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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.
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 TUSSEL 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 TUSSEL. 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).
TRACY TURNBLAD
CORNY COLLINS
EDNA TURNBLAD
PENNY PINGLETON
VELMA VON TUSSELE
AMBER VON TUSSELE
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)
PROLOGUE

(#1 – GOOD MORNING BALTIMORE begins.)

GOOD MORNING BALTIMORE

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

TRACY:

Oh, oh, oh,

woke up today feeling the way I always do

hungry for something that I can't eat then

I hear the beat that rhythm of town starts
calling me down
It's like a message from

high above
Oh, oh, oh pulling me out to the

(TRACY:)

smiles and the streets that I love good morning

ENSEMBLE:

Good morning

BALTIMORE
every day's like an open door

BALTIMORE

ah-

ev'ry night is a fantasy
Ev'ry sound's like a

Fantasy
symphony

Good morning Baltimore

And some day when I take to the floor the

world's gonna wake up and see

Wah

See

Baltimore and me.

I
know ev'-ry step I know ev'-ry song I
Hoot Hoo-oot Hoo-

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

see all the party lights shining ahead so
hoot hoo-oot

some-one invite me before I drop dead
So, oh, oh
fore she drops dead

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

mov-ie star
Oh, oh, oh

Mov-ie star

something inside of me makes me move when

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

(TRACY:)
feet tell me go it's like a drummer in-

(TRACY:)
side my heart Oh, oh, oh

ENSEMBLE:
...side my heart

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

One more mo-ment for my life to
start
good morning, good morning,

I love you
waiting for my life to start! I love you

Baltimore Ev'ry day's like an open door

Ah

ev'ry night is a fantasy ev'ry sound's like a

fantasy
symphony and I promise Baltimore

I promise Baltimore

That someday when I take to the floor the

take to the floor

world's gonna wake up and see

wah

See

Gonna wake up and see

Gonna wake up and

Hairspray JR.
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!
(Corny:) For hair that holds up even in a NASA wind tunnel!

Council Members:

Ooh oo

Ooh oo oo oo

(Council Members):

Hoo Hoo Hoo Hoo

Corny:

Ev'ry afternoon when the clock strikes four

(Council Members):

oot

A

Bop bee ba ba ba ba ba bee ba
(Corny):

crazy bunch of kids crash through that door—

Council Members:

They

Bop bee ba ba ba ba ba bee ba ow

throw off their coats— and leave the

oot

squares behind— And then they

Whoo! Ow

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

woot
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?

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.

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.)
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.)

CORNY:
Nice white kids who like to lead the way. And

(CORNY):
once a month we have our Ne-gro Day! And

COUNCIL MEMBERS:
Ne-gro Day!

(CORNY:)
I'm the man who keeps it spin-ning round. Mis-ter

(CORNY:)
Corny Col-lins with the lat-est, great-est

COUNCIL MEMBERS:

Huh! Huh!
ALL: Roll call!
AMBER: I'm Amber!

BRAD: Brad!
TAMMY: Tammy!
FENDER: Fender!
BRENDA: Brenda!
SKETCH: Sketch!

SHELLEY: Shelley
IQ: I-Q
LOU ANN: Lou Ann!
LINK: And I'm...

TRACY: Oh, Link, kiss me again and again.
EDNA: Turn that racket down.
I'm trying to iron in here.

Corny: So, if
(Corny:)

ev'ry night you're shakin' as you lie in bed.

Council Members:

Aah

And the

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

bass and drums are pound-ing in your head.

Ahh

Who

Mo-ny mo-ny, ooh, mo-ny mo-ny ow-
cares about sleep when you can snooze in school

They'll oot!

Hoot, ow-

never get to college but they sure look cool Don't need a oot!

Ow-oot, ow-

cap and a gown 'cause they're the nicest kids in town!

oot! nicest kids in town!

They're the nic-

Ooh oo_
They're the nicest, nicest, nicest kids in town!

Sugar and spice and everything nice,
The nicest kids in town!
(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

(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:
\[\text{Stop! Stop telling me what to do...}\]

VELMA, EDNA
+ PRUDY: AMBER:
\[\text{Don’t! Don’t treat me like a child of two...}\]
Ma-ma, I'm a big girl now!

