everybody in the cast and crew.
CHAPTER V

PROCESS DEVELOPMENT

In this chapter, I want to evaluate where I stand in developing my professional skills since beginning my journey as a theatre artist, and set up some goals that I want to achieve with my professional career in the near future.

I started my theatrical life in college back in China in 2013. I went to college with strong music background. I had dance training at about five years old, and it lasted for a couple of years. At the age of eight, I shifted my focus of study to Piano performance, which laid the foundation for my musical background. However, when I was in my first year of high school, I realized that what I really loved was the vocal performance and acting. As a result, I chose to study musical theatre and became a professional musical theatre performer at the Shandong University of Arts, China. In my junior year at college, I got the chance to exchange to Nazareth College, Rochester, to continue studying Musical Theatre performance, later I transfer there. After getting my bachelor’s degree, I decided to go to graduate school for Musical Theatre Acting to get further education. This is because I believed that I had not learned the knowledge I expected in just two and a half years in the United States. I desperately wanted more opportunities and theatre experience, which a graduate program would offer me.

I came to Minnesota State University, Mankato with various skills in singing, acting, and dance and hoped to put these skills into practice more and build confidence on
stage. The training here at Minnesota State University, Mankato came through daily studio work, and also, I turned theory into practice by participating in main stage productions consistently. I have been in main stage productions that have been directed by the faculty members of the theatre department: Paul J. Hustoles and Heather E. Hamilton. Besides, I was thrilled to play Ali in Mamma Mia directed by guest artist Adam Cates and also this thesis role Crissy in Hair directed by fellow graduate student director David Loudermilk.

During my first semester I was able to participate in the first main stage production of the season: The Music Man, directed by Hustoles. I played one of the River City teen dancers. I had a great time working with the director and the rest of the cast and crew. I also felt that my dance skills improved during the rehearsal and performance process. This show set a good start for my time at Minnesota State Mankato. This show also served as my minor without paper project, the very first step in her journey as a graduate student.

In the second semester, I got the chance to be involved in The Hunchback of Notre Dame, directed by Hustoles. This show was the most intense show experience for me so far. I was a member of the ensembles and played multiple characters. I had to switch different characters back and forth. However, the quick change was what I worried about every day of the formal performances. It was quite challenging for the actor to dance with multiple layers of costumes and to change from one to the other frequently throughout the show. As a result, my efforts helped achieved the visual feast of the show. Through this experience, I realized how important the details were to a
musical, and also understood the necessity of having a strong body as a musical theatre performer.

The training during daily classes provided guarantee for the smooth progress of the performances. These classes included Theatre Speech I taught by Ashley Gunn, in which the actor practiced vocal techniques and worked on polishing a monologue. I also performed in front of the class with my voice recorded. This class solidified my stage language foundation and also improved my shortcomings in speaking American English. Another performing based class I engaged in this semester was Musical Theatre Acting taught by Heather E. Hamilton and Nick Wayne. In this class, I got to perform one solo song called “If I Loved You” from Carousel and one duet named “I Still Believe” from my favorite musical Miss Saigon with Megan Kueter. This class helped me enhance my vocal techniques and acting skills. Through this class, I realized the importance of belief in a role, and the ability to be immersed in a role is sometimes more valuable than persuading the perfection techniques.

Fall of 2019 marked my third semester here at Minnesota State Mankato. Performance classes included Dance Improve with Dan Stark, Musical Theatre Acting II with Hustoles. These classes gave me the opportunity to further explore the mysteries of theatre performance at a higher level. Dance Improv helped me to find the connection between theatre and dance. It also taught me how to use the body freely and smoothly. Through this class, I found a way to tell stories and express feelings with my body. Music Theatre Acting II was a continuation of Music Theatre Acting I. It was much more intense and designed for higher level students. At the beginning of the semester, I
felt a lot of pressure. As the semester goes on, I gradually got used to the intensity of the class. This class gave me a platform to play a variety of characters and partnered with different classmates. The practice of randomly assigning performance partners allowed me to see more of her possibilities on stage. Besides, this class helped me to build up the repertoire of audition songs.

A fun class I took in Fall 2019 was Stage Makeup with McCarl. This was the first time I ever took a stage makeup class since undergrad. I enjoyed the process of shaping characters by putting on makeups on my own. With the makeup technique, I was able to fix my facial features to achieve the purpose of changing the characters’ age, manners and personalities.

Spring 2020 was a tough semester for me. I took two history classes which were Musical Theatre History and Theatre History I with Hustoles and Caron. However, these two classes were both challenging for me because they required a lot of reading, writing and researching. Meanwhile, I also found these history classes useful and necessary for her as a stage performer. I thought that a proper reserve of theoretical knowledge can also lay an important foundation for being a good actor.

