

# hairspray JR.

Hairspray JR.

## table of contents

Welcome to the Theater .....	ii
About <i>Hairspray JR.</i> .....	vii
The Show .....	1
<i>Good Morning Baltimore</i> .....	1
<i>The Nicest Kids In Town</i> .....	9
<i>Mama, I'm A Big Girl Now</i> .....	21
<i>The Nicest Kids (Reprise)</i> .....	34
<i>It Takes Two</i> .....	40
<i>Welcome To The Sixties</i> .....	49
<i>Run and Tell That</i> .....	63
<i>The Big Dollhouse</i> .....	76
<i>Baltimore (Reprise)</i> .....	83
<i>Without Love</i> .....	85
<i>I Know Where I've Been</i> .....	95
<i>(It's) Hairspray</i> .....	101
<i>Cooties</i> .....	105
<i>You Can't Stop The Beat (Part 1)</i> .....	109
<i>You Can't Stop The Beat (Part 2)</i> .....	119
<i>Words to Know From Hairspray JR.</i> .....	126
<i>Glossary</i> .....	127

*Hairspray JR.* Actor's Script © 2013 MTI Enterprises, Inc.

Book Copyright © 2002 Mark O'Donnell and Thomas Meehan

Music Copyright © 2000, 2001, 2002 Winding Brook Way Music

Lyrics Copyright © 2000, 2001, 2002 Walli Woo Entertainment and Winding Brook Way Music

Actor's Script Front Matter © 2013 MTI Enterprises Inc., created by iTheatrics

under the supervision of Timothy Allen McDonald.

Broadway Junior, The Broadway Junior Collection, Family Matters, and ShowKit are registered trademarks of Music Theater International. All rights reserved. Unauthorized duplication is prohibited by law.

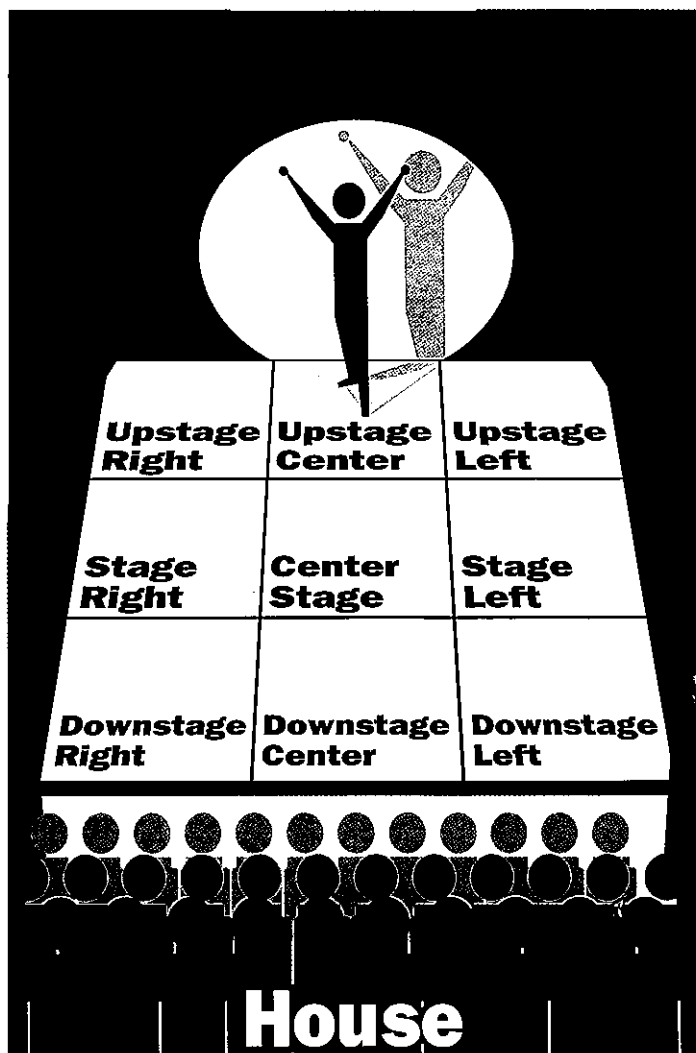
# welcome to the theater

## CONGRATULATIONS!

You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know.

This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director** and **stage manager** works from a script. Your script contains some additional information like this introduction and a glossary. You can look up any bold words in the glossary at the back of this book. Be sure to take good care of your script, and use a pencil when taking notes in it, since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house**, where the audience sits, we still use the term **downstage** to refer to the area closest to the audience and **upstage** to refer to the area furthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. The diagram above shows how to use these terms to label nine different parts of the stage.



# Hairspray JR.

## synopsis

Early on a Monday morning in early June, 1962, **TRACY TURNBLAD** wakes up to face another day, full of hope and big dreams (*Good Morning Baltimore*). After school, Tracy and her best friend **PENNY PINGLETON** race home to watch "The Corny Collins Show," a local teenage music and dance show on TV (*The Nicest Kids in Town*). On the show, teen idol **LINK LARKIN** pledges his love to **AMBER VON TUSSLE** by giving her his Council Member ring, and **CORNY COLLINS** announces auditions for new Council Members. Seeing her chance at stardom, Tracy plans to cut school and audition for the show, but her mother **EDNA TURNBLAD** does not approve. Elsewhere, Penny and Amber also argue with their mothers (*Mama I'm a Big Girl Now*).

Tracy goes to the audition, but is ridiculed by the girls on the show and sent away by Amber's mother and show producer, **VELMA VON TUSSLE**. Sitting in detention, a frustrated Tracy learns some new dance moves from **SEAWEED J. STUBBS**, a black student whose mother is **MOTORMOUTH MAYBELLE** – the DJ who hosts the monthly Negro Day on "The Corny Collins Show." The next evening there is a school dance and there, Tracy is able to impress Corny with the new moves she picked up in detention, earning her a spot on "The Corny Collins Show." During her debut, Link Larkin sings a song just for Tracy (*It Takes Two*). Now a local star, Tracy gets an offer to be the spokesgirl for **MR. PINKY's** The Hefty Hideaway, a clothing store. Tracy gets her mother out of the house for the first time in years as the duo heads to the store to update their wardrobes (*Welcome to the Sixties*).

At school, Tracy continues to be teased by Amber and becomes the target in a dodgeball game. After the game, Link, Penny, and Seaweed stay behind to help Tracy, and there Seaweed invites them to join him at his mother's record shop (*Run and Tell That*). The Von Tussles barge in and spoil the party with their bigotry, however, this gives Tracy the idea to integrate "The Corny Collins Show" by having Motormouth and her daughter, **LITTLE INEZ**, crash Mother/Daughter Day on the show. Fears of police and jail don't stop Tracy from moving forward with the plan.

Unfortunately, the plan for integration lands all of the mothers and daughters in jail (*The Big Dollhouse*). Everyone gets out, except Tracy who is denied bail (*Baltimore – Reprise*). Link comes to the rescue and professes his love for Tracy, while elsewhere Seaweed and Penny reveal their feelings for each other too (*Without Love*). The kids hatch a plan to get Tracy on the nationwide Miss Teenage Hairspray broadcast, and bring the news to Motormouth, who expresses that she will never stop fighting for equality (*I Know Where I've Been*).

Corny Collins begins his nationwide broadcast (*It's Hairspray*) and introduces Amber for her dance (*Cooties*). Just before Amber is crowned Miss Teenage Hairspray, Tracy and her friends storm in and take over the show (*You Can't Stop the Beat – Part 1*). Corny declares Tracy as the new Miss Teenage Hairspray 1962, and Tracy declares that "The Corny Collins Show" is officially integrated. Edna makes a grand entrance, and even the Von Tussles can't resist the celebration (*You Can't Stop the Beat – Part 2*).

# Hairspray JR. **characters**

**TRACY TURNBLAD**

**CORNY COLLINS**

**EDNA TURNBLAD**

**PENNY PINGLETON**

**VELMA VON TUSSE**

**AMBER VON TUSSE**

**LINK LARKIN**

**SEAWEED J. STUBBS**

**LITTLE INEZ STUBBS**

**MOTORMOUTH MAYBELLE**

**PRUDY PINGLETON**

**COUNCIL MEMBERS & COUNCILETTES:**

**(BRAD, TAMMY, FENDER, SKETCH, SHELLEY, IQ,  
BRENDA, LOU ANN)**

**WILBUR TURNBLAD**

**PRINCIPAL**

**LORRAINE**

**GILBERT**

**MR. PINKY**

**DYNAMITES (JUDINE, KAMILAH, SHAYNA)**

**GYM TEACHER**

**CINDY WATKINS**

**MATRON**

**BEATNIK CHICK**

**MALE GUARD**

**NEWSCASTER (V.O.)**

**ENSEMBLE (CITIZENS OF BALTIMORE, MOTHERS & DAUGHTERS,  
GIRLS IN GYM CLASS, KIDS, BLACK ENSEMBLE & TEENS, MR.  
PINKY'S STAFF, FANS)**

# hairspray



## PROLOGUE

(#1 – GOOD MORNING BALTIMORE *begins.*)

# GOOD MORNING BALTIMORE

(The curtain rises on TRACY TURNBLAD in her bed. The time is around 7a.m. on a Monday morning in early June of 1962.)

14 15 4 19 TRACY:

Oh, oh, oh,

20  
woke up to - day I feel - ing the way I

22  
al - ways do Oh, oh, oh

24  
hung - ry for some - thing that I can't eat then

26  
I hear the beat that rhy - thm of town starts

Detailed description: The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It begins with a 14-measure rest, followed by a key signature change to two sharps at measure 15. Measure 16 has a 4-measure rest. Measure 19 is the start of the vocal line for Tracy, with the lyrics 'Oh, oh, oh,'. The score continues with lyrics: 'woke up to - day I feel - ing the way I al - ways do Oh, oh, oh hung - ry for some - thing that I can't eat then I hear the beat that rhy - thm of town starts'. There are triplets of eighth notes in measures 20, 22, 24, and 26.

28 cal - ling me down It's like a mes - sage from

30 high a - bove Oh, oh, oh pul - ling me out to the

(TRACY:) 33 smiles and the streets that I love good morn - ing

ENSEMBLE: Good morn - ing

35 Bal - ti - more ev - 'ry day's like an o - pen door

Bal - ti - more ah—

38 ev - 'ry night is a fan - ta - sy Ev - 'ry sound's like a

Fan - ta - sy

41

sym-pho-ny Good morn-ing Bal - ti-more

Good morn-ing Bal - ti-more

44

And some day when I take to the floor the

Ooh ooh

46

world's— gon-na wake up— and— see

Wah See -

48

Bal-ti-more and me. I

ee

51

know ev - 'ry step I know ev - 'ry song I

Hoot Hoo - oot Hoo -

53

know there's a place where I be-long I

oot where I be-long

55

see all the part - y lights shin-ing a - head so

hoot hoo - oot

57

some-one in - vite me be - fore I drop dead

Be -



59

So, oh, oh

fore she— drops— dead—

(TRACY:)

61

give me a chance 'cause when I start to dance I'm a

(TRACY:)

63

mov - ie— star— Oh, oh, oh

ENSEMBLE:

Mov - ie— star—

65

some-thing in - side of me makes me move when

Makes me move

67

I hear that groove my ma tells me no—— but my

I hear that groove

(TRACY:)

69

feet tell me go

it's like a drum-mer in -

(TRACY:)

71

side my heart

Oh, oh, oh

ENSEMBLE:

...side my heart

74

don't make me wait one more mo-ment for my life to

One more mo-ment for my life to

76

start \_\_\_\_\_

start good morn - ing, good morn - ing,

78

I love you

wait - ing for my life to start! I love you

80

Bal - ti-more Ev-'ry day's like an o - pen door—

Bal - ti-more Ah

83

— ev-'ry night is a fan - ta-sy ev-'ry sound's like a

fan - ta-sy

86

sym - pho-ny and I pro-mise Bal - ti-more

I pro-mise Bal - ti-more

89

That some - day when I take to the floor the

take to the floor

91

world's gon - na wake up — and — see

wah See -

93

Gon - na wake up and see —

ee Gon - na wake up and

95



Bal - ti - more and me

see yes, more or less we all a -

97



Bal - ti - more - and - me

gree some-day the world is gon - na

**Ritard**

99



Bal - ti - more and - me!

see and - me!

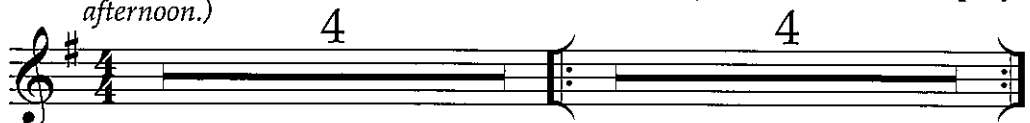
**SCENE ONE**

(#2 - THE NICEST KIDS IN TOWN begins.)

**THE NICEST KIDS IN TOWN**

(TV station WZZT and the Turnblad home are onstage simultaneously. In the home, EDNA is ironing. Monday afternoon.)

**CORNY:** Hey there, Teenage Baltimore! Don't change that channel! 'Cause it's time for "The Corny Collins Show!" Brought to you by Ultra Clutch Hairspray!