PENNY:
Ma, I gotta tell you that without a doubt I get my
best dancing lessons from you — oo

You're the one who taught me how to
"twist and shout" Because you shout non-stop and you're so

twisted too — oo! O — o — o — o —

GIRL 1:
Once I used to fidget 'cause I just sat home— But

GIRL 2:
GIRL 3:

now I'm just like Gidget and I gotta get to Rome! So

GIRL 4:  GIRL 5:  ALL GIRLS:
say, arrivaderci! Toodle-loo! And ciao! 'Cause

GIRLS + MOMS:

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

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

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

GIRLS:

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

you always taught me what was
right from wrong And now I just wanna give it a try-

Ma-ma, I've been in the nest for far too long So please give a push and Ma-

watch me fly-ay Watch me fly-ay

Hey, Ma-ma, Say Ma-ma

Some day I will meet a man you won't condemn And

we will have some kids and you can torture them But
let me be a star before I take that vow— 'Cause

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

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

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

girl! I'm a big girl now— Oh oh oh

Stop! Don't! No! Please!

Oh—oh— Oh oh oh oh—

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

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...
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

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

Eeeeh.

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, Baltimorians, 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!

14
ALL: AMBER: BRAD:

Roll call! I'm Amber! Brad!

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

Tammy! Fender! Brenda! Sketch! Shelley! I-Q! Lou

(WILBUR, EDNA, and PENNY shriek.)

LINK: TRACY:

Ann! Link! And I'm... Tracy!

Corny:

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

COUNCIL MEMBERS:

Whoo! So, if ev-'ry night you're shak-ing as you
PENNY, EDNA, WILBUR:

Go Tracy! Go, go, Tracy!

(CORNY:)

lie in bed

And the

(COUNCIL MEMBERS:)

lie in bed—

And the

(CORNY:)

bass and drums are pounding in your head—

(COUNCIL MEMBERS:)

bass and drums are pounding in your head—

Who cares about sleep when you can

Ow—oot!
snooze in school  They'll nev-er get to col-lege but they

Hoot, ow - oot!

sure look cool—— Don't need a

Ow - oot, ow -

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

oot!

nic-est kids in town!

They're the nic-

Ooh oo.
They're the nicest

Ooh oo oo

They're the su-

Ooh oo

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

Ooh oo kids in

kids in town!

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
Aaaaiiiieeeeee!!!!!

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.”
IT TAKES TWO

Mother!

(#13 – IT TAKES TWO begins.)

IT TAKES TWO

GUYS:

Ooh_______ Ooh____ It takes____

two Ooh____ Ooh____ Doo Doo Wop!

LINK:

They say it's a man's world, well, that
can-not be denied___________

But what good's a man's world without a

wo-man____ by his side__________
and so I will wait until that moment you decide that (LINK:)

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

GUYS:

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

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

I'm the sea and you're the pearl.

two baby, it takes two.

It takes two, it takes two don'tcha know
Just like Frankie Avalon has his favorite Mouseketeer,
I dream of a lover babe to say the things I long to hear.
so come closer baby, Oh and whisper in my

Ooh

(LINK:)

(TELL ME)

TRACY:

Yeah,

(GUYS:)

Ahh

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
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

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

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
two baby, It takes
It takes two

Rit.
two It takes two baby,
It takes two
It takes two Ahh,

A tempo Rit.
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.")

(#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
Mama, hey Mama, look around Everybody's groovin' to a brand new sound. Hey Mama, hey Mama follow me I know something's in you that you wanna set free So let go, go, go of the past now say hello to the love in your heart Yes, I know that the world's spinning fast now you gotta TRACY +DYNAMITES:

get yourself a brand new startHey Mama Welcome to the
Sixties Oh o o o o Oh
Ma-ma Wel-come to the Six-ties Oh o o o o
Go Ma-ma go, go, go!
Wel-come to the Six-ties Wo-o o o o Hey Ma-
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.

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

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

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

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

(FANS beseege TRACY for photos and autographs.)

o-o-o-o Go Ma-ma, go, go, go!
DYNAMITES:

Welcome to the rhythm of a brand new day Take your old

ENSEMBLE:

Hoot hoo Hoot hoo

_ fashioned fears and just throw___ them a-way ay

and just throw them a-way ay

MR. PINKY + HIS STAFF:

You should add some color and a fresh new "do"

DYNAMITES + ENSEMBLE:

Hoot hoo Hoot hoo 'Cause it's time

(ALL:)

for a star who looks just like you!

