

## Woodstock & the Hippie Generation

Level: Pre-Intermediate & Up

Video Links: Coming into L.A. <http://www.youtube.com/watch?v=qsnUu71Viyo>  
Fixin to Die Rag [http://www.youtube.com/watch?v=KwwEHJ0K\\_yw](http://www.youtube.com/watch?v=KwwEHJ0K_yw)

Overall Objective: To familiarize students with an important event in American history  
To have some fun and change the pace in the classroom  
To make inferences about cultural events

Hour 1 Objective: To practice intense listening skills with common reductions  
To practice English speech patterns and rhythm  
To provide strong context for the rest of the lesson

Hour 2 Objective: There are a number of options:  
To practice relative clauses with reductions  
To practice appositives  
To make inferences about meaning and content

Hour 3 Objective: Fluency practice  
To defend and support an opinion

Plan: Hour 1:

While this lesson could be done in a traditional style, the point is more to immerse the students in a contextualized language environment. For this, you should come dressed as a hippie and prepare to talk and act like a hippie for the entire class. At the very least it gives you an excuse to wear sandals to work ☺. Some schools may not approve of the dress, but any really good school should not only understand, but approve of such activities as long as it's not an everyday occurrence. It's best to enter the class in character and start immediately rather than officially introduce the lesson. It's also better to do the lesson after the class has had you for a bit. It helps to be familiar with hippie culture, slang, speaking style, and beliefs for this lesson, but I find most English teachers are. I tend to model my hippie character on Slater from Dazed and Confused as it's a fun character to play.

You should put up pictures of the festival and hippie slogans around the room before class (i.e. Flower Power, Make Love Not War, Drop Acid Not Bombs, etc.) Teaching some anti-war protest chants at different points in the lesson is also fun.

For the music, I chose "Coming into Los Angeles" and "I'm Fixin to Die Rag" cause I thought they portrayed some elements of Woodstock and the Counterculture movement themes well. Other songs would also be possible of course.

I generally enter the class and ask students about their activities the day before. When students inevitably ask what you did, inform them that you went to a really far out music festival (you are referring to Woodstock). Have them ask you questions about the festival. Inform the students that you want them to check out some of the groovy music you heard. Tell the students to just chill out and listen to Coming into LA by Arlo Guthrie. Get them to give you their impressions about the music and the video (if you have it). Next do auxiliary vocabulary and give the students the fill-in-the-blank.

There are two. One focuses on hearing -ing words and the other is a very difficult, intense listening for largely articles and prepositions (good practice for upper levels.) Also get the students to guess the meaning of “keys”. It should be easy, especially if you show the video. A Q & A on the use of drugs in the Counterculture could follow here. I also usually have the students practice saying comin’, bringin’, etc by making them sing parts of the song with me 😊 During this, or whenever seems appropriate, I usually pull a bag of oregano from my pocket and roll up a fake joint for fun.

The 2<sup>nd</sup> song I chose for its Vietnam War theme and its use as a parody, both themes can be explored in detail in this class or later ones. The song is very fast so an FIB is not a good choice for it. Do a first listening and get impressions from the students again. Then give them the lyrics sheet. I've underlined parts in the text where reductions in speech are used to draw students' attention to these common speech patterns. After the song's finished try to get the students to recall and repeat the lines with reductions. Turkish students have a special difficulty in recognizing and pronouncing English speech patterns. You could also underline other article sections if you want.

Hour 2: Open up the floor for a Q & A. Stay in character at all times and answer as a hippie would. This will help the students fill in gaps and get a clearer understanding of hippies. Remember, you just got back from Woodstock the other day.

Moving on, tell the students that they are now going to read a short article about a Woodstock museum. Ask the students to predict what might be in the museum. If you want to focus on a grammar topic you could have the students identify all the relative clauses or appositives in the article. Otherwise just have them answer the questions. The questions are designed to highlight aspects of the Counterculture. The answers may not be clear from the article, but you should encourage students to make logical inferences. Depending on the class, I will either go over the answers to the questions with the class or put the students in a circle with me outside it and have them explain their answers to each other. It depends on the level of the class, how comfortable they are in operating without the teacher, and how much time we have left. Either way, I generally open up the floor for a general Q & A again so the student's can clear up anything they didn't understand.