(CORNÝ:) For hair that holds up even in a NASA wind tunnel!

COUNCIL MEMBERS:

9

Ooh oo

11

Ooh oo oo oo

(COUNCIL MEMBERS:)

13

Hoo Hoo Hoo Hoo -

15 CORNY:

Ev - 'ry af - ter-noon when the clock strikes four—

(COUNCIL MEMBERS:)

oot

17

A

Bop bee ba ba ba ba ba ba bee ba

19 (CORNBY:)

cra - zy bunch of kids crash through that door\_

21

CORNBY:

COUNCIL MEMBERS:

They

Bop bee ba ba ba ba ba bee ba ow

23

throw off their coats\_ and leave the

oot

24

squares be - hind\_ And then they

Whooh! Ow

25

shake it, shake it, shake it like they're

woot

26

los - ing their mind — You'll nev - er

Ow oot ow

27

see them frown... 'cause they're the nic - est kids in town!

woot nic - est kids in town!

**TRACY:** Hurry, Penny, hurry – the show's already started!  
**PENNY:** I'm hurrying, Tracy, but my mother says I'm not allowed to perspire!  
*(PRUDY enters. She is picking up her laundry.)*  
**PRUDY:** Edna, is my laundry ready?

29

8

**EDNA:** Sure it is, hun. That'll be three dollars.  
**PRUDY:** *(digging in her purse)* That's pretty pricey for a few pairs of pettipants.  
**EDNA:** I'm sorry, Prudy Pingleton but... *(TRACY and PENNY enter.)*  
 Four o'clock. Guess I don't need to ask who got detention again. Tracy Turnblad say hello to our guest.

37

8

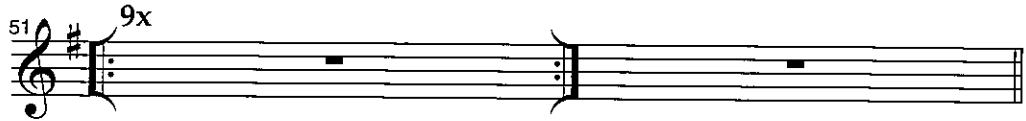
**TRACY:** Hello, Mrs. Pingleton.  
**EDNA:** And you, Penny?  
**PENNY:** Hello, Mrs. Pingleton... I mean... mother.  
*(TRACY and PENNY cross to the TV and turn it on.)*

45

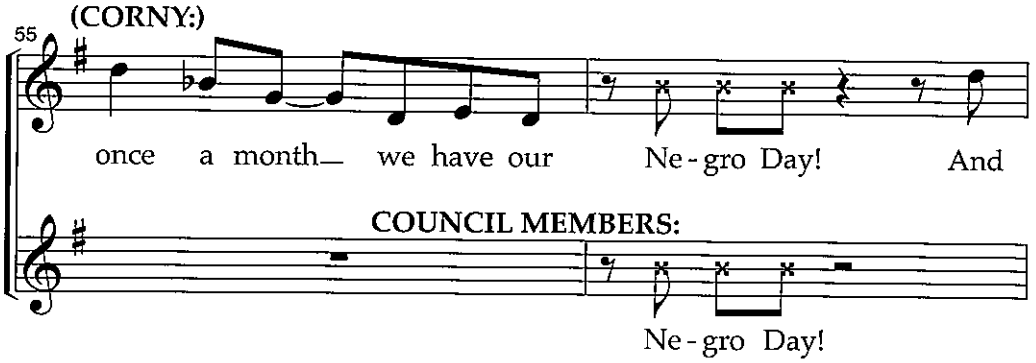
6



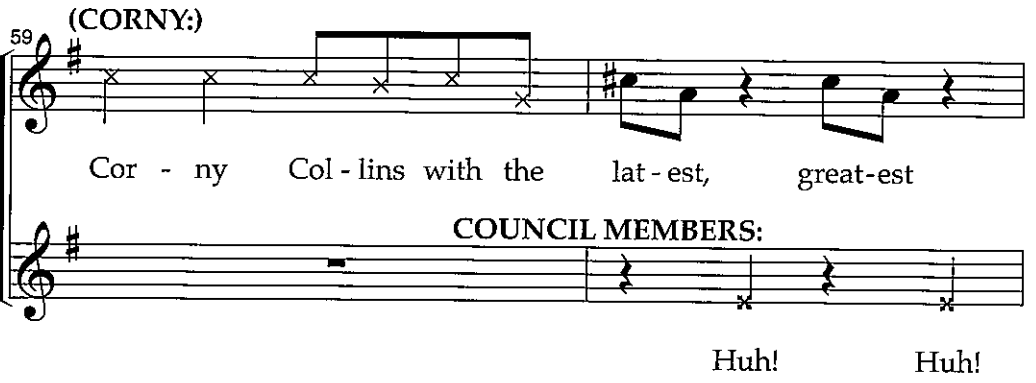
EDNA: (to PRUDY) Teenagers. They just love watching that Corny Collins.  
 PRUDY: Delinquents. It ain't right dancing to that colored music.  
 EDNA: Don't be silly, it ain't colored, the TV's black and white.  
 (PRUDY exits with her bundle, shaking her head in disapproval.)

51 

53 CORNY:  


55 (CORNY):  
  
 COUNCIL MEMBERS:  
 Ne-gro Day!

57 (CORNY):  


59 (CORNY):  
  
 COUNCIL MEMBERS:  
 Huh! Huh!

61

Bal - ti-more sound!!

Wooo! Sound!!

64

**ALL:** Roll call!

**AMBER:** I'm Am-ber!

67

**BRAD:** Brad!

**TAMMY:** Tam-my!

**FENDER:** Fen-der!

**BRENDA:** Bren-da!

**SKETCH:** Sketch!

70

**SHELLEY:** Shel-ley

**IQ:** I - Q

**LOU ANN:** Lou Ann!

**LINK:** And I'm... Link!

**TRACY:** Oh, Link, kiss me again  
and again.

**EDNA:** Turn that racket down.  
I'm trying to iron in here.

73

**CORNY:** So, if

75

(CORNBY:)

ev - 'ry night you're shak - ing as you lie in bed—

COUNCIL MEMBERS:

Aah

77

And the

Mo - ny mo - ny, ooh, — mo - ny mo - ny

79

bass and drums are pound - ing in your head—

Ahh

81

Who

Mo - ny mo - ny, ooh, — mo - ny mo - ny ow -

83

cares a-bout sleep when you can snooze in school They'll  
oot! Hoot, ow -

85

nev-er get to col-lege but they sure look cool Don't need a  
oot! Ow - oot, ow-

87

cap and a gown— 'cause they're the nic-est kids in town!  
oot! nic-est kids in town!

89

They're— the nic -  
Ooh oo...

91

est, nic - est— They're— the nic -

Ooh oo—

93

est, nic - est— They're the su -

Ooh oo—

95

gar and spice - est, The nic - est kids in

Ooh oo— kids in

97

kids in town!

kids in town! Hoot!

*(Lights shift in the TV studio.)*

**VELMA**

And we're off! All right, Link, stop hogging the camera; you're not Elvis yet. Amber... Hog the camera.

**AMBER**

Yes, Mother.

**VELMA**

And you, Mr. Collins! None of that Detroit sound today. You have something against Connie Francis?

**LINK**

Amber, I've got something for you.

*(LINK offers his ring to her.)*

**AMBER**

Oh, Link. Your Council Member ring. And it matches my hair color exactly.

*(AMBER and LINK hug.)*

**VELMA**

Ah, ah, ah! None of that! Save your personal lives for the camera! And we're back in five... four... three...

*(#3 – CORNY COLLINS (UNDERSCORE) begins. The lights change to indicate that we're back on the air.)*

**CORNY**

Now don't forget, guys and gidgets – our very first prime-time spectacular is coming up on June 6th. We'll be live at Baltimore's brand-new Eventorium broadcasting nationwide! Talent scouts will be on hand from all of the major record labels, and sponsoring the event will be none other than our own Ultra Clutch Hairspray.

**ALL**

Our big break!

**CORNY**

Also, live on the special, we'll be crowning your choice for Miss Teenage Hairspray 1962!

**AMBER**

My big break!

**EDNA**

*(looking at the television)*

Well, isn't she a lovely slim girl.

**TRACY**

I guess Amber's pretty, but she can't dance.

**PENNY**

Plastic little spastic.

**TRACY**

Oh, no! Look! She's wearing Link Larkin's council ring!

*(#4 – THE NEW GIRL IN TOWN begins.)*

**AMBER**

Hey, gang, I want to be your Miss Teenage Hairspray.  
Remember, a vote for me from you is a vote for me.

**CORNY**

Hey teenage Baltimore. Wanna be one of the nicest kids in town? Cut school tomorrow and come on down to station WZZT to audition!

**TRACY**

It's a dream of a lifetime. I have to go audition.

**PENNY**

It's a dream of a lifetime. I have to go watch you audition.

**EDNA**

*(snapping off the TV)*

No one is auditioning for anything.

**PENNY**

But Mrs. Turnblad...

**EDNA**

Penny, go tell your mother she wants you.

**PENNY**

She does? I better hurry. Bye, Mrs. Turnblad. Bye, Tracy.

*(PENNY runs into WILBUR as he enters.)*

**WILBUR**

Hiya ladies. Since I got that new shipment of exploding bubble gum, business downstairs is booming! How are my two funny honeys?

**TRACY**

Daddy, tomorrow I'm auditioning to dance on a TV show.

**EDNA**

No one's auditioning for anything. And what did I tell you about that hair? All ratted up like a...

**TRACY**

Mother, you are so fifties. Even our first lady, Jackie B. Kennedy, rats her hair.

**EDNA**

Yeah? Well, you ain't no first lady, are ya?

*(taking WILBUR aside)*

Wilbur, talk to her. Girls like Tracy... People like us... They don't put people like us on television – Except to be laughed at.

**WILBUR**

Tracy, this TV thing... You really want it?

**TRACY**

It's my dream, Daddy.

**WILBUR**

Then you go for it! This is America, babe. You gotta think big to be big.

**TRACY**

Thanks, Daddy.

*(WILBUR exits and TRACY starts to follow.)*

**EDNA**

Tracy, come back here. I've got hampers of laundry!

**TRACY**

But, Mama I want to be famous.

**EDNA**

You think I wanted to spend my life washing and ironing other people's clothing? No, I wanted to design them. You deal with what life gives you. Now start folding.

**TRACY**

Ugh.

*(The focus shifts to PENNY and PRUDY.)*

**PENNY**

But all I was doing was watching Corny Collins over at Tracy's.

**PRUDY**

Didn't I forbid you from listening to race music? Oh, if the police ever locate your father he'll punish you good.

*(The focus shifts to AMBER and VELMA.)*



**VELMA**

Your dancing was atrocious today, Amber. I'm willing to lie, cheat and steal to win you that Miss Hairspray crown, but you've got to work with me. Now let me at that zit!

**EDNA**

Stop! That's no way to treat clean clothes.

**PRUDY**

Don't contradict me!

**VELMA**

Don't disobey me!

**EDNA**

Don't even think about going to that audition.

**TRACY, PENNY & AMBER**

Please!

**EDNA, PRUDY & VELMA**

No!

**TRACY, PENNY & AMBER**

Mother!!!

**SCENE TWO**

(#5 – MAMA, I'M A BIG GIRL NOW begins.)

# MAMA, I'M A BIG GIRL NOW

VELMA, EDNA  
+ PRUDY: PENNY:

Stop! Stop tell - ing me what to do—

VELMA, EDNA  
+ PRUDY: AMBER:

Don't! Don't treat me like a child of two—

32

Ma - ma, I'm a big girl now!

34 **PENNY:**

Ma, I got - ta tell you that with - out a doubt I get my

36

best danc - ing les - sons from you - oo

38

You're the one who taught me how to

39

"twist and shout" Be - cause you shout non - stop and you're so


41

twist - ed too - oo! O - o - o - o - o

43 **GIRL 1:** **GIRL 2:**

Once I used to fid - get 'cause I just sat home — But

**GIRL 3:**

45 

now I'm just like Gid-get and I got-ta get to Rome! So

**GIRL 4:                      GIRL 5:                      ALL GIRLS:**

47 

say, ar - riv - e - der - ci! Too-dle - loo! And ciao! 'Cause

**GIRLS + MOMS:**

49 

Ma-ma, I'm a big girl now! Oh, oh, oh

51 

Stop! Don't! No! Please! \_\_\_\_\_ Stop! Don't!

54 

No! Please! \_\_\_\_\_ Stop! Don't! No! Please! \_\_\_\_\_

**GIRLS:**

57 

Ma - ma, I'm a big girl now! Ma,

59 

— you al - ways taught me what was


60  
  
right from wrong And now I just wan-na give it a try -


62  
  
ay Ma - ma, I've been in the nest for

64  
  
far too long So please give a push and Ma-ma

66  
**GIRL SOLO:**  
  
watch me— fly - ay Watch me fly - ay

68  
**GIRLS:**  
  
Hey, Ma - ma, Say Ma - ma

69 **PENNY:** **AMBER:**  
  
Some day I will meet a man you won't con - demn— And

71 **TRACY:**  
  
we will have some kids and you can tor-ture them But

73 **GIRLS:**

let me be a star be-fore I take that vow— 'Cause

75 **PENNY:**

Ma - ma, I'm a big girl now! Oh - oh - oh

77 **GIRLS:** **AMBER:**

Ma-ma, I'm a big girl now! Hey - hey - hey - hey - hey

79 **AMBER:**

Ma-ma,— I'm a big girl! Ooh, such a big, big

82 **GIRLS:** 83

girl! I'm a big girl now— Oh oh oh

**MOMS:**

Stop! Don't! No! Please!—

85

oh - oh— Oh oh oh oh—

— Stop! Don't! No! Please!— Stop! Don't!

