

LINK

Sorry.

TRACY

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

LINK

Sure. Me too. But I don't know. It's getting too complicated. And there's still Amber. See ya, little darlin'.

(HE 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 Eddie Fisher all over again.

TRACY

Mama, don't tease. I really liked him. I've never felt anything like this before.

EDNA

I know. And he probably likes you too. 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.

EDNA

I'm more than your mother. I'm a woman in love and we know about this stuff.

WILBUR

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

TRACY

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

WILBUR

That's my girl.

TRACY

(determined)

Okay. So this is how we're gonna do it; tomorrow, everyone bring your mothers...

PENNY

...and sisters!

TRACY

...and meet around the corner from the studio and make signs!

PENNY

Yes! And put words on them!

TRACY

You and Little Inez will walk in first. Me and Mama will be right behind you.

EDNA

Excuse me?

TRACY

They'll never be able to shove them back out the door with us blocking it!

EDNA

I'm sorry, Tracy. But no one said anything about me appearing on television. I'm sorry but I simply can not appear on television at my present weight.

MOTORMOUTH

You can't let weight restrict your fate! Look at me! I'm on TV!

EDNA

Oh, but, Ms. Motormouth, you're a celebrity. While I'm a simple housewife of indeterminate girth.

MOTORMOUTH

The bigger the girth, the more you're worth! Mr. Turnblad, you don't mind that the missus here is an ample American, do you?

WILBUR

Not at all. I think of her as prime real estate.

MOTORMOUTH

Yeah! Nice and roomy. You listen to me!

#14 - *Big, Blonde And Beautiful*

ONCE UPON A TIME
 GIRL I WAS JUST LIKE YOU
 NEVER LET MY EXTRA LARGE
 LARGESSE SHINE THROUGH

HAIR WAS BROWN AND NAPPY
 NEVER HAD NO FUN
 I HID UNDER A BUSHEL
 WHICH IS EASIER SAID THAN DONE!

(MOTORMOUTH)

THEN ONE DAY MY GRANDMA
WHO WAS BIG AND STOUT
SHE SAID YOU GOTTA LOVE YOURSELF
FROM INSIDE OUT

AND JUST AS SOON AS I LEARNED
HOW TO STRUT MY FUNKY STUFF
I FOUND OUT THAT
THE WORLD AT LARGE
CAN'T GET ENOUGH SO...

BRING ON THAT PECAN PIE
POUR SOME SUGAR ON IT,
SUGAR DON'T BE SHY

SCOOP ME UP A MESS
OF THAT CHOCOLATE SWIRL
DON'T BE STINGY,
I'M A GROWING GIRL

I OFFER BIG LOVE
WITH NO APOLOGY
HOW CAN I DENY THE WORLD
THE MOST OF ME

I AM NOT AFRAID
TO THROW MY WEIGHT AROUND
POUND BY POUND BY POUND

BECAUSE I'M
BIG, BLONDE AND BEAUTIFUL
THERE IS NOTHING 'BOUT ME
THAT'S UNSUITABLE

NO ONE WANTS A MEAL
THAT ONLY OFFERS THE LEAST
WHEN, GIRL, WE'RE SERVING UP
THE WHOLE DAMN FEAST!

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MOTORMOUTH

SLICE ME OFF A PIECE
 OF THAT HOG HEAD CHEESE
 THEN TAKE A LOOK INSIDE
 MY BOOK OF RECIPIES
 NOW, DON'T YOU SNIFF AROUND
 FOR SOMETHING FLUFFY AND LIGHT
 I NEED A MAN
 WHO BRINGS A MAN'S SIZE APPETITE
 I'LL USE A PINCH OF SUGAR
 AND A DASH OF SPICE
 I'LL LET YA LICK THE SPOON
 BECAUSE IT TASTES SO NICE

I'LL KEEP IT IN MY OVEN
 TILL IT'S GOOD AND HOT
 KEEP ON STIRRING
 TILL IT HITS THE SPOT

BECAUSE I'M
 BIG, BLONDE AND BEAUTIFUL
 AND EDNA, GIRL
 YOU'RE LOOKING SO RECRUITABLE
 WHY SIT IN THE BLEACHERS
 TIMID AND AFRAID
 WHEN, EDNA,
 YOU CAN BE YOUR OWN PARADE!

ENSEMBLE (BACKUP)

OOH OO OO, OOH OO OO!

HOO - HOO - OOH - OOO
FLUFFY AND LIGHT

.....PINCH OF SUGAR
 AND A DASH OF SPICE

HOO - HOO - OO - OO
GOOD AND HOT

BIG, BLONDE AND BEAUTIFUL

OOH - OO - OO - OO - OO

TRACY

So, how about it, Mama?