Hour 3: Finally you can set up a debate. Explain to the students that a bunch of hippies want to hold a music festival in your city. Hand out the role cards and let the students do the rest. At the end, the mayor should make a decision about the festival.

Another option is to do an interview where a reporter interviews either singers or attendees of Woodstock. Students should try to act in character and utilize some of the slang you've been using in class.

Words and Music by Arlo Guthrie

Coming in from London  
From over the pole  
Flying in a big airliner  
Chickens flying everywhere around the plane  
Could we ever feel much finer?

CHORUS:

Coming into Los Angeles  
Bringing in a couple of keys  
Don't touch my bags if you please  
Mister Customs Man

There's a guy with a ticket to Mexico  
No, he couldn't look much stranger  
Walking in the hall with his things and all  
Smiling, said he was the Lone Ranger

CHORUS

Hip woman walking on a moving floor  
Tripping on the escalator  
There's a man in the line  
And she's blowing his mind  
Thinking that he's already made her

CHORUS

Coming in from London  
From over the pole  
Flying in a big airliner  
Chickens flying everywhere around the plane  
Could we ever feel much finer?

CHORUS

Aux. Vocab: a pole, to trip, an escalator, the Lone Ranger

Words and Music by Arlo Guthrie

Coming \_\_\_\_\_ London  
\_\_\_\_\_ pole  
Flying \_\_\_\_\_ big airliner  
Chickens flying everywhere \_\_\_\_\_ plane  
Could we ever feel much finer?

CHORUS:

Coming \_\_\_\_\_ Los Angeles  
Bringing \_\_\_\_\_ couple of keys  
Don't touch my bags if you please  
Mister Customs Man

There's \_\_\_\_\_ guy \_\_\_\_\_ ticket \_\_\_\_\_ Mexico  
No, he couldn't look much stranger  
Walking \_\_\_\_\_ hall \_\_\_\_\_ his things \_\_\_\_\_ all  
Smiling, said he was \_\_\_\_\_ Lone Ranger

CHORUS

Hip woman walking \_\_\_\_\_ moving floor  
Tripping \_\_\_\_\_ escalator  
There's \_\_\_\_\_ man \_\_\_\_\_ line  
And she's blowing his mind  
Thinking that he's already made her

CHORUS

Coming \_\_\_\_\_ London  
\_\_\_\_\_ pole  
Flying \_\_\_\_\_ big airliner  
Chickens flying everywhere \_\_\_\_\_ plane  
Could we ever feel much finer?

CHORUS

Words and Music by Arlo Guthrie

\_\_\_\_\_ in from London  
From over the pole  
\_\_\_\_\_ in a big airliner  
Chickens \_\_\_\_\_ everywhere around the plane  
Could we ever feel much finer?

CHORUS:

\_\_\_\_\_ into Los Angeles  
\_\_\_\_\_ in a couple of keys  
Don't touch my bags if you please  
Mister Customs Man

There's a guy with a ticket to Mexico  
No, he couldn't look much stranger  
\_\_\_\_\_ in the hall with his things and all  
\_\_\_\_\_, said he was the Lone Ranger

CHORUS

Hip woman \_\_\_\_\_ on a \_\_\_\_\_ floor  
\_\_\_\_\_ on the escalator  
There's a man in the line  
And she's \_\_\_\_\_ his mind  
\_\_\_\_\_ that he's already made her

CHORUS

\_\_\_\_\_ in from London  
From over the pole  
\_\_\_\_\_ in a big airliner  
Chickens \_\_\_\_\_ everywhere around the plane  
Could we ever feel much finer?

CHORUS

## Country Joe - Fixin to Die Rag

Well, come on all of you, big strong men,  
Uncle Sam needs your help again.  
He's got himself in a terrible jam  
Way down yonder in Vietnam  
So put down your books and pick up a gun,  
We're going to have a whole lot of fun.