88

— Please!— Ma-ma, I'm a big girl now!!!

No! Please!—

(# 6 – **BIG GIRL (PLAYOFF)** begins.)

### SCENE THREE

*(The TV station. The COUNCILETTES and VELMA sit behind a long table. LINK and the male COUNCIL MEMBERS are talking off to one side. TRACY and PENNY enter out of breath.)*

**TRACY**

Phew! I thought we'd never get here. Stupid bus crash!

**PENNY**

All my life I imagined what this place would look like. This isn't it.

**TRACY**

*(to VELMA)*

Hi there. Am I too late to audition?

**VELMA**

*(dismissing her)*

Not too late, dear. Just too much.

**PENNY**

Tracy. Look, it's Link!

**TRACY**

Link Larkin. So near, and yet so gorgeous.

**LINK**

I know, those girls were all over me. I don't know how Rock Hudson stands it.

*(And LINK walks right into TRACY. EVERYONE onstage freezes. #7 – **I CAN HEAR THE BELLS** begins. We hear the bell chimes. EVERYONE unfreezes.)*

**LINK**

Excuse me, little darlin', I hope I didn't dent your 'do.

*(LINK walks off stage with the other male COUNCIL MEMBERS.)*

**PENNY**

Tracy, are you all right?

*(TRACY nods her head. The COUNCILETTES, led by AMBER, interrogate TRACY.)*

**AMBER**

Tracy Turnblad! What are you doing here?

**TRACY**

I came to audition for Corny.

**AMBER**

Aren't you usually in detention about now?

**TRACY**

I cut school to come down here. Isn't that too cool? It's always been my childhood dream to dance on this show!

**AMBER**

Well, maybe you oughta go back to sleep!

**VELMA**

Fire away, girls!

**TAMMY**

How many sweaters do you own?

**LOU ANN**

What color is your Princess phone?

**TRACY**

*(confused, answering both questions at once)*  
Uh, three? Orange?

**VELMA**

Would you swim in an integrated pool?

**TRACY**

I sure would. I'm all for integration. It's the New Frontier!

**VELMA**

Not in Baltimore it isn't. You're free to go.

**TRACY**

Uh, thank you?

**PENNY**

I could tell they secretly liked you.

*(LITTLE INEZ runs on.)*

**LITTLE INEZ**

Hello, Ma'am, may I please audition?

**VELMA**

Of course not!

*(#8 – TRANSITION TO DETENTION begins.)*

# TRANSITION TO DETENTION

*(The COUNCIL MEMBERS exit. The scene shifts as TRACY and LITTLE INEZ step downstage and pass one another.)*

Slower

TRACY  
+LITTLE INEZ: 3

I know ev-'ry step I

know ev-'ry song I know there's a place where I be-long...

**TRACY:** Why do they have to be so mean? I wear the latest fashions, I keep up with all the styles. I'm teasing my hair as high as I can! *(She sprays her hair with hairspray.)* Will they give me a chance? Encouragement? No, all I ever hear is...

10



## SCENE FOUR

*(PRINCIPAL and TRACY are isolated in a spotlight.)*

**PRINCIPAL:** Tracy Turnblad, once again your monumental hair-don't has seriously obstructed everyone's view of the blackboard. As Principal of Patterson Park High I condemn you, to three more days of detention!



*(Lights up on TRACY in detention. Around her are SEAWEED, LORRAINE, GILBERT, THAD, DUANE and STOOIE, asleep at his desk. LORRAINE is at the blackboard writing repeatedly, "I will not talk in speech class.")*

**TRACY**

Detention! Is there no pity for a teen just trying to fit in?

**SEAWEED**

Maybe you oughtn't try so hard?

**TRACY**

Excuse me. You get detention just about every time I do, and I've never seen you complain.

**SEAWEED**

Oh, but I do. This is my way of complaining.

*(SEAWEED turns on a small transistor radio. #9 – DETENTION TO HOP (PART 1) begins. The music starts and he does a soulful little dance.)*

**TRACY**

Hey, that move's swift.

**SEAWEED**

*(another step)*

Here's a little something-something signified to say, "Hello, my name's Seaweed J. Stubbs, and what's yours, baby?"

**TRACY**

That's unbelievable. Can I do that?

**SEAWEED**

I don't know. Can you?

*(TRACY and SEAWEED dance together.)*

**TRACY**

Hello. My name is Tracy Turnblad.

**GILBERT**

Not bad for a white girl.

**SEAWEED**

Ain't no black and white up in here. Detention is a rainbow experience.

*(SEAWEED does another step.)*

**TRACY**

What's that step?

**SEAWEED**

"Peyton Place After Midnight."

*(TRACY jumps in with SEAWEED.)*

Fearless, girl. You really got it going on.

*(TRACY suddenly freezes with recognition.)*

**TRACY**

I just realized who you are. You dance on Negro Day.

**LORRAINE**

Of course he does. His mom hosts the show.

**TRACY**

Your mom is Motormouth Maybelle, the DJ? That makes you like royalty! Corny Collins is hosting the sophomore hop tomorrow night. If he saw me dancing like this with you, maybe he'd put me on his show.

**GILBERT**

If you two danced together in public, the only show you'll get on is the eleven o'clock news.

*(#10 – DETENTION TO HOP (PART 2) begins. The school bell rings.)*

**SCENE FIVE**

*(Patterson Park High School gymnasium. CORNY takes the mic.)*

**CORNY**

Hey, there, sophomores and sophomores at heart. I'm honored to be your guest DJ here at PPHS. So with no further a do-do, let's do-do some dancing.

*(#11 – THE MADISON begins.)*

**(CORNY)**

What's it called, kids?

**STUDENTS**

The Madison!

**CORNY**

And where'd you see it first?

**STUDENTS**

"The Corny Collins Show!"

**CORNY**

Let's form two big strong lines – it's Madison time! Go!

*(The KIDS form lines and dance.)*

**TRACY**

Hurry, Seaweed, the dance has already started! Look, they're doing the Madison, my favorite!

**SEAWEED**

You keep your eye on Corny. This could be your big chance.

*(TRACY insinuates herself into the dance.)*

**LITTLE INEZ**

How come we always have to dance in the back?

**SEAWEED**

I don't know. There's them and there's us. That's just the way it is.

**CORNY**

Amber, who's your friend? She's like a breath of fresh, mountain air.

**AMBER**

Eeeh.

**LINK**

*(to TRACY)*

Hey, little darlin'. Haven't we met somewhere?

**TRACY**

Link Larkin just spoke to me. I'll never wash this ear again.

*(CORNY walks by TRACY.)*

Hi Corny.

**CORNY**

Hey, cupcake. What's your name?

**TRACY**

*(as she does the "My Name Is" step)*  
I'm Tracy Turnblad.

**CORNY**

What else have you got hiding in those Buster Browns?

**TRACY**

Well, here's one I picked up in detention called "Peyton Place After Midnight."

**SEAWEED**

Hey, hey, hey! Check her out everybody!

*(TRACY does the step as the KIDS join in.)*

**LINK**

That girl's as free as the wind.

**AMBER**

Everybody stop liking her!!!

*(The music ends.)*

**CORNY**

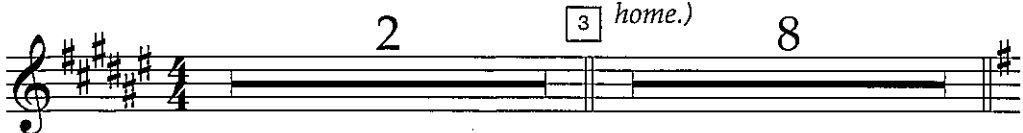
And that, Baltimoreans, is how we do the Madison!

*(#12 – THE NICEST KIDS (REPRISE) begins.)*

**SCENE SIX**

**THE NICEST KIDS  
(REPRISE)**

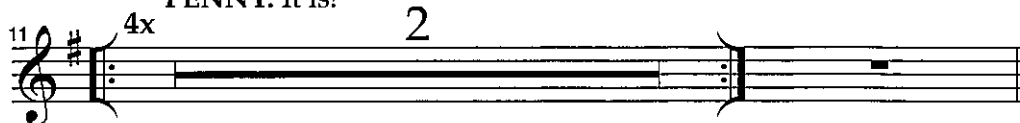
**(CORNY:)** Hey, there teenage  
Baltimore. You're just in time  
for "The Corny Collins Show!"  
*(The focus shifts to the Turnblad  
home.)*



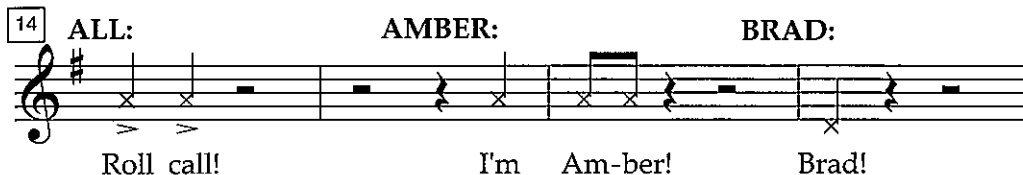
**PENNY:** Hurry, Miz Turnblad! Hurry,  
Mr. Turnblad! Come see what's on TV.

**WILBUR:** (*entering hurriedly*) Penny  
Pingleton, this better be important.

**PENNY:** It is!

11 

14 **ALL:** **AMBER:** **BRAD:**



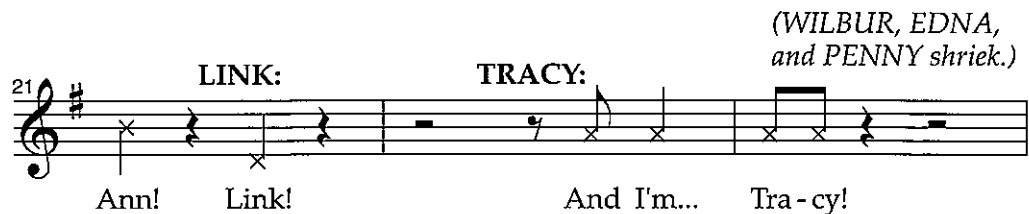
Roll call! I'm Am-ber! Brad!

**TAMMY:** **FENDER:** **BRENDA:** **SKETCH:** **SHELLEY:** **IQ:** **LOU ANN:**

18 

Tam-my! Fen-der! Bren-da! Sketch! Shel-ley! I-Q! Lou

**LINK:** **TRACY:** (*WILBUR, EDNA, and PENNY shriek.*)

21 

Ann! Link! And I'm... Tra-cy!

**CORNY:** 25



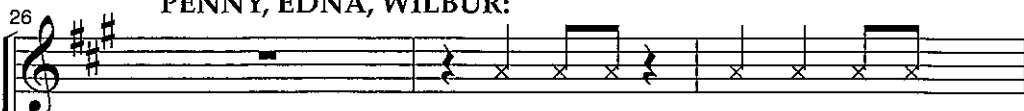
So, if ev-'ry night you're shak-ing as you

**COUNCIL MEMBERS:**

Who! So, if ev-'ry night you're shak-ing as you

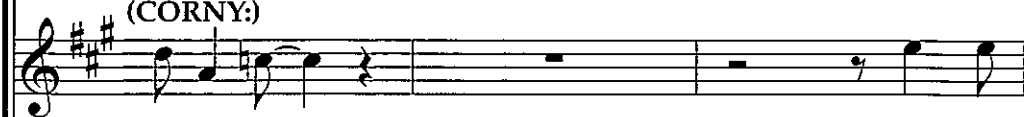
PENNY, EDNA, WILBUR:

26



Go Tra-cy! Go, go, Tra-cy!

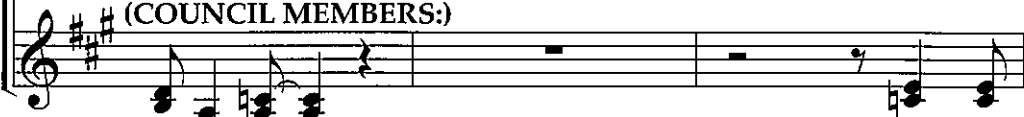
(CORNBY:)



lie in bed

And the

(COUNCIL MEMBERS:)



lie in bed—

And the

(CORNBY:)

29



bass and drums are pound-ing in your head—

(COUNCIL MEMBERS:)



bass and drums are pound-ing in your head—

31



Who cares a-bout sleep when you can



Ow - oot!

34

snooze in school They'll nev-er get to col-lege but they

Hoot, ow - oot!

36

sure look cool— Don't need a

Ow - oot, ow -

37

cap and a gown 'cause they're the nic-est kids in town!

oot! nic-est kids in town!

39

They're the nic -

Ooh oo.