EDNA

Well, I am big, I am blond...ish, and if you say I'm beautiful, I guess I'm beautiful.
 OK, I'll do it!

(ALL cheer. The scene shifts and protest signs are distributed.)

BACKUPS

WO-OH-OH, OH-OH-OH!!

ALL

LOOK OUT

(ALL)

OLD BALTIMORE
WE'RE MARCHING IN
AND WE AIN'T SHUFFLIN'
THROUGH THAT OLD BACK DOOR

BACKUP

EDNA

AND TRACY, I WILL JOIN YOUR FIGHT
IF I CAN KEEP UP THIS PACE

HOO-HOO
OOH-OOH

WILBUR

AND GIRLS, I'LL BE RIGHT AT YOUR SIDE
IF I CAN FIND SOME SPACE

BACKUP

MOTORMOUTH

SO YOU CAN
HOLD YOUR HEAD UP
JUST AS BIG AS YA PLEASE
YOU KNOW THEY'LL HEAR ME KNOCKIN'
WITH THE TWO OF THESE!

HOOT!
HEAD UP
JUST AS BIG AS YA PLEASE

OW!!

ALL

TOMORROW, SIDE BY SIDE
WE'LL SHOW THE WORLD WHAT'S RIGHT

EDNA

LOOKS LIKE I'M TOUCHING UP MY ROOTS TONIGHT!

BACKUP

MOTORMOUTH

THEN WE'LL BE
BIG, BLONDE AND BEAUTIFUL

BIG, BLONDE AND BEAUTIFUL

IT'S TIME TO FACE THE FACT
IT'S IRREFUTABLE

HOOT-HOO
HOO-OOH

CAN'T YA HEAR THAT RUMBLING
THAT'S OUR HUNGER TO BE FREE
IT'S TIME TO FIN'LY TASTE EQUALITY

OOH, OOH
...HUNGER TO BE FREE
...FIN'LY TASTE EQUALITY

(The CORNY COLLINS MOTHERS and DAUGHTERS appear. The PROTESTERS march into the studio causing mayhem.)

COUNCIL MEMBERS

ON MOTHER/DAUGHTER DAY
WHERE THIN IS IN, WE'RE WHITE AS WOOL

MOTORMOUTH

WELL LADIES, BIG IS BACK!
AND AS FOR BLACK
IT'S BEAUTIFUL

PROTESTERS

...BEAUTIFUL

MOTORMOUTH

ALL SHAPES AND SIZES,
FOLLOW ME

EDNA

LET'S BUST THEIR CHOPS

VELMA

QUICK, CALL THE COPS!

MOTORMOUTH

WE'RE GONNA
DANCE OUR WAY TO VICTORY!

PROTESTERS

DANCE OUR WAY TO VICTORY!

COUNCIL MOTHERS & DAUGHTERS

Stay away! This isn't Negro Day!

DYNAMITES

AND GET US ON TV!

PROTESTERS

2...4...6...8...TV's got to integrate!

DYNAMITES

AND GET US ON TV!

PROTESTERS

2...4...6...8...TV's got to integrate!

COUNCIL MOTHERS & DAUGHTERS

Stay away! This isn't Negro Day!

(POLICE SIRENS wail. A PADDY WAGON backs in. Its doors open and TWO OFFICERS emerge. As the PROTESTERS continue their march, THEY are loaded into the Paddy Wagon.)

MOTORMOUTH

We're here to dance!

EDNA

We're here to stay!

LINK

Tracy, this was beautiful!

MOTORMOUTH

BIG, BLONDE, AND BEAUTIFUL LEAD THE WAY!

ALL

NO ONE'S GETTING ON TV TODAY!

(The curtain falls on Act One.)

ACT TWO

#14 - Entire Act

SCENE ONE - WOMEN'S HOUSE OF DETENTION

(The FEMALE CAST, with the exception of PRUDY, are in jail! A MATRON stands watch over THEM.)

#15 - The Big Doll House

WOMEN

I GOTTA GET OUT,
I GOTTA GET OUT,
I GOTTA GET OUT,
HOW'D I GET IN THIS SLAMMER
THIS COOLER,
THIS BIG DOLLHOUSE!

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 boozing, doping, 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 LOWLIFE WOMEN

EDNA

AND HORIZONTAL STRIPES
AIN'T EXACTLY SLIMMIN'

AMBER

IS THERE ANYBODY HERE WHO CAN DRY CLEAN MY BLOUSE?

MATRON

IT'S THE MAID'S DAY OFF

ALL

IN THE BIG DOLLHOUSE

LITTLE INEZ

LADY JUSTICE WHERE YOU GONE?

EDNA

OOH, WILBUR, CHECK, I THINK I LEFT MY IRON ON!