JUDINE:

Don't cha let nobody try to
steal your fun—'Cause a little touch of lipstick never

KAMILAH:

hurt no one—The future has a million roads for

you to choose—But you'll walk a little taller in some

SHAYNA:

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

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

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

(EDNA emerges from the shop looking resplendent.)

EDNA:

DYNAMITERS
+ ENSEMBLE:

Hey—

Yeah, yeah, yeah!
(EDNA:)

_ Tracy, Hey baby, look at me! _ I'm

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

_ Tracy, Hey baby, 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_
to this red carpet ride

that the world’s spinning fast

EDNA
+ PART 1:

brigida to step aside! Your Mama’s welcoming the

PART 2:

hoo a-way-ay welcoming the

Sixties Oh o o o o Oh

Sixties Wo-oh-oh-oh Oh
your Mama's welcoming the Sixties Oh-

your Mama's welcoming the Sixties

Go, Mama, go, go, go!

Oh-o-o-o-o Oh oh oh Go, Mama, go, go, go!

(ALL:)

Welcome to the Sixties.

Open the door for the girl

who has more, she's a star—Tracy, go, go, go!
(TRACY re-enters in a matching outfit.)

TRACY, EDNA

+ PART 1:

Hey Ma-ma welcome to the Six-ties Oh-

PART 2:

Hey Ma-ma welcome to the Six-ties

Oh o-o-o-o Oh

woh-oh - oh - oh Oh

Ma-ma welcome to the Six-ties Oh-

Ma-ma welcome to the Six-ties

O-o-o-o Go

Oh-o-o-o Oh oh oh Go
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
(see 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?
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?

3x ENSEMBLE:

Ooh ooh ooh...

LINK: I think getting to know you is the beginning of a whole lot of adventure.
TRACY: I feel so hip!

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

SEAWEED:

I can't see... why people look at me... and only

see the color of my face... and
then there's those that try to help, God knows, but always
have to put me in my place— Now
I won't ask you to be colorblind '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 darlin', look at me!— The
dark-er the choch-late the sweet-er the soul— and
that's where it's at... ...Now run and tell...

SEAWEED:

that!!

You bet-ter run and tell...

TRACY, PENNY + LINK:

Run and tell that!

(The song continues as we segue directly into...)

Run and tell that!

SCENE NINE

(MOTORMOUTH MAYBELLE’s record shop. LITTLEINEZ and other BLACK TEENS are dancing as SEAWEED, PENNY, TRACY, and LINK arrive.)

LITTLEINEZ: 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.

LITTLEINEZ: Well, you’re the only one who did, ’cause they kicked me out on my young and gifted behind.

I'm
(LITTLE INEZ:)

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

(claps)

ALL:

So

I've got a

give me five on the black-hand side

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

So
Oh, the

how can I help but to shout and re-joice

(LITTLE INEZ:)

people 'round here can barely pay their rent they're

try'n' to make a dol-lar out of fif - teen cent but

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

(LITTLE INEZ:)

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

ALL:

deep as a riv-er and soars to the sky!!
SEAWEED:
I can't see the reason it can't be the kind of

ALL:
I can't see

SEAWEED + LITTLE INEZ:
world where we all get our chance the

(SEAWEED + LITTLE INEZ:)
time is now and we can show 'em how just turn the

ALL:
time is now

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

oooh ooh ooh
all things are equal when it comes to love—well

--------- ooh ooh ooh --------- ooh ooh ooh

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

--------- ooh ooh ooh --------- huh!

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

Hoot

uh-hu-huh

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

--------- --------- --------- --------- --------- hoo -
darker the chocolate the sweeter the soul, and

oo hoot hmm!

That's where it's at. You better run and tell

that! Run and tell that! You better run and tell

that! Run and tell that!
LITTLE INEZ:

that!

Run and tell

Run and tell 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

Aaaaaaaaaaaaiiiiiiiiiiiii!!!! 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

Aaaaaaaaaaaahhhhhhhhh!!! 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

Oooooooooooohhhhhhhh!!! 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.

(Links 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

WOMEN:
I gotta get out, I gotta get out, I gotta get out, How'd I get in this slammer, this cooler, this big doll

76
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.