Performances classes I took in Spring 2020 included Acting Scene Studies with Hamilton and Ballet II with Allison Doughty Marquesen. Acting Scene Studies gave me a chance to polish my acting techniques, and I absorbed experiences by watching my peers performing. Due to the COVID-19, all classes were delivered remotely after spring break. It was challenging for me taking Ballet class online because the dance space always limited my movement. Unable to dance with peers even lowed my motivation of
dancing for a time. However, Marquesen worked harder to mobilize the students’ enthusiasm and arranged fresh topics to draw their attention. The scenes in Acting Scene Studies class changed from two-person scenes to monologues, which allowed the students to perform separately at home. I enjoyed this class a lot even though it ended up online because I was given enough time to taste each character and improve in a short time frame. I also found the workshop with Hamilton very helpful because she always had different perspective in helping students to create characters.

Fall 2021 marked the start of my last year here at Minnesota State Mankato. With the continuous effect of the pandemic, most of my classes are delivered in a hybrid way, which was a combination of on-line classes and in-person classes. It allowed students to choose whether to physically participate in classes or take on-line classes for health concerns. I debated for a few days whether attending classes on campus or not. Indeed, the only reason I did not want to go to school was because I was afraid of getting infected. At the same time, I knew that if I keep taking online classes, I will become lazy and my study efficiency will be reduced, especially since I took three courses that highly required physical participation. In addition, the stage combat class was in-person only, so I ended up with the decision of coming to school every day. I think our school has done a great job accommodating the facilities on campus in order to protect students who chose to come to school every day.

Next semester, I will be a teaching assistant on Daniel Stark’s Intro to Dance class. This will be my first time as a teaching assistant in a college level class. I am very
grateful for the opportunity Stark offered me. I believe it will prepare me to become a teacher in the future.

As a graduate assistant, I have had many different working experiences in the Theatre and Dance department. I consider this as one of my best professional experience at Minnesota State University, Mankato. During my first three semester in graduate school, I was a full-time costume shop assistant under the guidance of the shop manager Scott Anderson and the costume designer David McCarl. In the costume shop, I helped the manager and designer pull, build, repair, organize costumes for both main stage and studio shows. At first, I felt a lot of pressure with the intensive work in the costume shop since we had to produce costumes for about five shows each semester. There was always one show right after another. As I gradually improved my sewing skills, I quickly adapted to the work in the costume shop. In the spring semester of my second year, I started to work for both costume shop and public relations. With Corrie Eggimann, the director of public relations, I got some new experience working for our department. As a public relations assistant, I hung posters around campus for all the shows we produced during each semester, took lobby photos for the cast, recorded some shows, organized production photos for shows from now to five years ago, etc. In the third year, I had another job, assistant properties manager. I worked in the Andreas Theatre properties storage. There are seven individual storages in the upper level of the Andreas Theatre. I spent four hours weekly organizing and pulling props we need for shows. Working as a graduate assistant has been a big part of my graduate studied except the courses I have to take. I even spent as much time at work as I did for studying. Indeed, my ability to
balance study and work has improved. I have been pushing myself forward during my time in graduate school and gained a lot of great experience that other places cannot offer me. My only regret is that I did not fight for the opportunity to teach Acting for Everyone class. I was not confident enough about myself and hesitate to ask for it even though I had the ability to teach it. I will be braver and more confident next time I have such a chance.

I am not hesitating to say that I have never been as confused as I am now about my career in the future. I do not have an immediate plan for what to do right after graduation yet. However, I am excited to start the new journey with some long-term goals. I would like to go to more places in the world and use my knowledge to help children and adults who are not as lucky as I am to receive theatre education. Another dream of mine is to become a conduit of cultural and theatrical exchange between China and the United States.

There are a few more goals I would like to achieve during the last semester of my Master of Fine Arts Degree. I would like to improve my dancing and acting skills by taking more movement courses and participating in more musicals. I look forward to starting the last semester of graduate studies and involving in more shows here at Minnesota State University, Mankato.
APPENDIX A

PRODUCTION PHOTOGRAPHS

Yu Miao as Crissy
Yu Miao as Crissy
Yu Miao as Crissy
APPENDIX B

PROGRAM COVER

Theatre & Dance

Hair

The American Tribal Love-Rock Musical

Music by Galt MacDermot
Book and Lyrics by Gerome Ragni & James Rado

Ted Paul Theatre
Sept. 23-26 & Sept. 30-Oct. 3, 2020 at 7:30 p.m.
Sept. 26-27 & Oct. 3-4, 2020 at 2:00 p.m.