41

est, nic - est... They're the nic -

Ooh oo oo

43

est, nic - est... They're the su -

Ooh oo

45

gar and spic - est, The nic - est kids in

Ooh oo kids in

47

2

kids in town!

2

kids in town! Hoot!



**CORNY**

Yeah! And that was our dance of the week – “Peyton Place After Midnight,” introduced to you by our brand new Council Member, Miss Tracy Turnblad. Cozy up to old Corny and tell us about yourself, Trrrrace.

**TRACY**

Well, I go to Patterson Park High, I watch your show, and I do absolutely nothing else.

*(The COUNCIL MEMBERS applaud and cheer.)*

But someday I hope to be the first woman president of the world or a Rockette. You got to think big to be big!

**CORNY**

And if you were president, what would your first official act be?

**TRACY**

Well, I'd make every day Negro Day!

**VELMA**

Aaaaiiiieeeee!!!!

**CORNY**

I read you like tomorrow's headlines, Trace! Looks like we might just have a hot new candidate for Miss Teenage Hairspray.

**AMBER**

*(trying to grab the mic)*

No, she can't be Miss Hairspray!

**CORNY**

So, Tracy, tell us true, how would you like Link Larkin to sing a song just for you?

**AMBER**

*(trying to grab the mic)*

No!

**TRACY**

Would I? Would I?

**AMBER**

*(trying again to grab the mic)*

You people are ignoring the laws of nature!

**CORNY**

Link Larkin, our own budding Elvis, will now sing, “It Takes Two.”

AMBER

Mother!

(#13 - IT TAKES TWO begins.)

# IT TAKES TWO

12 **GUYS:**

Ooh Ooh It takes

3

two Ooh Ooh Doo Doo Wop!

5 **LINK:**

They say it's a man's world, well, that

6

can - not be de - nied

7

But what good's a man's world with - out a

8

wo - man by his side

9 

and so I will wait un - til that

10 

mo-ment you— de - cide\_\_\_\_\_ that

12 (LINK:) 

I'm your man and you're my girl.—— That

GUYS: 

I'm your man and you're my girl.——

13 

I'm the sea and you're the pearl.—— It takes



I'm the sea and you're the pearl.——

14 

two— ba - by, it— takes two.——



It takes two,—— it— takes two—— don'-cha know

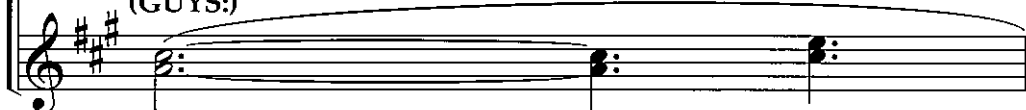
24

(LINK:)



Just like Fran - kie Av - a - lon — has his

(GUYS:)



Ooh

25



fav - 'rite Mouse - ke - teer



Ooh

26



I dream of a lov - er babe to say the

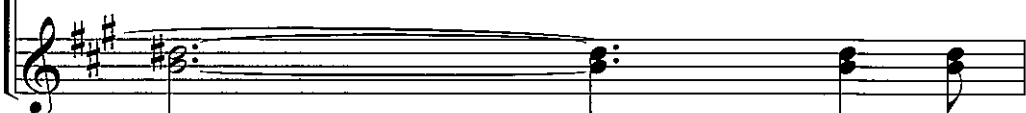


Ooh

27



things I — long to hear



Wah Wah

28

so come clos-er ba-by, Oh and whis-per in— my

Ooh \_\_\_\_\_ Ooh

30

(LINK:)

ear \_\_\_\_\_ Tell me

TRACY:

Yeah, \_\_\_\_\_

(GUYS:)

Ahh

31

you're my girl and I'm your boy— that

— I'm your girl, You're my boy

You're my girl, I'm your boy

32

you're my pride and I'm your joy— That  
I'm your pride, you're my joy.  
You're my pride, I'm your joy

33

I'm the sand and you're the tide— I'll  
I'm the sand, you're the tide.  
I'm the sand, you're the tide

34

be the groom if you'll be my bride. It takes  
Be the groom, I'll be your bride  
Be the groom Be my bride

35

two — ba - by, It — takes

It takes two —

It takes two —

Rit.

36

two — It takes two — ba - by, —

It takes two —

It takes two — Ahh,

A tempo Rit.

38

— It — takes two —

It — takes two —

Ahh Two, — Ooh —

(As the song is ending TRACY kisses LINK on the cheek. Lights shift to "off air.")

40

—  
—  
—

(#14 – IT TAKES TWO (PLAYOFF) begins.)

## SCENE SEVEN

(The Turnblad home. EDNA is frazzled from hours on the phone.)

**EDNA**

(into the phone)

Yes. Thank you so much!... I'm sure Tracy appreciates your vote for Miss Teenage Hairspray. Yes! And she loves you too. Very much. Whoever you are. Good-bye!

**TRACY**

(bursting in excitedly)

Mama, did you see, did you see me?

**EDNA**

Of course I did. It was on television. The phone's been ringing like we was a telethon.

**TRACY**

So you're not mad?

**EDNA**

Mad? How could I be mad? You're famous! Are you happy, honey?

**TRACY**

Yes, Mama. And I think I'm in love.



**EDNA**

I know. I've been following.

*(The telephone rings.)*

And there it goes again.

**TRACY**

*(answering the phone)*

Hello? Yes, this is Tracy Turnblad. Hello, Mr. Pinky.

**EDNA**

*(in an excited whisper)*

Mr. Pinky? The Mr. Pinky? As in "Mr. Pinky's Hefty Hideaway – Quality Clothes for Quantity Gals"? That Mr. Pinky?

**TRACY**

You want to hire me as your exclusive spokesgirl? That's very flattering, but I'm afraid all business must go through my agent. ...It would be our pleasure. We'll be right over, Mr. Pinky.

*(TRACY hangs up the phone.)*

**EDNA**

An agent! I don't know any agents.

*(TRACY gives her mother a look.)*

**EDNA**

Who? Me? Tracy Turnblad, fame has gone to your head and left you wacky.

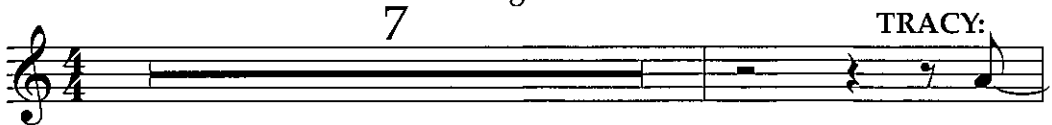
**TRACY**

Mother, there's a great big world out there I know nothing about. When things get rough, a girl needs her mother.

*(#15 – WELCOME TO THE SIXTIES begins.)*

# WELCOME TO THE SIXTIES

EDNA: Hun, I'll be right beside you, if that's what you want. But can't we do it over the phone? I haven't been out of this apartment since Mamie Eisenhower rolled her hose and bobbed her bangs.



Hey

9  
Ma - ma hey Ma - ma, look a - round Ev

11  
'ry - bo - dy's groov - in' to a brand new sound— Hey

13  
Ma - ma hey Ma - ma fol - low me— I—

15  
— know some - thing's in you that you wan - na set free So let go,

17  
— go, go of the past— now— say hel - lo—

19  
— to the love in your heart— Yes, I know

21  
— that the world's spin - ning fast— now— you got - ta

**TRACY  
+DYNAMITES:**

23  
get your - self a brand new start Hey Ma - ma Wel - come to the

25

Six - ties Oh - o - o - o - o - o — Oh

— Ma-ma Wel-come to the Six-ties Oh - o - o - o - o

33  
Go — Ma-ma go, go, go! —

34  
Wel - come to the Six-ties Wo-o-o - o - o — Hey Ma-

37  
ma — Yeah, yeah, yeah, — yeah, — yeah, yeah!

*(TRACY and EDNA hit the streets of Baltimore for a fashion and hair makeover. They arrive at The Hefty Hideaway.)*

**TRACY:** Hello, Mr. Pinky. I'm Tracy.

**MR. PINKY:** There's my shining star! Television doesn't do you justice.

41

4

**EDNA:** Oh, Mr. Pinky, you certainly picked a lovely girl to put the plus in your plus-sizes.

**MR. PINKY:** Now, Tracy, this can't be your agent. She must be your gorgeous, big sister.

45

4

EDNA: (*squealing with delight*) Why, Mr. Pinky,  
I'm not her gorgeous, big sister, I'm...

TRACY: She's my mother.

49 1. 2.

MR. PINKY: Step inside and let's make a deal.  
(MR. PINKY and EDNA disappear into the store.)

54 3

57 ALL: 58

Your Ma - ma's wel - com - ing the Six - ties Oh -

59

o - o - o o Oh

61

— your Ma - ma's wel - com - ing the Six - ties Oh -

(FANS beseige TRACY for photos and autographs.)

63

o - o - o - o — Go Ma-ma, go, — go, go!

66

**DYNAMITES:**

Musical notation for Dynamites, measures 66-67. The melody consists of eighth and quarter notes in a B-flat major key signature.

Wel-come to the rhy-thm of a brand new day Take your old

**ENSEMBLE:**

Musical notation for Ensemble, measures 66-67. The accompaniment features chords and rhythmic patterns.

Hoot hoo— Hoot hoo—

68

Musical notation for Dynamites, measures 68-69. The melody continues with eighth and quarter notes.

— fa-shioned fears— and just throw— them a-way-ay

Musical notation for Ensemble, measures 68-69. The accompaniment continues with chords and rhythmic patterns.

and just throw— them a-way-ay

**MR. PINKY + HIS STAFF:**

70

Musical notation for Mr. Pinky + His Staff, measures 70-71. The melody consists of eighth and quarter notes.

You should add some co-lor and a fresh new "do"

**DYNAMITES + ENSEMBLE:**

**ALL:**

Musical notation for Ensemble and All, measures 70-71. The accompaniment features chords and rhythmic patterns.

Hoot hoo— Hoot hoo— 'Cause it's time

72

**(ALL:)**

Musical notation for All, measures 72-73. The melody consists of eighth and quarter notes.

for a star who looks just like you!

76

**JUDINE:**

75

Musical notation for Judine, measures 75-76. The melody consists of quarter and eighth notes.

Don't - cha let no - bo - dy try to

77



steal your fun— 'Cause a lit - tle touch of lip-stick nev - er

**KAMILAH:**

79



hurt no one— The fu - ture has a mil - lion roads for

81



you to choose— But you'll walk— a lit - tle tal - ler in some

**SHAYNA:**


83



high-heeled shoes And once you find the style that makes you

**DYNAMITES  
+ ENSEMBLE:**

85



feel like you Some-thing fresh— some-thing new Step on out

87

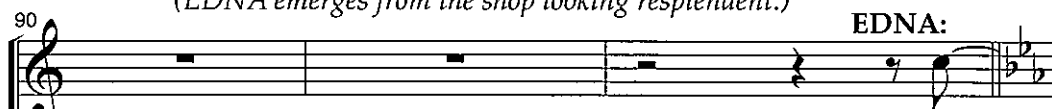


Hear us shout Ma - ma, that's your cue!!!

*(EDNA emerges from the shop looking resplendent.)*


**EDNA:**

90



Hey ———

**DYNAMITES  
+ ENSEMBLE:**



Yeah, ——— yeah, yeah!

93 (EDNA:)



— Tra - cy, Hey ba - by, look at me!— I'm



— the cut - est chick - ie that you ev - er did see— Hey



— Trac - y, Hey ba - by, look at us Where—

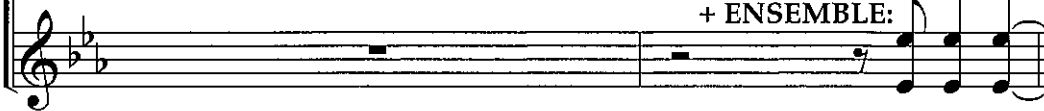
(EDNA:)

(TRACY enters *The Hefty Hideaway*.)



— is there a team that's half as fa - bu - lous! I let go,

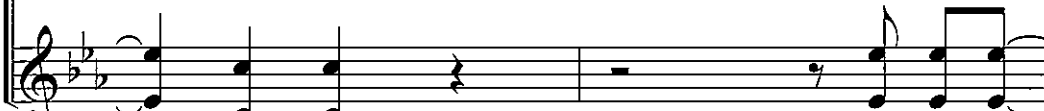
**DYNAMITES  
+ ENSEMBLE:**



I let go,



— go, go of the past— now— Said hel - lo—



— go, go Said hel - lo—

103

to this red car-pet ride Yes, I know

Hoo hoo hoo

105

that the world's spin-ning fast now tell Lol-lo -

hoo

**EDNA  
+ PART 1:**

107

bri-gi-da to step a - side! Your Ma-ma's wel-com-ing the

hoo a - way - ay wel-com-ing the

**PART 2:**

109

Six - ties Oh - o - o - o - o Oh

Six-ties Wo-oh-oh - oh Oh



112

— your Ma - ma's wel - com - ing the Six - ties Oh -

— your Ma - ma's wel - com - ing the Six - ties

114

o - o - o - o ————— Go — Ma - ma go, go, go!

Oh - o - o - o - o Oh oh oh — Go — Ma - ma go, go, go!

117 (ALL:)

Wel - come to the Six - ties.