VELMA

DID YOU SEE CORNY LAUGHING?

I COULD MURDER THAT LOUSE!

ALL

HONEY, THAT'LL GET YOU LIFE

IN THE BIG DOLLHOUSE

BIG HOUSE!

VELMA

LOCKED UP HERE IN THE PEN

ALL

BIG HOUSE!

AMBER

NO PHONE!

EDNA

NO FOOD!

MOTORMOUTH

NO MEN!

EDNA

I NEED A CONJUGAL VISIT

FROM MY LOVING SPOUSE

MATRON

HONEY, JUST DROP THE SOAP

ALL

IN THE BIG DOLLHOUSE

stands

tussing,

MATRON

Exercise, ladies! Get in the trenches you wenchies.

EDNA

YOO HOO, MY STOMACH'S A LITTLE SOUR
I HAVEN'T HAD FOOD
IN OVER AN HOUR

MATRON

YOU JUST HAD A PIZZA, SOME KUGEL, A MOUSE!

ALL

THERE'S NO FOOD LEFT IN THE BIG DOLLHOUSE

VELMA

UH, MATRON,
I HAVE GOT TO COMPLAIN

HOOKER #2

HEY, DON'T I KNOW YOU
FROM 1ST AND MAIN?

VELMA

EEK, CALL MY SHYSTERS,
LIPSHITZ AND STRAUSS
I GOTTA GET SPRUNG
FROM THE BIG DOLLHOUSE

ALL

BIG HOUSE!

LITTLE INEZ

NO FAIR

EDNA

NO FOOD

PENNY

NO FUN

ALL

BIG HOUSE!

MOTORMOUTH

AND OUR FIGHT HAD JUST BEGUN
'CAUSE IT'S FREEDOM'S FLAME

(MOTORMOUTH)

THAT SHE'D LIKE TO DOUSE
SO WE MUST BREAK OUT OF THIS

ALL

BIG DOLLHOUSE

MATRON

You do the crime, you gotta do the time.

TRACY

PENNY, I CAN'T TAKE ALL THIS WAITING
I'VE LOST MY MAN
PLUS, MY HAIR'S DEFLATING!

PENNY

WELL TRACY,
I HATE TO GRUMBLE OR GROUSE

ALL*(screaming)*

BUT IT'S YOUR FAULT THAT WE'RE IN
THIS BIG DOLLHOUSE!!

BEATNIK CHICK

HEY, COOL IT, LADIES
NO NEED TO SHOUT
AND DON'T CHA GOT AN OLD MAN
TO BAIL YOU OUT?

VELMA

HA! HER DADDY'S A LOSER,
A PERVERT, A SOUSE!

EDNA

WELL, IT'S JUST US GIRLS
IN THE BIG DOLLHOUSE

ALL

BIG HOUSE!

AMBER

GOD, I'M TOO YOUNG TO FRY!

ALL

BIG HOUSE!

EDNA

I'M BUSTING OUT!

MOTORMOUTH

GIRL, SO AM I!

ALL

LADY JUSTICE, HEAR MY PLEA

'CAUSE THE BIG DOLLHOUSE

THE BIG DOLLHOUSE

THE BIG DOLLHOUSE

AIN'T BIG ENOUGH FOR ME

FOR ME

FOR ME

EDNA

FOR ME!

(The song ends.)

#15a - Doll House Playoff

MATRON

HI-DE HI-DE HI-DE HI

ALL

HI-DE HI-DE HI-DE HI

MATRON

HO-DE HO-DE HO-DE HO

ALL

HO-DE HO-DE HO-DE HO

MATRON

(a crazy scat)

ALL

HUH?

MATRON

YOU HEARD ME!

Recess is over! Time to pay your debt to society. Please keep in mind; tipping is permitted.

(SHE exits.)

EDNA

To think I'd live to have a rap sheet. If my mother were alive...

(arm around TRACY)

...she'd be so proud. Remember, your grandma was a Suffragette.

TRACY

Right. 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. Don't get anymore cute ideas about protesting or even 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. Game, set, match.

(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. It pays to have a politician in your pocket and the Polaroid's in your safe. Now if you Doublewide Twins will excuse me, I have a national television spectacular to produce.

AMBER

(turning back to TRACY)

I was never here. This never happened. Oh, Tracy. Any message for Link? Place it on my lips, and I'll be sure he gets it.

VELMA

So long, Balti-morons!

(THEY exit laughing)

EDNA

I still don't care for them.

MOTORMOUTH

I hear ya, Miz T. This old jail just got a whole lot nicer.

(The GUARD reenters and unlocks the cell door.)

GUARD

You've got a visitor. Bail has been posted.

MOTORMOUTH

Thank the Lord for those who can afford.

WILBUR

(entering gleefully)

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.)