Minnesota State University Mankato
CAST OF CHARACTERS

George Berger........................................ Ryan Joseph Feist
Woof....................................................... Jace Gray
Hud.......................................................... Dre Benson
Claude..................................................... Ben Siglin
Jeanie..................................................... Maddy Morgan
Dionne.................................................. Sydney Belonge
Crissy........................................................ Yu Miao
Sheila...................................................... Chloe Sirbu
Ensemble .............................................. Ruby Carlson, Emerald J. Clark,
                                          Zac Gaulke, Lyreshia Ghostlon-Green,
                                          Jacob Haen, Talon Krummel Walter,
                                          Joshua Lester, Regina Lombardo,
                                          Sarah Potvin, Madison Railton,
                                          Maddie Stuart, Christian Tesch,
                                          Carlie Tvedt, Daniel Walker,
                                          Joaquin Warren

SETTING

2020 Minneapolis
1967 New York City
Yu Miao (Crissy) is a third-year MFA Musical Theatre candidate from China who was previously seen in the ensembles of *Shakespeare in Love*, *The Hunchback of Notre Dame*, *Macbeth* and *The Music Man*. Other roles include “Woman 1” in *Clara, My Love*, “Yelena Segeevna” in *Dear Yelena Sergeevna* and “Second Young Man” in *Sweet Charity*. Yu has a BFA in Musical Theatre from Nazareth College in Rochester, NY. Yu was scheduled to perform in the COVID-cancelled production of *Mamma Mia!*
# APPENDIX C

## REHEARSAL SCHEDULE (as of 9/3/2020)

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Rehearsal</th>
<th>Important</th>
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<tbody>
<tr>
<td>9/3</td>
<td>Thursday</td>
<td>6:35 - 8:30</td>
<td>Choreograph Be-In</td>
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<tr>
<td></td>
<td></td>
<td>8:30 - 10:00</td>
<td>Run Act I</td>
<td></td>
</tr>
<tr>
<td>9/4</td>
<td>Friday</td>
<td>6:35 - 7:30</td>
<td>Don't Put It Down</td>
<td>Ryan, Jace, Daniel</td>
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<tr>
<td></td>
<td></td>
<td>7:30 - 8:30</td>
<td>Yellow Shirt Scene</td>
<td>Ryan, Chloe, Ben</td>
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<tr>
<td>9/7</td>
<td>Monday</td>
<td>6:35 - 9:00</td>
<td>Run Act I</td>
<td>Labor Day/Off Book for Act 1</td>
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<td></td>
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<td>9:00 - 10:30</td>
<td>Top of Act II - White Boys</td>
<td>Block/Choreograph</td>
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<tr>
<td>9/8</td>
<td>Tuesday</td>
<td>6:35 - 8:30</td>
<td>Walking in Space - How Dare They</td>
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<td></td>
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<td>8:30 - 10:30</td>
<td>Good Morning Starshine - End</td>
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<td>9/9</td>
<td>Wednesday</td>
<td>6:35 - 7:30</td>
<td>Music</td>
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<td></td>
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<td>7:30 - 10:30</td>
<td>Run Show</td>
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<tr>
<td>9/10</td>
<td>Thursday</td>
<td>6:35 - 8:30</td>
<td>Work Act II</td>
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<td></td>
<td></td>
<td>8:30 - 10:30</td>
<td>Work Act I (*Work Scene at End)</td>
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<tr>
<td>9/11</td>
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<td>6:35 - 8:30</td>
<td>Run Act I</td>
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<td></td>
<td></td>
<td>8:30 - 10:30</td>
<td>Run Act II</td>
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<tr>
<td>9/13</td>
<td>Sunday</td>
<td>6:35 - 10:30</td>
<td>Run Show</td>
<td>Crew Run Through</td>
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<tr>
<td>9/14</td>
<td>Monday</td>
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<tr>
<td>9/15</td>
<td>Tuesday</td>
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<td>No Rehearsal</td>
<td>See Silent Sky</td>
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<td>9/16</td>
<td>Wednesday</td>
<td>6:00 - 6:35</td>
<td>Publicity Photos</td>
<td>Sound Tech/OFF PROMPT</td>
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<td></td>
<td></td>
<td>6:35 - 10:30</td>
<td>Run Show</td>
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<td>9/17</td>
<td>Thursday</td>
<td>Call TBA</td>
<td>First Light Tech</td>
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<td>9/18</td>
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<td>Call TBA</td>
<td>Full Tech Rehearsal</td>
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<td>9/20</td>
<td>Sunday</td>
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<td>Dress Rehearsal</td>
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<td>9/21</td>
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<td>Call TBA</td>
<td>Dress Rehearsal</td>
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<td>Call TBA</td>
<td>Majors Preview</td>
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<td>9/23</td>
<td>Wednesday</td>
<td>Call TBA</td>
<td>Performance # 1</td>
<td>Happy Opening!</td>
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<td>9/24</td>
<td>Thursday</td>
<td>Call TBA</td>
<td>Performance # 2</td>
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<td>9/25</td>
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<td>Call TBA</td>
<td>Performance # 3</td>
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<td>9/26</td>
<td>Saturday</td>
<td>Call TBA</td>
<td>Performance # 4</td>
<td>Happy TwoDowShay!</td>
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<td>Performance # 5</td>
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<td>9/27</td>
<td>Sunday</td>
<td>Call TBA</td>
<td>Performance # 6</td>
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<td>9/30</td>
<td>Wednesday</td>
<td>Call TBA</td>
<td>Performance # 7</td>
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<td>Performance # 9</td>
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<td>Performance # 10</td>
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<td></td>
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<td>Performance # 11</td>
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### REHEARSAL SCHEDULE