120

121

O - pen the door — for the girl

122

— who has more, she's a star — Tra - cy, go, — go, go!

(TRACY re-enters in  
a matching outfit.)

TRACY, EDNA  
+ PART 1:

126

124

Hey Ma-ma wel-come to the Six-ties Oh-

PART 2:

Hey Ma-ma wel-come to the Six-ties

127

o - o - o - o Oh

woh-oh - oh - oh Oh

129

Ma - ma wel-come to the Six - ties Oh -

Ma - ma wel-come to the Six - ties

131

o - o - o - o Go

Oh - o - o - o - o Oh oh oh Go

133

Ma - ma go, go, go!

Ma - ma go, go, go!

135

Wel - come to the Six - ties Go Ma-

Wel - come to the Six - ties Go Ma-

138

- ma Woh - oh - oh Oh - oh - woh -

- ma Woh - oh - oh Oh - oh - woh -

140

oh - oh Go Ma - ma go, go, go!

oh - oh Go Ma - ma go, go, go!

(#16 – SIXTIES (PLAYOFF) begins.)

## SCENE EIGHT

*(Patterson Park HS. AMBER, LOU ANN, and TAMMY enter. SHELLEY enters wearing a wig designed to make her look like TRACY. AMBER stares...)*

**AMBER**

What is that supposed to be?

**SHELLEY**

Isn't it the dreamiest? It's called "The Tracy." Everyone who's anyone has one.

**GYM TEACHER**

Gather up, students. Brace yourselves for Scatter Dodgeball.

**AMBER**

Link Larkin, how could you kiss that bee-hived buffalo right on the... air?

**LINK**

It was just a cool way to end the song.

*(TRACY, SEAWEED and the other KIDS enter.)*

**TRACY**

*(sees LINK. Prays to herself)*

Oh, Link, if fate forces you to throw the ball at me today, seal it with a kiss.

**PENNY**

*(coming to TRACY)*

Hi Tracy.

*(noticing SEAWEED)*

Hello.

**TRACY**

Seaweed, this is my best friend, Penny Lou Pingleton.

**SEAWEED**

Wait, I've seen you before. At the gum machine getting your Wrigley's.

**PENNY**

*(proudly)*

I do two packs a day.

**SEAWEED**

Wow.

**AMBER**

Well, well, well, Tracy Tugboat, you finally found a title you could win: Miss Detention!

**LINK**

Knock it off, Amber.

**TRACY**

Amber Von Tussle, you have acne of the soul.

*(#17 – SCATTER DODGEBALL begins.)*

**GYM TEACHER**

Students... Commence!

*(And with a shrill whistle the game begins. Everything moves in slow motion. AMBER gets the ball and throws it at TRACY.)*

**AMBER**

Eat dodgeball, Tracy!

*(AMBER viciously snaps the ball right into TRACY's head. TRACY crumples to the ground, knocked out. A whistle blows. Back to regular time.)*

**GYM TEACHER**

Game over.

*(The school bell rings.)*

Class dismissed!

*(The GIRLS and GYM TEACHER exit.)*

**AMBER**

Poor Tracy. So tragic, I forgot to cry. Are you coming, Link?

**LINK**

Amber, that wasn't necessary.

**AMBER**

I said, are you coming, Link?

**LINK**

In a minute.

**AMBER**

I'll be waiting.

*(AMBER exits. SEAWEED, PENNY and LINK go to TRACY'S aid.)*

**PENNY**

Uh oh, Tracy? Are you dead?

**LINK**

*(at TRACY'S side)*

Tracy? Tracy, how you doin'? Gee, you're beautiful when you're unconscious.

*(#18 – HEAR THE BELLS (REPRISE) begins. A bell tone identifies "I Can Hear The Bells" as LINK mouths those words.)*

**TRACY**

*(reviving)*

Where am I? Link?

*(looking into LINK'S eyes)*

Wherever I am, nobody change the channel.

**LINK**

You've got a funny way of putting things. I like that.

**SEAWEED**

You better? For a second there it looked like "Teen Angel" time.

**TRACY**

Oh, Link, this is my friend Seaweed.

*(The BOYS grunt toward each other.)*

**LINK**

How you doin'?

**SEAWEED**

How you doin'?

**PENNY**

*(to TRACY)*

How are you doing?

**TRACY**

How do you think? I just got creamed in front of the entire school.

**SEAWEED**

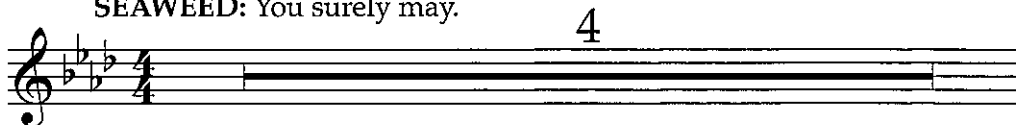
Hey, Trace, I know what'll make you feel better. My mom's pitchin' a platter party at our record shop on North Avenue. Wanna come check it out?

(#19 – RUN AND TELL THAT *begins.*)

# RUN AND TELL THAT

PENNY: I, too, feel not good. May I also come check it out?

SEAWEED: You surely may.



TRACY: I've never been to North Avenue before.

LINK: Would it be safe up there for, you know, us?

SEAWEED: Don't worry, it's cool.

TRACY: What do you think, Link?

5 **3x ENSEMBLE:**

A musical staff in 4/4 time with a key signature of three flats. Measures 5-7 show a 3x ensemble section with chords. The lyrics are "Ooh ooh ooh".

Ooh ooh ooh

LINK: I think getting to know you is the beginning of a whole lot of adventure.

TRACY: I feel so hip!

7

A musical staff in 4/4 time with a key signature of three flats. Measures 7-9 show a 3x ensemble section with chords. The lyrics are "ooh ooh ooh".

ooh ooh ooh

SEAWEED: Glad you feel that way, friends. 'Cause not everybody does.

9

A musical staff in 4/4 time with a key signature of three flats. Measures 9-11 show a 3x ensemble section with chords. The lyrics are "ooh ooh woo!".

ooh ooh woo!

13 **SEAWEED:**

A musical staff in 4/4 time with a key signature of three flats. Measures 13-14 show a vocal line. The lyrics are "I can't see why peo-ple look at me and on-ly".

I can't see why peo-ple look at me and on-ly

15

A musical staff in 4/4 time with a key signature of three flats. Measures 15-16 show a vocal line. The lyrics are "see the col-or of my face and".

see the col-or of my face and



then there's those that try to help, God knows, but al-ways



have to put me in my place— Now



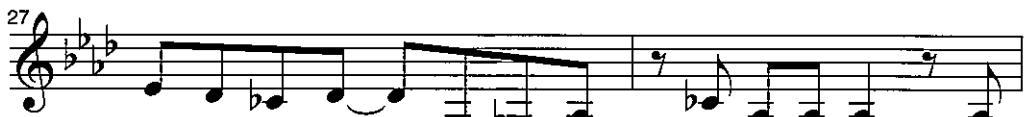
I won't ask— you to be col-or blind— 'cause if you



pick the fruit— then girl you're sure to find— the



black-er the ber - ry the strong-er the tree.— You could

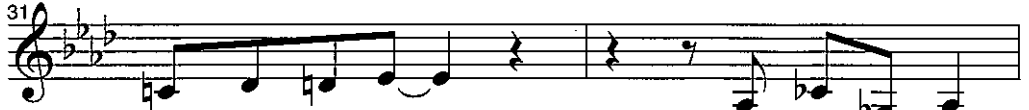


say it ain't so— but dar lin', look at me!— The



dark-er the choc-'late the sweet-er the soul,— and



31  

  
 that's where it's at.... — ...Now run and tell —

33 **SEAWEED:**  

  
 — that!! You bet - ter run and tell —

**TRACY, PENNY + LINK:**  

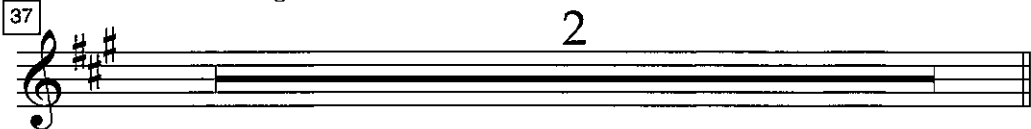
  
 Run and tell that!

35  

  
 that!  
 Run and tell that!  
 (The song continues as we segue directly into...)

**SCENE NINE**

*(MOTORMOUTH MAYBELLE's record shop. LITTLE INEZ and other BLACK TEENS are dancing as SEAWEED, PENNY, TRACY, and LINK arrive.)*

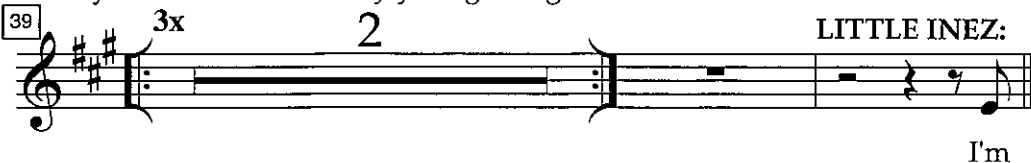
37 

**LITTLE INEZ:** Hey, you're Tracy. You're my favorite dancer on "The Corny Collins Show."

**SEAWEED:** This is my sister, Little Inez.

**TRACY:** Sure. I saw you at the auditions.

**LITTLE INEZ:** Well, you're the only one who did, 'cause they kicked me out on my young and gifted behind.

39 
  
 LITTLE INEZ:  
 I'm

43

(LITTLE INEZ:)

ti - red of cov-\'rin\' up all — my pride —

(claps)

ALL:

So

45

I\'ve got a

give me five on the black - hand side

47

new way of mov - in\' and I got my own voice

So

49

Oh, the

how can I help but to shout and re-joice

51 (LITTLE INEZ:)

peo-ple 'round here— can bare-ly pay their rent— they're

53

tryn' to make a dol-lar out of fif-teen cent— but

55

we got the spir - it mon-ey just can't buy— It's

57 (LITTLE INEZ:)

deep as a riv-er and soars— to the sky!!—

ALL:

deep as a riv-er and soars— to the sky!!—

60

**SEAWEED:**

I can't see— the rea-son it can't be the kind of

**(ALL:)**

I can't see—

62

**(SEAWEED:)**

**SEAWEED +  
LITTLE INEZ:**

world where we all get our chance— the

**(SEAWEED +  
LITTLE INEZ:)**

64

time is now— and we can show 'em how just turn the

**ALL:**

time is now—

66

mus - ic up and let's all dance— 'cause

ooh ooh ooh

68

all things are e - qual when it comes to love— well

ooh ooh ooh— ooh ooh ooh

70

that ain't quite true 'cause when push comes to shove the

ooh ooh ooh— huh!

72

black-er the ber - ry the strong-er the tree.— I could

Hoot uh - hu - huh—

74

say it ain't so— but dar - lin', look at me!— The

hoo -

76

dark-er the choc-'late the sweet-er the soul,— and

oo hoot hmm!

78 *(opt. 8vb)*

that's where it's at...— ...Now run and tell

That's where it's at! You bet-ter run and tell

80

that! Run and tell—

that! Run and tell that!

82

that! You bet-ter run and tell

Run and tell that!

84 **LITTLE INEZ:**

that! Run and tell\_\_\_\_\_

Run and tell that!

88

that!\_\_\_\_\_

*(MOTORMOUTH makes her entrance.)*

**MOTORMOUTH**

There's platters of tunes and food on the table. What else would you expect from...

**ALL**

Ms. Motormouth Maybelle!

**SEAWEED**

Mama, I brought some friends.

**PENNY**

I'm Penny Lou Pingleton, and I'm very pleased and scared to be here.

**MOTORMOUTH**

You're welcome, Kitten, to come and sit in.

**TRACY**

This is just so Afro-tastic. I'm Seaweed's friend, Tracy.

**MOTORMOUTH**

Oh, yes, indeedy. I've seen you, sweetie. All aglow on Corny's show.

**TRACY**

Gee, thanks. The only reason I'm on the show is because of your son.

**SEAWEED**

Enough talk. We came to dance.

(#20 – DIRTY BOOGIE begins.)

**TRACY, PENNY, & LINK**

The dirty boogie!

*(They start to dance when the door suddenly bursts open.)*

**AMBER**

Aaaaaaiiiiiieeeeeee!!!! Link! What are you doing in this huge crowd of minorities?

**LINK**

We're having a blast. Come on, jump in.

*(The door bursts open again.)*

**VELMA**

Aaaaaaaaiiiiiieeeeeee!!!! Amber!

**MOTORMOUTH**

Y'all better hustle. Here's Von Tussle.

**VELMA**

Motormouth, are you brainwashing these children?

**MOTORMOUTH**

They're only dancing.

**TRACY**

Yeah, we're dancing.

**VELMA**

*(taking in TRACY)*

Oh! I should have known you'd be at the bottom of this barrel.

*(The door opens again, and this time EDNA enters with a take-out bag.)*

**EDNA**

Oooooooooohhhhhh!!! Tracy, that was you I saw!

*(calling out the door)*

Wilbur! It was the kids I saw.

**TRACY**

Mama, what are you doing here?