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

VELMA:

Locked up with all these low-life women And horizontal stripes ain't exactly slimmin' Is there anybody here who can dry clean my blouse? It's the maid's day off In the big dollhouse.

LADY JUSTICE:

big dollhouse.

EDNA:

where you gone? Ooh, Wilbur, check, I think I left my
VELMA: iron on! Did you see Corny laughing? I could

ALL: murder that house! Honey, that'll get you life in the

VELMA: big doll-house, big house! Locked up here

ALL: PENNY: EDNA: in the pen, Big House! No phone! No

AMBER: MOTORMOUTH: food! No men! And it's freedom's flame that Velma

PRINCIPALS: wants to douse. So we must break out of this

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

big doll-house.
TRACY:

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

PENNY:

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

ALL:

(screaming)

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

BEATNIK CHICK:

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

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

VELMA:

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

EDNA:

dad-dy's a los-er, a jok-er, a souse! Well, it's
just us girls in the big doll-house, Big House!

I'm too young to cry! Big House!

I'm busting out! Girl, so am I!

Lady Justice, hear my plea 'cause the big doll-house, the big doll-house, the big doll-house ain't big enough for me! For me!
MALE GUARD:

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, Baltimorons!

(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 alone

my heart has grown but it's broken, too.

This morning life was a Baltimore

fairytale now I can't make bail! My

mother's in shock my father's in hock I

much prefer Link's arms to jail-house cells
So Link, please rescue me now 'cause I love you, and this prison smells.

(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.

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?

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 selfish fool who never understood

never looked inside myself though

on the outside, I looked good!

Then we met and you made me the man—
I am to-day Tracy, I'm in love with you no

matter what you weigh 'Cause without

love life is like the sea-
sons with no summer Without love life is rock-'n'-roll

without a drummer Tracy,

I'll be yours forever 'cause I

never wanna be without love

TRACY:

Without love
(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.)

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

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

SEAWEED: Pssst! Penny!

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

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.
SEAWEED:
Living in the ghetto black is
everywhere ya' go

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

skin as white as winter's snow

PENNY:
In my ivory tower I thought

Twinkies were a wow. But

now that I've tried choc 'late I want
(SEAWEED sets PENNY free.)

SEAWEEDE:

Her-shey's Kiss-es now!_ Without

love life is like a beat_

--- that you can't fol-low Without

PENNY:

love life is Dor-is Day_

-- at the A-pol-lo. Dar-ling,

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

nev-er wan-na be with-out love
SEAWEED:

So dar - ing nev - er set me free

PENNY + SEAWEED:

I'm yours for - ev - 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...

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.)

LINK: Oh, Tracy!

TRACY: Oh, Link!

PENNY: Oh,
SEAWEED:

(see SEAWEED)

Seaweed! Oh, Penny! Oh

(PRUDY runs the other way.)

ALL:

no! 'Cause without

(SEAWEED):

life is like a prom that won't invite us

(ALL):

love

Without

LINK:

it's like getting my big break and laryngitis

love

Without

PENNY:

life's a forty five when you can't buy it

love

Without
life is like my mother on a diet like a week love

that's only Mondays only ice

cream never sundaes like a circle with no center like a door

cream never sundaes like a circle with no center like a door
marked "Do not enter!" Darling
marked "Do not enter!"

I'll be yours forever 'cause I
I'll be yours forever 'cause I

never wanna be without love.
never wanna be without love.

(ALL:)

Without love Dar-lin' you had

best believe me never leave me without 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.

There’s a light in the darkness though the night is black as my skin. There’s a light burning bright showing me the way
(opt. 8va)

But I know where I've been There's a
cry in the distance It's a
voice that comes from deep within There's a
cry asking why I pray the answer's up ahead

CHORUS:

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

MOTORMOUTH: (ad-lib)

There's a road we must travel

(chorus:)

road we must travel There's a
There is a promise we must make that we must make

But the riches will be plenty, yeah plenty worth the
worth the risk and the chances we risk and the chances that we take. There's a dream take dream

in the future There's a hoo oo

struggle we have yet to win Use that struggle ooh-ooh-ooh
pride, in our hearts to

pride, in our hearts

lift us to tomorrow

lift us up! Ooh-oooh-oooh-

'cause just to sit still would be a

Ooh sit still

I know it, I know it, I know where I'm
Lord knows I know where I've go-in'.

been.