And it's one, two, three,  
What are we fighting for?  
Don't ask me, I don't give a damn,  
Next stop is Vietnam;  
And it's five, six, seven,  
Open up the pearly gates,  
Well there ain't no time to wonder why,  
Whoopie! we're all going to die.

Come on Wall Street, don't be slow,  
Why man, this is war au-go-go  
There's plenty good money to be made  
By supplying the Army with the tools of its  
trade,  
But just hope and pray that if they drop the  
bomb,  
They drop it on the Viet Cong.

And it's one, two, three,  
What are we fighting for?  
Don't ask me, I don't give a damn,  
Next stop is Vietnam.  
And it's five, six, seven,  
Open up the pearly gates,  
Well there ain't no time to wonder why  
Whoopie! we're all going to die.

Well, come on generals, let's move fast;  
Your big chance has come at last.  
Now you can go out and get those reds  
Because the only good commie is the one that's  
dead  
And you know that peace can only be won  
When we've blown them all to kingdom come.

And it's one, two, three,  
What are we fighting for?  
Don't ask me, I don't give a damn,  
Next stop is Vietnam;  
And it's five, six, seven,  
Open up the pearly gates,  
Well there ain't no time to wonder why  
Whoopie! we're all going to die.

Come on mothers throughout the land,  
Pack your boys off to Vietnam.  
Come on fathers, and don't hesitate  
To send your sons off before it's too late.  
And you can be the first ones in your block  
To have your boy come home in a box.

And it's one, two, three  
What are we fighting for?  
Don't ask me, I don't give a damn,  
Next stop is Vietnam.  
And it's five, six, seven,  
Open up the pearly gates,  
Well there ain't no time to wonder why,  
Whoopie! we're all going to die.

Auxiliary Vocabulary: a jam, the pearly gates, to pray, a red, a commie, kingdom come, to hesitate, the Viet Cong

## Country Joe - Fixin to Die Rag

Well, c'mon all of you, big strong men,  
Uncle Sam needs your help again.  
He's got himself in a terrible jam  
Way down yonder in Vietnam  
So put down your books and pick up a gun,  
We're gonna have a whole lotta fun.

And it's one, two, three,  
What are we fighting for?  
Don't ask me, I don't give a damn,  
Next stop is Vietnam;  
And it's five, six, seven,  
Open up the pearly gates,  
Well there ain't no time to wonder why,  
Whoopee! we're all gonna die.

Come on Wall Street, don't be slow,  
Why man, this is war au-go-go  
There's plenty good money to be made  
By supplying the Army with the tools of its  
trade,  
But just hope and pray that if they drop the  
bomb,  
They drop it on the Viet Cong.

And it's one, two, three,  
What are we fighting for?  
Don't ask me, I don't give a damn,  
Next stop is Vietnam.  
And it's five, six, seven,  
Open up the pearly gates,  
Well there ain't no time to wonder why  
Whoopee! we're all gonna die.

Well, c'mon generals, let's move fast;  
Your big chance has come at last.  
Now you can go out and get those reds  
Cuz the only good commie is the one that's  
dead  
And you know that peace can only be won  
When we've blown 'em all to kingdom come.

And it's one, two, three,  
What are we fighting for?  
Don't ask me, I don't give a damn,  
Next stop is Vietnam;  
And it's five, six, seven,  
Open up the pearly gates,  
Well there ain't no time to wonder why  
Whoopee! we're all gonna die.

C'mon mothers throughout the land,  
Pack your boys off to Vietnam.  
C'mon fathers, and don't hesitate  
To send your sons off before it's too late.  
And you can be the first ones in your block  
To have your boy come home in a box.

And it's one, two, three  
What are we fighting for?  
Don't ask me, I don't give a damn,  
Next stop is Vietnam.  
And it's five, six, seven,  
Open up the pearly gates,  
Well there ain't no time to wonder why,  
Whoopee! we're all gonna die.