**EDNA**

I had a sudden craving for chicken and waffles, so we drove up to Ruby's Take-Out across the way. Hello everyone. I'm Tracy's mom.



**VELMA**

*(taking in EDNA)*

Oh! So, you're what spawned that!

**EDNA**

Tracy, be a dear, hold mommy's waffles.

*(EDNA takes a threatening step toward VELMA as WILBUR enters.)*

**WILBUR**

Alright, a party! Anyone for chicken and waffles?

**VELMA**

*(starting toward the door)*

Come on, Amber. Let's get back to the right side of the tracks.

**AMBER**

*(following VELMA)*

Let's go, Link.

**LINK**

Amber, you're being rude to these people.

**VELMA**

*(as if to a dog)*

Amber. Come!

**AMBER**

*(just like mama)*

Link. Come!

*(LINK doesn't move.)*

Link! Come!!!

**LINK**

Amber. Go.

**AMBER**

*(trying to save face)*

What ever happened to the bland, spineless boy I fell in love with? Mother, come.

*(AMBER marches out the door.)*

**VELMA**

With pleasure.

*(VELMA and AMBER are gone. A pause and then...)*

**EDNA**

I didn't care for them.

**TRACY**

Well, I know how we can start changing things. If kids saw us dancing together on TV they'd realize that we're not so different after all.

**SEAWEED**

You saying you and Link would be willing to dance with us on Negro Day? That would be earth shaking!

**LINK**

*(getting nervous)*

Tracy...

**TRACY**

No. We're not going to dance on Negro Day.

**LINK**

*(relieved)*

Whew.

**TRACY**

*(pointing to MOTORMOUTH )*

You're going to crash White Day!

**MOTORMOUTH**

Ya gotta get more specific than that!

**TRACY**

Is tomorrow specific enough? Think: It's Mother Daughter Day. Ms. Motormouth, you work for the station. They could never turn you and Little Inez away.

**LITTLE INEZ**

We'll set off sparks, like Rosa Parks!

**MOTORMOUTH**

Child, it ain't that easy. This ain't Parcheesi. What if they call the cops?

**TRACY**

Then we'll all walk out together. Without dancers they've got no show.

**CINDY WATKINS**

You got that right.

**MOTORMOUTH**

*(to WILBUR and EDNA)*

What a decision; your girl's got vision.

**LINK**

Tracy, you can't do this. You'll be thrown off the show for sure.

**TRACY**

That's why we're all gonna do it together.

**LINK**

Not me. I like these people. But whether or not they're on TV won't get me a recording contract.

*(LINK realizes this sounds too shallow.)*

That came out wrong. I've been singing and dancing and smiling on that show for three years waiting for my break. Saturday night is everything I've worked for. I'm not gonna throw it away. C'mon.

*(LINK starts toward the door.)*

**TRACY**

No! I want to do this, and so should you. Link, stay. Please.

**LINK**

Sorry.

**TRACY**

But you and me together... I was just starting to think....

**LINK**

Sure. Me too. But I don't know. See ya, little darlin'.

*(LINK exits.)*

**PENNY**

I'm sorry, Tracy.

**TRACY**

Oh Mama... how could I think Link Larkin would ever care about someone like me?

**EDNA**

Why wouldn't he? You're a beautiful girl. It's just... boys are not the brightest things. Still, you give him time. I'm sure he'll figure out he's crazy about you.

**TRACY**

You have to say that. You're my mother.

**WILBUR**

But Tracy, he could be right. Should you risk your career? Going to jail?

### TRACY

I never would have gotten on the show without Seaweed. No, it's payback time.

### EDNA

But what if Ms. Motormouth is right? They could call the cops.

### TRACY

Don't be silly. Who'd call the cops on us? Okay. So this is how we're gonna do it. We will meet at the studio...

## SCENE TEN

(#21 – THE BIG DOLLHOUSE begins.)

# THE BIG DOLLHOUSE

(Lights fade and we hear protest noises followed by sirens. The FEMALE CAST with the exception of PRUDY, are in jail! A MATRON stands watch over them.)

TRACY: So maybe  
I was wrong.

Slow Swing

13 **WOMEN:**

I got - ta get out, I got - ta get

out, I got - ta get out, How'd I get in this

15 **Rit.**

slam - mer, this cool - er, this big doll -

**MATRON:** OK, Ladies, welcome to the big dollhouse! For those of youse new to the penal system I'm letting you know now that I don't stand for no cussing, gambling, fighting or any other sort of unladylike behavior.

**Moderate Swing**

17 7

house!

Think of me as a mother...  
who eats her young.

25 27

4x **VELMA:**

Locked up with all these

28 **EDNA:**

low - life wo - men And hor - i - zon - tal stripes ain't ex -

30 **AMBER:**

act - ly slim - min' Is there a - ny - bo - dy here who can

32 **MATRON:** **ALL:**

dry clean my blouse? It's the maid's day off In the

34 35 **LITTLE INEZ:**

big doll - house. Lad - y Jus - tice,

36 **EDNA:**

where you gone? Ooh, Wil-bur, check, I think I left my

38

VELMA:



i-ron on!— Did you see Cor-ny laugh-ing? I could

40

ALL:



mur-der that louse! Ho-ney, that-'ll get you life in the

42

43 VELMA:



big doll - house, big house!— Locked up here

44

ALL:

PENNY:

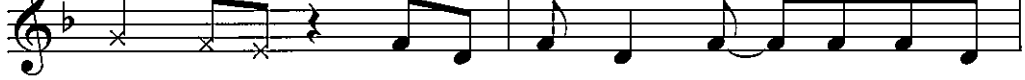
EDNA:



in the pen, Big House!— No phone! No

AMBER: MOTORMOUTH:

46



food! No men! And it's free-dom's flame— that Vel - ma

48

PRINCIPALS:



wants to douse. So we must break out of this

MATRON: You do the crime, you do the time.

50

2



big doll - house.

53

TRACY:

Pen-ny, I can't take all this wait-ing I've

55

PENNY:

lost my man,— Plus, my hair's de-flat-ing! Well,

ALL:

*(screaming)*

57

Tra-cy, I hate to grum-ble or grouse But it's

59

BEATNIK CHICK:

your fault that we're in this big doll-house!! Hey,

61

cool it, La-dies, no need to shout and

VELMA:

63

don-'cha got an old man to bail you out? Ha! Her

EDNA:

65

dad-dy's a los-er, a jok-er, a souse! Well, it's

67 **ALL:**  
 just us girls in the big doll - house, Big House!

69 **AMBER:** **ALL:**  
 — I'm too young to fry! Big House!

71 **EDNA:** **MOTORMOUTH:**  
 — I'm bust - ing out! Girl, so am I!

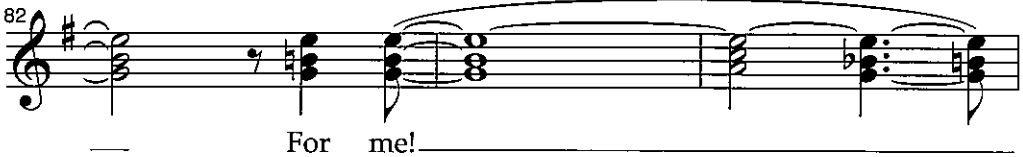
73 **ALL:**  
 La - dy Jus - tice, hear — my plea 'cause the

75  
 big doll - house, the big doll - house, the

77  
 big doll - house ain't big e - nough — for —

79  
 me! ————— For me! —————





**EDNA**

To think I'd live to have a rap sheet. If my mother were alive...  
*(puts her arm around TRACY)*  
 ...she'd be so proud. Remember, your grandma was a Suffragette.

**TRACY**

You haven't heard the last from us, Mrs. Von Tussle. We'll be marching again, and soon, to the beat of a whole new era!

**VELMA**

Bang your drum, Bonzo. No one cares. You crashed the studio once and got us all arrested. But we won't let that happen again. And don't get anymore cute ideas about showing up at the special. I'll have armed-guards surrounding the Eventorium to make sure Tracy can't get within 100 miles of that place.

*(A GUARD enters with a clipboard.)*

**GUARD**

Von Tussle, Velma? Von Tussle, Amber?

**AMBER**

That's us.

**GUARD**

Ladies, you're free to go with the sincere apologies of the state of Maryland and the personal compliments of the Governor himself.

**VELMA**

The Governor? Really? Sweet, chubby Millard. So long, Baltimore!

*(VELMA and AMBER exit laughing.)*

**EDNA**

I still don't care for them.

*(WILBUR enters with the MALE GUARD.)*

**WILBUR**

I posted bail.

**EDNA**

Wilbur! How?

**WILBUR**

Simple really. I mortgaged The Har-De-Har Hut.

**TRACY**

Oh, Daddy.

**EDNA**

But that place is your life.

**WILBUR**

You two are my life. Bail for everyone! Bail for the house!  
You're free to go.

*(All the WOMEN file out of the cell. The TURNBLADS hang back.)*

**MALE GUARD**

Hold it—

*(reading from an official-looking document)*

Tracy Turnblad is herewith and forthwith withheld, without bail. She is to be moved to solitary confinement and held there until further notice by special order of the Governor's office.

*(The MALE GUARD slams the cell door with TRACY inside.)*

**WILBUR**

I'm not leaving here without my daughter.

**TRACY**

It's okay, Daddy. They can't keep me here forever. Besides, I've got a lot to think about. I might as well do it in solitary refinement.

**EDNA**

Touch one hair on my little girl's head and I'll be back to teach you a whole new meaning for split ends.

*(They all file out the door.)*

**LITTLE INEZ**

Keep the faith, baby.

## PENNY

You're so lucky to get out of the algebra final.

(#22 – **BALTIMORE (REPRISE)** begins. Everyone is offstage except TRACY. Lights dim to nighttime.)

# BALTIMORE (REPRISE)

TRACY:

Oh, oh, oh I'm all a - lone

my heart has grown but it's brok - en, too.

This morn - ing life was a Bal - ti - more

fair - y tale now I can't make bail! My

moth-er's in shock my fath-er's in hock I

much pre - fer Link's arms to jail - house cells

13

So Link, please res - cue me now 'cause I

15

love you, and this pri - son smells.

17

(LINK slips in stealthily.)

— Link, hear the bells!

**LINK:** Tracy? Where are you?

**TRACY:** Link! Over here!

**LINK:** Shhh! Gee, you look beautiful behind bars.

20

4

**TRACY:** It must be the low-watt institutional lighting. Link, what are you doing here?

**LINK:** Oh, Tracy, seeing you dragged off to jail brought me back to my senses. I couldn't eat, I couldn't sing, I couldn't even concentrate.

**TRACY:** You couldn't eat?

24

4

**LINK**

No. So I went down to the station to tell Mrs. Von Tussle I was through with the Miss Hairspray broadcast. She didn't care. It's Amber the talent scouts are coming to see. It had nothing to do with me. I feel like such an idiot.

**TRACY**

That makes two of us.

**LINK**

I know a palooka like me isn't worthy of a ground-breaking extremist like you, but...

(LINK produces his ring.)

**(LINK)**

Would you consider wearing my ring?

**TRACY**

It's beautiful.

(TRACY puts on the ring.)

I have a good life.

(#23 – WITHOUT LOVE begins.)

## WITHOUT LOVE

(TRACY:) Great parents, my own room, three sweaters, but you know what I've been missing, Link?

LINK: I think I do. (LINK and TRACY try to kiss through the cell bars.)

Trace, they can keep us from kissing, but they can't stop us from singing.



Once I was— a sel - fish fool— who nev - er un - der - stood I



nev - er looked— in - side— my - self— though




on the out - side, I looked good!



Then we met— and you— made me— the man—

14    
 — I am to-day Tra - cy, I'm in love — with you — no


16    
 mat - ter what — you weigh. — 'Cause with-out


17    
 love life is like — the sea -

18    
 sons with no sum-mer With-out love life is rock-'n'-roll

20    
 — with - out — a drum - mer Tra - cy,

21    
 I'll be yours for - ev - er 'cause — I

22    
 nev-er wan-na be — with-out love —

TRACY:    
 With-out love —

24 25

Tra-cy, nev-er set me free. No I ain't ly-

26

in' nev-er set me free Tra-cy, no, no, no!

*(The lights dim on the jail and brighten on PENNY's bedroom.)*

**PRUDY:** Penny Lou Pingleton, you are absolutely, positively, permanently punished for being willful, deceitful, and completely neglectful.