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<td>Book Scenes of Act I</td>
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<td>7:25 - 8:30</td>
<td>Book Scenes of Act II</td>
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<td>8:40 - 9:00</td>
<td>Run Dead End</td>
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<td>10/1</td>
<td>Thursday</td>
<td>6:30 - 6:45</td>
<td>Announcements/Meditation</td>
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<td>6:45 - 7:15</td>
<td>History Time with The Children</td>
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<td>7:25 - 8:30</td>
<td>Run All Scenes</td>
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<td>8:40 - 9:00</td>
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<tr>
<td>10/5</td>
<td>Monday</td>
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<td>Announcements/Meditation</td>
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<td>History Time with The Children</td>
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<td>Run Pre-Show</td>
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<td>7:30</td>
<td>Work Through of Act 1 (with Sound)</td>
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<td>10/6</td>
<td>Tuesday</td>
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<td>Announcements/Meditation</td>
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<td>History Time with The Children</td>
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<td>7:30</td>
<td>Work Through of Act 2 (with Sound)</td>
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<td>10/7</td>
<td>Wednesday</td>
<td>3:00 - 5:00</td>
<td>Choral Sing Thru with Nick</td>
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<td>6:30 - 6:40</td>
<td>Announcements/Meditation</td>
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<td>History Time with The Children</td>
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<td>Run Pre-Show</td>
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<td>Run Show</td>
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<td>10/8</td>
<td>Thursday</td>
<td>3:00 - 5:00</td>
<td>Choral Sing Thru with Nick</td>
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<td>6:35</td>
<td>Announcements</td>
<td>in Ted Paul, Welcome Back!</td>
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<td>6:40 - 7:00</td>
<td>Receiving Microphones &amp; Sound Check</td>
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<td>7:00</td>
<td>Run Pre-Show</td>
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<td>7:30</td>
<td>Run Show</td>
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APPENDIX D

ACTOR SCRIPT NOTATIONS

26. FRANK MILLS

(Sings)

I MET A BOY CALLED FRANK MILLS
ON SEPTEMBER 12TH RIGHT HERE IN FRONT OF THE WAVERLY
BUT UNFORTUNATELY I LOST HIS ADDRESS
HE WAS LAST SEEN WITH HIS FRIEND, A DRUMMER
HE RESEMBLES 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
HE HAS GOLD CHAINS ON HIS LEATHER JACKET
AND ON THE BACK ARE 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 GIRLFRIEND
AND PLEASE
TELL HIM ANGELA AND I
DON'T WANT THE TWO DOLLARS BACK ...
JUST HIM

(Music segues) -> exit stage right


27. BE-IN "HARE KRISHNA"

TRIBE
HARE KRISHNA HARE KRISHNA
KRISHNA KRISHNA HARE HARE
HARE RAMA HARE RAMA
RAMA RAMA HARE HARE
HARE KRISHNA HARE KRISHNA
KRISHNA KRISHNA HARE HARE
HARE RAMA HARE RAMA
RAMA RAMA HARE HARE -> enter with "Chinese knot"

FRENE MILLIS ON SEP. 10TH, THE 19TH, RIGHT HERE IN FRONT OF THE
WAY-BILLY, BUT UN-FACTOR-ABLY. I LOST HIS ADDRESS.
HE WAS LAST SEEN WITH HIS FRIEND, A CO-FILMMAKER. HE DIED
SOMETHING ABOUT A YEAR AGO, OF THE BEATLES. BUT HE HELPS US WRITE THE

IN A SMALL COW AT THE BACK. "I LOVE HIM, BUT IT ENDS."
SURE, SEE ME TO WALK DOWN THE STREET WITH HIM.
HE LIVES IN BEIJING SOMEWHERE AND WEARS HIS WHITE BANDAGE. WE HURT. HE HAS

GOLD CHAINS ON HIS LEATHER JACKET, AND ON THE BACK RAD

WHAT THE NAMES, "HARB-ROG" AND "THOM" AND "KELLY",

IF YOU SEE HIM TELL HIM, "I'M IN THE PARK, WITH MY"

SILLI-FRIEND, AND PLEASE, TELL HIM!
WORKS CITED


Reeves, Dan. “Review of Hair The Musical at the New Wimbledon Theatre.”


WORKS CONSULTED