## Music Memories

**Pre-Intermediate** (Some vocabulary was simplified in the text.)

By JUSTIN ROCKET SILVERMAN

*The New York Post*. June 2, 2008

[http://www.nypost.com/p/entertainment/music/music\\_memories\\_Ujeb15R8RKxRIJ5iRxZJzK](http://www.nypost.com/p/entertainment/music/music_memories_Ujeb15R8RKxRIJ5iRxZJzK)

For a single weekend in 1969, the town of Bethel grew to be the third-largest city in New York State. Then the bleary-eyed hippies, covered with mud and filled with what would become the legend of Woodstock, left

The massive music festival that included performances by Jimi Hendrix, Santana, Janis Joplin, The Who and the Grateful Dead was - depending on your perspective - either the high point or the low point of '60s culture. For many of the people there, Woodstock was certainly the high point.

A very, very high point.

It's no easy task commemorating the wild abandon of 450,000 people happily dancing in the rain. But the new museum at Bethel Woods, opening today at the concert site, tries to do just that.

Psychedelic colors spin over a life-size hippie bus and a VW Bug, while wall displays discuss everything from civil rights to LSD. In many ways, this ode to the 1960s mirrors the "Summer of Love" exhibition at the Whitney last year.

"Museums should be about honesty and truth, and this is not a story that needs manipulating," said Patrick Gallagher, the Woodstock museum designer. "To take the drug references out would have been wrong. It's part of the story."

There is perhaps a certain irony in having a shiny new museum dedicated to the free-love, anti-capitalist hippie lifestyle. Especially when one considers that the museum was funded by the foundation of Alan Gerry, the billionaire cable TV mogul. But the '60s counterculture is big business now, as shown by the miniature VW hippie buses for sale in the museum gift shop for \$150.

Still, legendary musicians such as Richie Havens, who was the first performer to take the stage at Woodstock, were awestruck as they wandered the museum during a preview last week. Havens remembered how the roads leading to Bethel were so gridlocked before the concert that organizers rented a helicopter from a nearby farmer to pick him up and take him to Woodstock. Then he was told to perform four encores while they waited for the next act to arrive by chopper.

"Seeing this reminds me that a much bigger fight for freedom is on the way," said Havens. "With all the lies and the wars that the kids today are experiencing, they may end up singing the very same songs of protest that we did at Woodstock."

The museum is within the 2,000-acre Bethel Woods Center for the Arts, a concert venue that this summer will host Steely Dan, Tony Bennett and, of course, Hippiest 2008. With ongoing performances like these, it's easy to forget that Woodstock itself almost didn't happen.

Just 31 days before the festival, the Town of Wallkill in Orange County rejected Woodstock's concert

permit, essentially because residents didn't want an army of longhairs descending on their community. Searching for an alternative, organizers were introduced to Max Yasgur, a rich dairy farmer in Bethel, a Sullivan County town an hour west of Wallkill. Despite similar objections from the residents of Bethel, Yasgur agreed to host the festival. The new Woodstock museum quotes him as saying:

"The reason you don't want them here is because you don't like what they look like. And I don't particularly like what they look like, either. But that's not the point. They may be protesting the war, but thousands of American soldiers have died so they can do exactly what they're doing. That's what the essence of the country is all about."

- 1) What does the author mean when he says Woodstock was a "very very high point"?**
  
- 2) The museum showcases everything from civil rights to LSD? What do you think the importance of both to the hippie movement are?**
  
- 3) Why is the museum a bit ironic?**
  
- 4) Who is Richie Havens and how did he feel when he saw the museum?**
  
- 5) Why did Woodstock almost not happen?**
  
- 6) Does Max Yasgur like hippies?**
  
- 7) Why did he let them have a music festival on his land?**

## Music Memories

### Intermediate & Up

By JUSTIN ROCKET SILVERMAN

*The New York Post*. June 2, 2008

[http://www.nypost.com/p/entertainment/music/music\\_memories\\_Ujeb15R8RKxRIJ5iRxZJzK](http://www.nypost.com/p/entertainment/music/music_memories_Ujeb15R8RKxRIJ5iRxZJzK)

For a single weekend in 1969, the upstate town of Bethel grew to be the third-largest city in New York State. Then the bleary-eyed hippies, covered with mud and filled with what would become the legend of Woodstock, left

The massive music festival that included performances by Jimi Hendrix, Santana, Janis Joplin, The Who and the Grateful Dead was - depending on your perspective - either the high point or the low point of '60s culture. For many of the people there, Woodstock was certainly the high point.