*(The phone rings.)*

29 4

**(PRUDY:)** Why is it every time you're punishing your daughter the phone rings?

*(PRUDY exits just as SEAWEED appears in the window.)*

**SEAWEED:** Psst! Penny!

**PENNY:** Seaweed! Shhh! Don't let my mother hear you.

33 4

**SEAWEED:** What happened?

**PENNY:** She's punishing me for going to jail without her permission.

**SEAWEED:** I've come to rescue the fair maiden from her tower.

**PENNY:** Oh, Seaweed, you do care!

**SEAWEED:** From the first moment I saw you.

37 2 3x

41

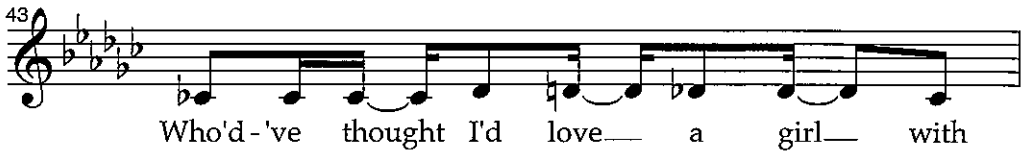
## SEAWEED:



Liv - ing in — the ghet - to black is



ev - 'ry - where ya' go —



Who'd - 've thought I'd love — a girl — with



skin as white — as win - ter's snow —

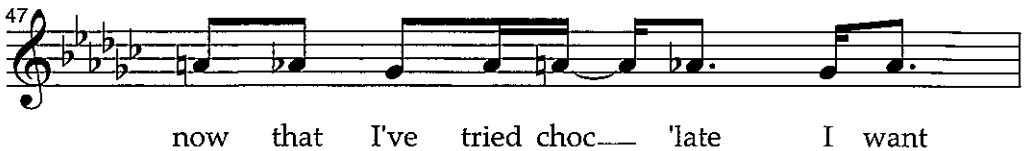
## PENNY:



In my iv - 'ry tow - er I thought



Twink - ies were — a wow. — But



now that I've tried choc — 'late I want



48 *(SEAWEED sets PENNY free.)* **PENNY + SEAWEED:**

Her - shey's Kiss - es now!— With - out

49 **SEAWEED:**

love life is like— a beat—

**PENNY + SEAWEED:**

50 — that you— can't fol - low With - out

**PENNY:**

51 love life is Dor - is Day—

**PENNY + SEAWEED:**

52 — at the A - pol - lo. Darl - ing,

53 I'll be yours for - ev - er 'cause— I

**PENNY:**

54 nev - er wan - na be— with - out love—

56 SEAWEED:

So darl - ing nev - er set me free

57 PENNY + SEAWEED:

I'm yours for - ev -

58

er nev - er set me free no, no, no!

*(The light comes up on the jail again. We can see both couples at once.)*

TRACY: Oh Link, I've got to get out of here. If we only had some hairspray and a Zippo lighter...

61

2

LINK: Well, I've got a Zippo lighter! And, uh... *(embarrassed)* I've got some hairspray too. *(LINK produces it from his jacket.)*

TRACY: Link, what a special night! Your ring! And our very own blowtorch!

*(LINK torches the cell bars to make a large Tracy-shaped opening through which TRACY escapes.)*

63

6

69 LINK: TRACY: PENNY:

Oh, Tra - cy! Oh, Link! Oh,

71 **SEAWEED:** **PRUDY:**  
*(sees SEAWEED)*

Sea - weed! Oh, Pen - ny! Oh

72 *(PRUDY runs the other way.)* **ALL:**

no! 'Cause with-out

74 **SEAWEED:**

life is like— a prom— that won't in-vite— us

**(ALL:)**

love With - out

76 **LINK:**

it's like get-ting my—big break— and la - ryn-gi - tis

love— With-out

78 **PENNY:**

life's a for - ty five— when you can't buy— it

love With - out

TRACY: TRACY, LINK,  
PENNY + SEAWEED:

80

life is like my moth-er on a di-et like a week

love like a week

82

— that's on - ly Mon - days on - ly ice—

— that's on - ly Mon - days on - ly ice—

83

— cream nev - er sun - daes like a cir -

— cream nev - er sun - daes like a cir -

84

cle with no cent - er like a door—

cle with no cent - er like a door—

85

— marked "Do not en - ter!" Darl - ing

— marked "Do not en - ter!"

86

I'll be yours for - ev - er 'cause I

I'll be yours for - ev - er 'cause I

87

nev - er wan - na be — with - out love —

nev - er wan - na be — with - out love —

(ALL:)

89

— With - out love — Dar - lin' you had

92

best be - lieve me ne - ver leave me with - out love!

(#24 – WITHOUT LOVE (REPRISE) begins.)

## SCENE ELEVEN

*(As the scene shifts, we hear the sounds of sirens and helicopters and thunder and rain. MOTORMOUTH gazes out the window. LORRAINE, DUANE, and GILBERT are watching the TV with rapt attention.)*

### NEWSCASTER (V.O.)

...Elsewhere in local news, teenage TV personality and rabble rouser, Tracy Turnblad, has escaped from the Baltimore Women's House of Detention. If sighted, citizens are asked to notify police or, if phone service is not available, simply shoot to kill. In entertainment news, Eva Marie is no saint...

### MOTORMOUTH

*(switching off the TV)*

Lord have pity, it's a crazy city.

*(SEAWEED enters with PENNY.)*

Seaweed. And...Penny, is it?

### PENNY

Yes, Ma'am.

### SEAWEED

Is it okay I brought her home? I had to get her away from her mama.

### PENNY

I hope you don't mind?

### MOTORMOUTH

I never mind love. It's a gift from above. But not everyone remembers that. So you two better brace yourselves for a whole lot of ugly comin' at you from a never-ending parade of stupid.

### PENNY

That's okay. My mother's gonna kill me anyway.

*(There is a knock at the door.)*

### LINK

*(entering with TRACY)*

Hey, Miz Motormouth. We broke Tracy out of jail.

### MOTORMOUTH

Well, we all gotta get busy. Only twenty-four hours 'til Miss Hairspray, we'll never get another chance like this – nationwide TV. And you're gonna be on it, honey.

## TRACY

I can't put all of you in any more danger.

## MOTORMOUTH

Nobody ever said this was gonna be easy. If something's worth having, it's worth fighting for. Children, you were not the first to try and you won't be the last, but I am here to tell you that I'm gonna keep lining up until someday somebody breaks through.

(#25 – I KNOW WHERE I'VE BEEN begins.)

# I KNOW WHERE I'VE BEEN

(MOTORMOUTH:) And I've been looking at that door a lot longer than you.

TRACY: What door?

MOTORMOUTH: The front door.

(MOTORMOUTH:)

There's a

5

light in the dark - ness though the

7

night is black as my skin There's a

9

light burn-ing bright show - ing me the way

11 (opt. 8va) ┌──3──┐ ┌──3──┐

But I know where I've been There's a

13 ┌──3──┐ ┌──3──┐

cry in the dis - tance It's a

15 ┌──3──┐ ┌──3──┐ ┌──3──┐

voice that comes from deep with - in There's a

17 ┌──3──┐ ┌──3──┐ ┌──3──┐

cry ask-ing why I pray the ans-er's up a-head

19 (opt. 8va) ┌──3──┐ ┌──3──┐ **CHORUS:**

'Cause I know where I've been There's a

21 **MOTORMOUTH: (ad-lib)** ┌──3──┐ ┌──3──┐ ┌──3──┐

There's a road we must tra - vel

**(CHORUS:)** ┌──3──┐ ┌──3──┐

road we must tra-vel There's a



23

There is a pro - mise

pro - mise we must

24

that we must make

make But the

25

Oh, but the rich-es the

rich - es will be

26

rich - es will be plén - ty yeah

plén - ty worth the

27

worth the risk and the chances we

risk and the chances that we

28

take. There's a dream.

take dream

30

in the future There's a

*p* hoo oo

31

struggle we have yet to win Use that

struggle ooh - ooh-ooh

33

pride, in our hearts to

pride, in our hearts

34

lift us to to - mor - row

lift us up! Ooh - ooh - ooh -

35

'cause just to sit still would be a

Ooh sit still

36

sin

I know it, I know it, I know where I'm

37 *Rit.*

Lord knows I know where I've  
go-in'.

39 *Tempo* 3

been. —  
Oh when we win —

41 *Rit.*

I'll give thanks to my God, 'Cause I know where I've  
I'll give thanks to my God, 'Cause I know where I've

42

been. —  
been. —

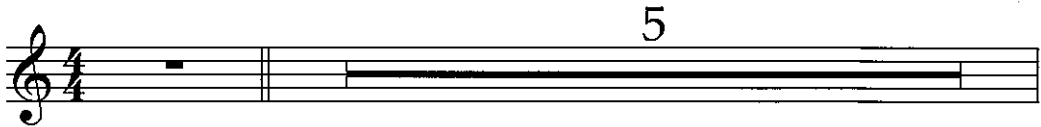
(The song ends. #26 – I KNOW WHERE I'VE BEEN  
(PLAYOFF) begins.)

## SCENE TWELVE

(#27 – (IT'S) HAIRSPRAY begins. The Baltimore Eventorium. Lights and music herald "The Corny Collins Spectacular." A Miss Teenage Hairspray 1962 scoreboard shows AMBER leading TRACY by a few votes. Drum roll... CORNY appears on stage.)

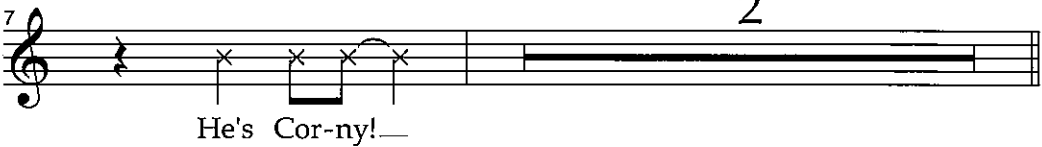
# (IT'S) HAIRSPRAY

CORNY: And now, live, from the certified up-to-code Baltimore Eventorium... for the first time ever on nationwide television... it's "The Corny Collins Spectacular"...



CORNY: ...brought to you by Ultra Clutch Hairspray!

COUNCIL MEMBERS:



He's Cor-ny!—

10 CORNY:



What gives a girl— pow - er and punch? Is it charm,



is it poise? No, It's hair - spray!— What—

COUNCIL MEMBERS:



Hair - spray!—

(CORNBY:)



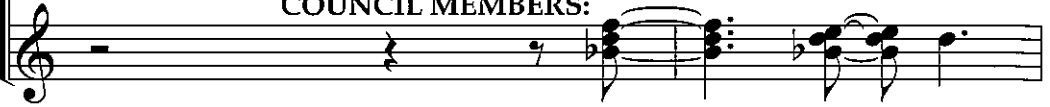
— gets a gal— asked— out to lunch? Is it brains,

16 (CORNBY:)



is it dough? No, It's hair - spray!— So,

COUNCIL MEMBERS:



Hair - spray!— So,



If you're a red - head, a blonde or bru - nette, just



If you're a red - head, a blonde, or bru - nette



take my ad - vice and you— might just get— the



You might just

22

on - ly thing bet - ter than hair - spray, that's me!

ooh Hair - spray

24

ska - doo - dl - e - ya, doo - dl - e - ya doo wah

(CORNBY:)

25

For - get the milk - man, the on - ly thing bet - ter than hair -

(CORNBY:)

27

spray that's

COUNCIL MEMBERS:

Hair - spray Wow!

(CORNBY:)

29

me!

*(Everyone applauds. From the wings, a disguised WILBUR enters in a hat and fake nose and glasses, moving on a gigantic can of hairspray. VELMA approaches suspiciously.)*

**VELMA**

And we're off for network commercial. What is this?

**MAN (WILBUR)**

Product placement. The sponsor insists.

**VELMA**

Don't I know you?

**WILBUR**

Honest, Velma, I'm a total stranger.

*(VELMA whips off his hat and fake nose and glasses to reveal WILBUR.)*

**VELMA**

You! Guard! Riot squad! I want everybody out of the lobby and up here pronto.

*(SEAWEED and three MOTORMOUTH BOYS dressed as GUARDS run in from the theater aisle.)*

Ha! What is this? Some kind of Trojan Horse? And what's inside, your jailbird daughter? Guard, if anybody so much as touches that thing... open fire!

**MOTORMOUTH**

*(dressed as a GUARD wearing a riot helmet)*

Understood, Ma'am.

*(MOTORMOUTH pulls WILBUR off. SEAWEED exits up the theater aisle.)*

**VELMA**

And coming back to Corny on camera one in 3...2...

**CORNY**

And now for the talent portion of the competition where the frontrunner gals present a dance of their own creation.

*(looking at the scoreboard)*

Presently, it appears Amber Von Tussle and Tracy Turnblad are neck and neck. But since, according to the latest police bulletins, Miss Turnblad is still at large...

**AMBER**

At very large.



## CORNY

... our Miss Hairspray might just be a foregone conclusion. Still, our rules say the contestant has to dance for it. Are you ready, Amber?

## AMBER

Ready, Corny. Tracy Turnblad, this song is all about you.

(#28 – COOTIES begins.)

# COOTIES

4 5 AMBER:

They came from way far out in

(AMBER:)

out-er space She's hard to miss and so they

COUNCIL MEMBERS:

Ooh - ooh

(AMBER:)

land-ed on her face! Coot-ies... They've

GIRLS:

Coot-ies...

GUYS:

She's got Coot-ies...

10

found a place to nest Coot-ies If I were

Coot-ies—

She's got Coot-ies—

(AMBER:)

12

her I'd be de - pressed Long tailed, sharp nailed

14

hair - y legs, lay - ing eggs— Come - on, ev - 'ry - bo - dy,

(AMBER:)

16

let's stamp them out!!