Oh when we win

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

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

CORNY:

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

(CORNY:)

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

COUNCIL MEMBERS:

Hair - spray!
(Corny):

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

(Corny):

_— 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 brunette

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

You might just
only thing better than hairspray, that's me!
ooh
Hair-spray

skadoodle-ya, doodle-ya doo wah

Forget the milk-man, the only thing better than hairspray—
(Corny:)

COUNCIL MEMBERS:
Hair-spray Wow!

(Corny:)

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

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—
found a place to nest  Coot-ies  If I were  

She's got Coot-ies—

(AMBER:)

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

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

(AMBER:)

let's stamp them out!!

COUNCIL MEMBERS:

She's got
In science class she's like a
cooties—

walking show-and-tell!

She's got

You know she's coming down the
cooties—

(AMBER:)
hall from just her smell! Coot-ies No-bod-y

GIRLS:

GUYS:

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

She’s got Coot-ies—

(coat ’cause she’s got fur! Cir-cl-e, cir-cl-e, dot, dot, dot

Hurry, 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.)

TRACY:

You can’t stop an avalanche as it races down the hill you can try

to stop the seasons girl but ’cha know

you never will and you can
try to stop—my dancin' feet— but I just

can—not stand still—'cause the world

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

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

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

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

'cause you can't stop the beat

'cause you can't stop the beat

Ever since this whole world began—a woman

found out if she shook it she could

110
shake up a man and so I'm gonna shake and shimmy it the best that I can today 'cause you can't stop the motion of the ocean or the sun in the sky you can wonder if you wanna but I never ask why and if you try to hold me down I'm gonna 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!

You can't stop a river as it rushes to the sea you can try

ENSEMBLE: Hoot hoot

to stop the hands of time but 'cha know it just can't be and if they try to stop us, Sea weed I'll call the
N-double-A-C-P! 'Cause the world keeps spinning round and round and my heart's round and round keeping time to the speed of sound I was lost speed of sound 'till I heard the drums then I found my way 'cause you can't stop the beat!
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.)

TRACY:

So come on!

ALL:

Come on! Come on!

TRACY, PENNY,
LINK, SEAWEED:

Ever since we first saw the light— a man and

ALL:

Ever since we first saw the light— a man and

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

'cause you can't stop the mo-

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

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

not stop the rhythm of two hearts in love to stay

you can't stop the beat!

You can't stop the beat!!

You can't stop the beat!!

You can't stop the beat!!
(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 Eventatorium.)

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.
I'm a pretty girl, Mama.

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.)

Live television – there's nothing like it.

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.

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

(LINK kisses her.)

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

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

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.)

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?

I made this myself!

You can’t stop my happiness as it’s speeding down the track.

Child, yesterday is history and it’s never coming back.

‘Cause tomorrow,

MOTORMOUTH:
row is a brand new day and it don't
know white from black. 'Cause the world
keeps spinning round and round and my heart's
keeps spinning round and round
keeping time to the speed of sound I was lost
keeping time to the speed of sound
'till I heard the drums then I found my way
'till I heard the drums then I found my way
'cause you can't stop the beat

Aah, aah, aah,

(CHORUS:)
aah, aah, aah, aah, come on you Von Tussles go on

VELMA + AMBER:

We can't!

shake your fanny muscles
No, we can't! Yes, we can!!

Yes, you can! Yes, you can!

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

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

Hoot hoot

VELMA + AMBER:

Tussle girls are always try'n' to
(VELMA + AMBER:)

please some-one and now we're

(CHORUS:)

Hoot hoot hoot

gonna shake and shimmy it and

oot

PRINCIPALS:

have some fun-to-day "cause

(CHORUS:)

Hoot hoot hoot to-day "cause

you can't stop the motion of the ocean or the

you can't stop the motion of the ocean or the
rain from above you can try to stop the paradise we're

rain from above you can try to stop the paradise we're

dreaming of but you cannot stop the rhythm of two

dreaming of but you cannot stop the rhythm of two

hearts in love to stay 'Cause

hearts in love to stay

(PART 1:)
you can't stop the beat!

(PART 1:)
you can't stop the beat!

You can't stop the beat!
You can’t stop the beat!!

You can’t stop the beat!!

the beat!!

(#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 World 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.