A very, very high point.

It's no easy task commemorating the wild abandon of 450,000 people blissfully gyrating in the rain. But the new Museum at Bethel Woods, opening today at the concert site, attempts to do just that.

Psychedelic colors swirl over a life-size hippie bus and a VW Bug, while wall displays discuss everything from civil rights to LSD. In many ways, this ode to the 1960s mirrors the "Summer of Love" exhibition at the Whitney last year.

"Museums should be about honesty and truth, and this is not a story that needs manipulating," said Patrick Gallagher, the Woodstock museum designer. "To take the drug references out would have been wrong. It's part of the story."

There is perhaps a certain irony in having a shiny new museum dedicated to the free-love, anti-capitalist hippie lifestyle. Especially when one considers that the museum was funded by the foundation of Alan Gerry, the billionaire cable TV mogul. But the '60s counterculture is big business now, as evidenced by the miniature VW hippie buses for sale in the museum gift shop for \$150.

Still, legendary musicians such as Richie Havens, who was the first performer to take the stage at Woodstock, were awestruck as they wandered the museum during a preview last week. Havens recalled how the roads leading to Bethel were so gridlocked before the concert that organizers rented a helicopter from a nearby farmer to pick him up and take him to Woodstock. Then he was told to perform four encores while they waited for the next act to arrive by chopper.

"Seeing this reminds me that a much bigger fight for freedom is on the way," said Havens. "With all the lies and the wars that the kids today are experiencing, they may end up singing the very same songs of protest that we did at Woodstock."

The museum is within the 2,000-acre Bethel Woods Center for the Arts, a concert venue that this summer will host Steely Dan, Tony Bennett and, of course, Hippiest 2008. With ongoing performances like these, it's easy to forget that Woodstock itself almost didn't happen.

Just 31 days before the festival, the Town of Wallkill in Orange County rejected Woodstock's concert permit, essentially because residents didn't want an army of longhairs descending on their community.

Scrambling for an alternative, organizers were introduced to Max Yasgur, a prosperous dairy farmer in Bethel, a Sullivan County hamlet an hour west of Wallkill. Despite similar objections from the residents of Bethel, Yasgur agreed to host the festival. The new Woodstock museum quotes him as saying:

"The reason you don't want them here is because you don't like what they look like. And I don't particularly like what they look like, either. But that's not the point. They may be protesting the war, but thousands of American soldiers have died so they can do exactly what they're doing. That's what the essence of the country is all about."

- 1) **What does the author mean when he says Woodstock was a "very very high point"?**
  
- 2) **The museum showcases everything from civil rights to LSD? What do you think the importance of both to the hippie movement are?**
  
- 3) **Why is the museum a bit ironic?**
  
- 4) **Who is Richie Havens and how did he feel when he saw the museum?**
  
- 5) **Why did Woodstock almost not happen?**
  
- 6) **Does Max Yasgur like hippies?**
  
- 7) **Why did he let them have a music festival on his land?**

Vocab. – necessary – legend, perspective, to commemorate, a hippie, to manipulate, irony, the counterculture, a permit, to scramble, essence  
unnecessary – massive, bleary-eyed, abandon, blissfully, to gyrate, psychedelic, to swirl, to recall, to wander, prosperous, dairy, an objection, awestruck  
context – an ode, a mogul, gridlocked, an encore, a chopper, a venue, to host, a resident, to descend, a hamlet

### Answer Key – Relative Clauses (Total 8)

For a single weekend in 1969, the upstate town of Bethel grew to be the third-largest city in New York State. Then the bleary-eyed hippies, **covered with mud and filled with what would become the legend of Woodstock**, left

The massive music festival **that included performances by Jimi Hendrix, Santana, Janis Joplin, The Who and the Grateful Dead** was - depending on your perspective - either the high point or the low point of '60s culture. For many of the people there, Woodstock was certainly the high point.