COUNCIL MEMBERS:

She's got

17

In sci - ence class she's like a  
Coot - ies

18

walk - ing show - and - tell!  
She's got

19

You know she's com - ing down the  
Coot - ies

(AMBER:)

20

hall from just her smell! Coot-ies No-bod-y  
GIRLS:  
Coot-ies  
GUYS:  
She's got Coot-ies

22

wants to sit by her Coot-ies— Don't need a  
Coot-ies  
She's got Coot-ies—

24 (AMBER:)

coat 'cause she's got fur! Cir-cle, cir-cle, dot, dot, dot

26 ALL: 3

Hur-ry, get your coot-ie shot!

### AMBER

Thank you, Corny. I'm now ready to consume the title of Miss Teenage Hairspray.

*(CORNY carries the crown and bouquet.)*

Give me the crown, give me the flowers, and everybody start bowing!

*(AMBER snatches the crown and slaps it onto her head.*

*VELMA puts the Miss Teenage Hairspray 1962 sash on AMBER.)*

### TRACY

*(from the theater aisle)*

Not so fast, Amber. Look who's coming in the front door.

### CORNY

Right on schedule! I mean, I know nothing about this complex plan.

### VELMA

What? How did you....

## TRACY

The front door was wide open. Somebody called all the guards from the lobby into the studio.

*(VELMA looks back at the GUARDS and realizes what has happened.)*

## CORNY

Ladies and gentlemen, I give you the never-to-be-counted-out Tracy Turnblad!

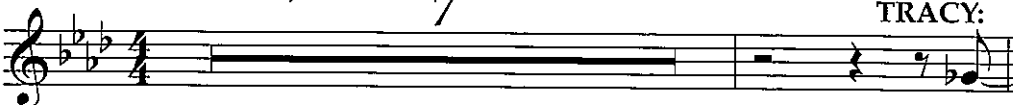
*(#29 – YOU CAN'T STOP THE BEAT (PART 1) begins.)*

# YOU CAN'T STOP THE BEAT (PART 1)

*(TRACY makes her way up the aisle followed by LINK, PENNY, SEAWEED, the BLACK FEMALE ENSEMBLE and LITTLE INEZ.)*

7

TRACY:



You

9



— can't stop an av - a - lanche — as it ra -

11



ces down the hill — you can try

13



— to stop — the sea - sons, girl but 'cha know

15




— you nev - er will — and you can


17  
  
try to stop— my dan - cin' feet— but I just

19  
  
— can - not— stand still— 'cause the world


21  
  
— keeps spin - ning round— and round and my heart's

23  
  
— keep - ing time— to the speed— of sound I was lost

25  
  
— 'till I heard— the drums then I found— my way

TRACY  
+LINK:  
27  
  
— 'cause you can't stop the beat

29  
  
Ev - er since this whole world be - gan— a wo - man

31  
  
found out if she shook it she could



shake up a man and so I'm gon-na shake and shim-my it the



best that I can to - day \_\_\_\_\_ 'cause



you can't stop the mo - tion of the o-cean or the



sun in the sky you can won - der if you wan-na but I



nev-er ask why and if you try to hold me down I'm gon-na



spit in your eye \_\_\_\_\_ and say \_\_\_\_\_ that



you can't stop the beat! \_\_\_\_\_

TRACY: What'd'ya  
say, Penny?

(PENNY appears and is totally restyled cool!  
The remaining BLACK DANCERS escort her.)  
PENNY: I am now a checkerboard chick!

47 2 49 3 (PENNY:)

You

53

— can't stop a riv - er — as it rush -

(PENNY:)

55

- es to the sea — you can try —

ENSEMBLE:

Hoot hoot

(PENNY:)

57

— to stop — the hands — of time — but 'cha know

59

— it just — can't be — and if they

61

try to stop — us, Sea - weed I'll call the



PENNY +  
SEAWEED:

63

N - dou-ble - A - C - P! \_\_\_\_\_ 'Cause the world

Detailed description: Musical notation for measures 63 and 64. The key signature is three sharps (F#, C#, G#). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Measure 64 begins with a half note D5, followed by quarter notes C5, B4, and A4. The lyrics are "N - dou-ble - A - C - P! \_\_\_\_\_ 'Cause the world".

(PENNY +  
SEAWEED:)

65

— keeps spin - ning round — and round and my heart's

ENSEMBLE:

round — and — round

Detailed description: Musical notation for measures 65 and 66. Measure 65: Melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Lyrics: "— keeps spin - ning round — and round and my heart's". Measure 66: Ensemble part. Melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Lyrics: "round — and — round".

67

— keep - ing time — to the speed — of sound I was lost

speed — of sound

Detailed description: Musical notation for measures 67 and 68. Measure 67: Melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Lyrics: "— keep - ing time — to the speed — of sound I was lost". Measure 68: Ensemble part. Melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Lyrics: "speed — of sound".

69

— 'till I heard — the drums then I found — my way

Detailed description: Musical notation for measures 69 and 70. Measure 69: Melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Lyrics: "— 'till I heard — the drums then I found — my way". Measure 70: Ensemble part. Melody starts on a half note G4, followed by quarter notes A4, B4, and C5.

71

\_\_\_\_\_ 'cause you can't stop the beat!

Detailed description: Musical notation for measure 71. Melody starts on a half note G4, followed by quarter notes A4, B4, and C5. Lyrics: "\_\_\_\_\_ 'cause you can't stop the beat!".

73 2

**TRACY:** Amber, this is my dance, and it's dedicated to everybody!  
*(The COUNCIL MEMBERS are pulled up until all the KIDS are dancing together! All, that is, except AMBER, who has taken the crown and sash and defiantly taken possession of the throne.)*

77 4 15 **TRACY:**

So come on!

97 **ALL:** 5

Come on!      Come on!

105 **TRACY, PENNY, LINK, SEAWEED:**

Ev - er since we first saw the light— a man and

**ALL:**

Ev - er since we first saw the light— a man and

107

wo-man liked to shake it on a Sat-ur-day night and so I'm

wo-man liked to shake it on a Sat-ur-day night and so I'm

109

gon-na shake and shim-my it with all of my might to-day

gon-na shake and shim-my it with all of my might to-day

111

— 'cause you can't stop the mo -

— 'cause you can't stop the mo -

113

tion of the o-ccean or the rain from a -bove you can try

tion of the o-ccean or the rain from a -bove you can try

115

— to stop the par-a-dise we're dream-ing of but you can -

— to stop the par-a-dise we're dream-ing of but you can -

117

not stop the rhy-thm of two hearts in love to stay

not stop the rhy-thm of two hearts in love to stay

119

you can't stop the beat!\_\_\_\_\_

you can't stop the beat!\_\_\_\_\_

122

You can't stop the beat!!\_\_\_\_\_

You can't stop the beat!!\_\_\_\_\_

124

You can't stop the beat!!!\_\_\_\_\_

You can't stop the beat!!!\_\_\_\_\_

127

Tra - cy!

Tra - cy!

*(The ENSEMBLE erupts into triumphant applause.)*

**CORNY**

Everyone, look... Look at the scoreboard!

*(All turn to see the scoreboard spontaneously combusting, showing TRACY is the overwhelming winner.)*

Tracy Turnblad, I declare you Miss Teenage Hairspray 1962!

**VELMA & AMBER**

NO!

**LITTLE INEZ**

*(to AMBER)*

Hand over that halo, honey.

**TRACY**

You can keep your stupid crown, Amber. There's something more important happening here. "The Corny Collins Show" is now and forevermore officially integrated!

*(A cheer fills the Eventorium.)*

**CORNY**

America look up! Television will never be the same.

*(A GUARD hands CORNY a note.)*

The Governor called. He's enjoying the show so much that he's granted a pardon to Tracy.

**PRUDY**

Give me back my daughter! I know you've got her. I saw it on TV.

*(PENNY stops and faces PRUDY. SEAWEED stands protectively by.)*

Penny. I hardly recognize you done up like that.

**PENNY**

I'm a pretty girl, Mama.

**PRUDY**

And you look so happy. I can't say it's what I want, but if this fine looking boy is responsible for the light in your eyes, then how could I object?

*(PRUDY and PENNY embrace. SEAWEED embraces PRUDY.)*

**CORNY**

Live television – there's nothing like it.

**LINK**

This may not be the right moment since we're on national TV and all, but, Tracy, if I don't kiss you now I just may bust a gut.

**TRACY**

Well we wouldn't want you to hurt yourself, now would we?

*(LINK kisses her.)*

**VELMA**

Before I get completely sick, would somebody tell me this – If she came in through the front door... what is in that can?

**WILBUR**

My masterpiece. Seaweed, would you give me a hand?

**SEAWEED**

Comin' right up, Mr. T.!

*(SEAWEED climbs the giant hairspray can ready to trigger it. SEAWEED pushes the nozzle, and the hairspray can explodes in smoke and glitter to reveal EDNA dressed in finery.)*

**EDNA**

So, what'd I miss?

*(#30 – YOU CAN'T STOP THE BEAT (PART 2) begins.)*

# YOU CAN'T STOP THE BEAT (PART 2)

TRACY: Mama, we did it! We're on national TV.

EDNA: National television?

4 (EDNA:)

A - me - ri - ca,

6

I made this my - self!

9 3

You

13

— can't stop my hap - pi - ness — as it's speed -

15 MOTORMOUTH:

ing down the track. — Child — yes -

17

ter - day — is his - t'ry and it's nev -

19 MOTORMOUTH + EDNA:


er com - ing back. — 'Cause to - mor -

21



row is— a brand— new day and it don't

23



— know white— from black.— 'Cause the world

(MOTORMOUTH

+ EDNA:)

25



— keeps spin - ning round— and round— and my heart's

CHORUS:




keeps spin - ning round— and round

27




— keep - ing time— to the speed— of sound— I was lost




keep - ing time— to the speed— of sound

29



— 'till I heard— the drums then I found— my way



'till I heard— the drums then I found— my way



31

'cause you can't stop the beat

'cause you can't stop the beat

33

Aah, aah, aah, aah, aah, aah,

(CHORUS:)

37

aah, aah, aah, aah, come on you Von Tus-sles go on

40

VELMA + AMBER:

(CHORUS:)

We can't!

shake your fan - ny mus - cles

41

No, we can't! Yes, we can!!

Yes, you can! Yes, you can!

43

Hal-le - lu - jah Ha - le - you can't stop the beat!

45

Ev - er since we first saw the sun— it seems Von

Hoot hoot

(VELMA + AMBER:)

47

Tus - sle girls are al - ways tryn' to

(VELMA + AMBER:)

48

please some - one and now we're

(CHORUS:)

Hoot hoot hoo -

49

gon - na shake and shim - my it and

oot

50

PRINCIPALS:

have some fun - to - day 'cause

(CHORUS:)

Hoot hoot hoot to - day 'cause

52

53

you can't stop the mo - tion of the o - cean or the

you can't stop the mo - tion of the o - cean or the

54

rain from a-bove you can try — to stop the par-a-dise we're

rain from a-bove you can try — to stop the par-a-dise we're

56

dream-ing of but you can - not stop the rhy-thm of two

dream-ing of but you can - not stop the rhy-thm of two

58

PART 1:

hearts in love — to stay — 'Cause

hearts in love — to stay —

60

(PART 1:)

61

you can't stop the beat! —

PART 2:

You can't stop the beat! —

62

You can't stop the beat!! —

— You can't stop the beat!!

64

You can't stop the beat! —

— the beat! —

67

3

3

(#31 EXIT MUSIC *begins.*)

**CURTAIN**

**END OF SHOW**

## Words to Know from *Hairspray JR.*

**45:** A 7-inch, single, gramophone or vinyl record. The “45” refers to how many revolutions the record makes per minute.

**Buster Browns:** A type of brown leather shoes.

**Cooties:** Originating in World War I, “cooties” referred to the passing of lice, fleas, and other parasites. Modern references are mostly from children.

**Frankie Avalon:** A famous American performer in the 1960s who became a teen idol after several top ten hits and appearing with Annette Funicello in many “beach party” comedy movies.

**Guinevere:** King Arthur’s Queen, said to have an affair with his knight Lancelot.

**Ivory Tower:** A 19th century expression referring to people speaking or engaging in a lofty, privileged, intellectual place that is not interested in the practical world. It also originally derived from the Song of Solomon from the Bible.

**Lancelot:** Sir Lancelot was one of the Knights of the Round Table in the King Arthur legend.

**The Madison:** A dance craze in the 1950s and 1960s, originated in Baltimore.

**Mouseketeer:** Name for members of the Disney television series, “The Mickey Mouse Club,” which ran from 1955-1959.

**Palooka:** An easily defeated, incompetent individual.

**Parcheesi:** The brand name American version of an Indian cross and circle game called Pachisi, where you roll dice to win all the pieces.

**Pettipants:** A type of women’s lingerie that look much like long shorts but made of cotton or lace.

**Peyton Place:** Novel and film in the 1950s, known for its scandalous subject matter.

**The Rockettes:** The famous dance company that has performed at Radio City Music Hall since 1935.

**Rock Hudson:** A film star known for his leading romantic roles in the 1950s and 1960s.

**Rosa Parks:** An African-American woman who became an icon for the Civil Rights Movement when she refused to give up her seat in the white section of a bus on December 1, 1955.

**Suffragette:** A term used for women who fought for the right to vote in the late 19th and early 20th centuries.

**Zippo Lighter:** A refillable metal lighter that is produced by Zippo Manufacturing Company.