

'Hair' Bares Soul of a Generation

One grandmotherly type at "Hair" the other night noted disdainfully that the show was a relic, past its prime.

Her comment missed the point, which is that the tribal-love-rock musical expressed the soul of a generation and ushered in a new kind of Broadway show. Historical

discussions aside, the 1968 anachronism still has the gift of joy as seen in the current student production at the University of Miami, even though the nude scene is badly cheated upon. This supercharged cast — most of whom were not in their teens when "Hair" grew into a phenomenon — give the hearty rebelliousness of the show its due.

Pop Art Show Opening Postponed

The opening of the American Federation of the Arts Museum, originally scheduled for Sunday night, has been postponed indefinitely due to a dispute with the dealer who was to supply the show.

Howard Hirschfield, director of the Federation, said the show, which was to have consisted of paintings and drawings by pop artist Tom Wesselman, will be replaced with another show to open in mid-December. Arrangements for the new show have not been completed.

The Wesselman exhibit was to have come from the Sidney Janis Gallery in New York, but problems arose in the insurance arrangements, and Hirschfield says the Federation has decided to go with another show for the museum's opening.

JAMES RADO and Gerome Ragni wrote the thin plot for the young against the oppressive adult world of teachers, parents and darft board advisors. It's a celebration of free sex, drugs, clean air, peace and togetherness. By its use of outrageous profanity and hostility to outsiders, the show still offends, if the reactions of some viewers are to be taken into account.

Michael West as Claude, the reluctant draftee, has matured as an actor without losing the infectiousness of youth. He handles silly songs expertly and effortlessly, coming out the most likeable character in the cast.

Director Bob Ankrum sums up the psychedelic era in "Walking in Space." He gets good performances



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from Ralph E. Wakefield II as the quintessential hippie leader, Nancy Jones as the war-protesting Sheila and Jeff Coopwood as an unfettered spirit.

VARIOUS performers alleviate the sameness of Galt MacDermot's crude rock'n'roll songs — over four dozen of them. Sandra Santiago fetchingly does "Frank Mills," a love ditty to a stranger she loaned \$2. "Dead End," a lament for signs that say "no," has a sizzle in Mattie McQueen's voicing. And in whatever Kiti Kennedy and Parnes Cartwright do, there is a proud, take-notice quality.

Like a fabulously littered pleasure ship, the set by Neil Einleger is a potpourri of paintings, shields

and found objects, haphazardly hung over many flag-draped platforms. This gaiety is reflected in Roberta Baker's eye-reeling costumes.

★ ★ ★

THE MOST ambitious and best theater on any local college campus in years is being presented at Florida International University. This is the last weekend to catch "Tattoo," a new play by faculty member Terry Twyman. It's a mood piece, intensely evocative of its time (1955) and its place (a forlorn San Diego tattoo parlor). Twyman, who directs his emotionally seductive drama with as much grace as he writes, draws us in by the facts he withholds about his lonely characters.

Showtime is 8 p.m. in the University Theater, through Sunday.

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