A very, very high point.

It's no easy task commemorating the wild abandon of 450,000 people blissfully gyrating in the rain. But the new Museum at Bethel Woods, **opening today at the concert site**, attempts to do just that.

Psychedelic colors swirl over a life-size hippie bus and a VW Bug, while wall displays discuss everything from civil rights to LSD. In many ways, this ode to the 1960s mirrors the "Summer of Love" exhibition at the Whitney last year.

"Museums should be about honesty and truth, and this is not a story that needs manipulating," said Patrick Gallagher, the Woodstock museum designer. "To take the drug references out would have been wrong. It's part of the story."

There is perhaps a certain irony in having a shiny new museum **dedicated to the free-love, anti-capitalist hippie lifestyle**. Especially when one considers that the museum was funded by the foundation of Alan Gerry, the billionaire cable TV mogul. But the '60s counterculture is big business now, as evidenced by the miniature VW hippie buses for sale in the museum gift shop for \$150.

Still, legendary musicians such as Richie Havens, **who was the first performer to take the stage at Woodstock**, were awestruck as they wandered the museum during a preview last week. Havens recalled how the roads **leading to Bethel** were so gridlocked before the concert that organizers rented a helicopter from a nearby farmer to pick him up and take him to Woodstock. Then he was told to perform four encores while they waited for the next act to arrive by chopper.

"Seeing this reminds me that a much bigger fight for freedom is on the way," said Havens. "With all the lies and the wars that the kids today are experiencing, they may end up singing the very same songs of protest **that we did at Woodstock.**"

The museum is within the 2,000-acre Bethel Woods Center for the Arts, a concert venue that this summer will host Steely Dan, Tony Bennett and, of course, Hippiest 2008. With ongoing performances like these, it's easy to forget that Woodstock itself almost didn't happen.

Just 31 days before the festival, the Town of Wallkill in Orange County rejected Woodstock's concert permit, essentially because residents didn't want an army of longhairs descending on their community. **Scrambling for an alternative**, organizers were introduced to Max Yasgur, a prosperous dairy farmer in Bethel, a Sullivan County hamlet an hour west of Wallkill. Despite similar objections from the residents of Bethel, Yasgur agreed to host the festival. The new Woodstock museum quotes him as saying:

"The reason you don't want them here is because you don't like what they look like. And I don't particularly like what they look like, either. But that's not the point. They may be protesting the war, but thousands of American soldiers have died so they can do exactly what they're doing. That's what the essence of the country is all about."

### **Answer Key – Appositives (Total 6)**

For a single weekend in 1969, the upstate town of Bethel grew to be the third-largest city in New York State. Then the bleary-eyed hippies, covered with mud and filled with what would become the legend of Woodstock, left

The massive music festival that included performances by Jimi Hendrix, Santana, Janis Joplin, The Who and the Grateful Dead was - depending on your perspective - either the high point or the low point of '60s culture. For many of the people there, Woodstock was certainly the high point.

A very, very high point.

It's no easy task commemorating the wild abandon of 450,000 people blissfully gyrating in the rain. But the new Museum at Bethel Woods, opening today at the concert site, attempts to do just that.

Psychedelic colors swirl over a life-size hippie bus and a VW Bug, while wall displays discuss everything from civil rights to LSD. In many ways, this ode to the 1960s mirrors the "Summer of Love" exhibition at the Whitney last year.

"Museums should be about honesty and truth, and this is not a story that needs manipulating," said

Patrick Gallagher, **1 the Woodstock museum designer**. "To take the drug references out would have been wrong. It's part of the story."

There is perhaps a certain irony in having a shiny new museum dedicated to the free-love, anti-capitalist hippie lifestyle. Especially when one considers that the museum was funded by the foundation of Alan Gerry, **2 the billionaire cable TV mogul**. But the '60s counterculture is big business now, as evidenced by the miniature VW hippie buses for sale in the museum gift shop for \$150.

Still, legendary musicians such as Richie Havens, who was the first performer to take the stage at Woodstock, were awestruck as they wandered the museum during a preview last week. Havens recalled how the roads leading to Bethel were so gridlocked before the concert that organizers rented a helicopter from a nearby farmer to pick him up and take him to Woodstock. Then he was told to perform four encores while they waited for the next act to arrive by chopper.

"Seeing this reminds me that a much bigger fight for freedom is on the way," said Havens. "With all the lies and the wars that the kids today are experiencing, they may end up singing the very same songs of protest that we did at Woodstock."

The museum is within the 2,000-acre Bethel Woods Center for the Arts, **3 a concert venue that this summer will host Steely Dan, Tony Bennett and, of course, Hippiest 2008.** With ongoing performances like these, it's easy to forget that Woodstock itself almost didn't happen.

Just 31 days before the festival, the Town of Wallkill in Orange County rejected Woodstock's concert permit, essentially because residents didn't want an army of longhairs descending on their community. Scrambling for an alternative, organizers were introduced to Max Yasgur, **4 a prosperous dairy farmer in Bethel, 5 a Sullivan County hamlet 6 an hour west of Wallkill.** Despite similar objections from the residents of Bethel, Yasgur agreed to host the festival. The new Woodstock museum quotes him as saying:

"The reason you don't want them here is because you don't like what they look like. And I don't particularly like what they look like, either. But that's not the point. They may be protesting the war, but thousands of American soldiers have died so they can do exactly what they're doing. That's what the essence of the country is all about."

**Mayor:** (You should start and direct the meeting.) You don't really want a bunch of long hairs coming to your city and making a mess. On the other hand, it might make your city famous and bring in some much needed revenue. Listen to the townspeople carefully and make a decision about the concert.

**Festival Organizer:** You fully support the hippie philosophy. The town has held other festivals before. There is no reason that residents should deny hippies the same privilege. It makes you angry when people are prejudiced against hippies. You think people should support free love and peace, not fight it.

**Local Mom:** You don't approve of hippie culture. You are worried that if there is a hippie festival here, your children will become exposed to a lot of very bad role models. They just started high school and they don't need any more temptations, especially related to drugs. You heard that drugs make people crazy and violent.

**Local Business Owner:** You don't want a bunch of dirty, good-for-nothing hippies in your city. They don't work, have no money, and look dirty. You think a bunch of unwashed hippies wandering around the city will hurt your business.

**Local Father:** Your son has gone off to Vietnam to fight for freedom and democracy against Communism. You can't understand why hippies don't understand how important this freedom is. Your son and other soldiers are dying to protect American values while these lazy good-for-nothings want to sing songs and do drugs. You think they are anti-American and should not be allowed in the city.

**Deadhead:** You heard that the Grateful Dead might be coming to town. You've been following them all summer and definitely want to see them again. You also want to do a lot of drugs. If more people did drugs, there would be no war. Drugs help expand your mind and show you how to chill out and just love everybody.

**Hippie:** You heard that the townspeople don't want to hold the concert here. That's totally bogus. This is a free country. You should be able to meet wherever you want. It's not like there would be any problems. Hippies are the coolest people you've ever met. You think everybody from the town should come to the concert and experience what free love and peace is all about. You wish everyone understood your ideals. The problem is all the lame old people in the town who don't understand the youth and the war-mongering business class that's only trying to make a profit.

**Townsperson:** You don't like the hippies or their lifestyle, but this is a free country. American boys are fighting the war in Vietnam to protect everybody's right to free speech and a free life. If your town doesn't allow the hippies to hold a festival here just because they don't like them, then they are as bad as the Communists. America is about freedom and that's what's important here.

**Local Schoolteacher:** You support the hippies and their ideals. You think capitalism and war are evil products of Western society. They are trying to make the world a better place and should be allowed to hold a festival in the city.

**Waitress:** Your daughter ran off and joined some hippie cult last year. You haven't heard from her in 6 months and you know she is out there having lots of sex and doing all kinds of drugs. You think hippies are bad people who seduced your child into leaving home. You don't definitely don't want them in your town.

Some images to help with vocabulary throughout the lesson.



--	--