MOTORMOUTH

The Turnblad gang are real good folks. They have the heart. They get the jokes.

MATRON

All prisoners kindly turn in your tap shoes on the way out.

WILBUR

Shall we make haste?

GUARD

Hold it, sucker man. We're keeping that rotund, rabble rouser on ice.

WILBUR

I paid for everyone. Got a group discount.

GUARD

(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. So, there.

(HE slams the cell door with TRACY inside.)

TRACY

The governor's office?! Mrs. Von Tussle! Manipulating our judicial system just to win a contest is un-American.

GUARD

Don't make things worse for yourselves. Move out peacefully.

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.

GUARD

I'm counting to three and then I'm rearresting you all for illegal trespass.

WILBUR

Let's go. We can't do Tracy any good here.

(EDNA pauses at the GUARD...)

MATRON

Hey!

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.

MOTORMOUTH

They haven't heard the last from us.

PENNY

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

(ALL are gone except TRACY.)

#16 - Baltimore Reprise

TRACY

OH, OH, OH

I'M ALL ALONE

MY HEART HAS GROWN BUT IT'S BROKEN, TOO.

(TRACY)

THIS MORNING LIFE WAS A
BALTIMORE FAIRY TALE
NOW I CAN'T MAKE BAIL!

MY MOTHER'S IN SHOCK
MY FATHER'S IN HOCK
I MUCH PREFER LINK'S ARMS
TO JAILHOUSE CELLS

SO LINK, PLEASE
RESCUE ME NOW
'CAUSE I LOVE YOU
AND THIS PRISON SMELLS.
PLEASE LINK, HEAR THE BELLS!
SO GET READY BALTIMORE
THERE'S A BRIGHT, BRAND-NEW DAY IN STORE
LET ME OUT SO THIS DREAM'S UNFURLED
I'LL EAT SOME BREAKFAST,
THEN CHANGE THE WORLD!
AND I PROMISE BALTIMORE
ONCE I CHA-CHA RIGHT OUT OF THAT DOOR
THE WORLD'S GONNA WAKE UP AND SEE
LINK'S IN LOVE WITH ME!

SCENE TWO -HAR-DE-HAR HUT

(WILBUR & EDNA are at home later that day. WILBUR is busily working on a jumbo hairspray can model. EDNA is on the phone.)

EDNA

Hello? Yes, Mr. Pinky. Yes, of course I understand you have an empire to protect. Oh but I... Yes. I'll return the outfits. The pettipants, too. I scarcely wore them twice...but Mr. Pinky, she's just a little girl and little girls make mistakes. If they didn't - where would other little girls come from? It is too bad. Goodbye, Mr. Pinky.

(SHE hangs up and bursts into hysterics.)

Oh, Wilbur, this is a real Mydol moment!

WILBUR

I'm closing up.

(A "Rube Goldberg" type trick pulls the "closed" sign on the shop)

EDNA

Oh, Wilbur, my stomach's in knots my nerves are on edge.

WILBUR

Calm down, sweetheart.

EDNA

I can't calm down. There are names for women who abandon their daughters who've gotten themselves arrested for trying to integrate an after school sock hop type television show. Yes, there are names, and Hallmark does not make a card for any of them!

WILBUR

You can't worry about people calling you names. You know how many times I've been called crazy? But I say, "Yeah crazy. Crazy like a loon." Anyway, we haven't abandoned her. In fact, I got just what Tracy needs here; stand back.

(HE pushes the aerosol can top - it explodes)

What'd'ya think? Isn't it a doozy?

EDNA

Impressive. But how's that little thing gonna help our Tracy?

WILBUR

You'll be surprised.

EDNA

Oh, sure! You're a visionary inventor saving the day. Tracy's a teen idol reshaping the world. And what am I? I had a dream too, you know. I use to make all my own clothes, remember? Until I wandered beyond the boundaries of the largest McCall's pattern. But I always dreamed that one day I would put out my own line of queen-sized dress patterns.

WILBUR

You were good, Edna.

EDNA

Yeah? And where's it gotten me? Twenty years later I'm still washing and mending and ironing everyone else's clothing.

WILBUR

One day, Edna.

EDNA

No day, Wilbur. My time's come and gone. I'm like a half filled book of green stamps. Beyond redemption. Oh, Wilbur, I suddenly feel so old.

WILBUR

Nonsense, doll. You're as spry as a slinky. Whenever I'm near you it's like grabbing hold of a giant joy buzzer.

STYLES KEEP A CHANGIN'
THE WORLD'S RE-ARRANGIN'
BUT EDNA, YOU'RE TIMELESS TO ME
HEMLINES ARE SHORTER
A BEER COSTS A QUARTER
BUT TIME CANNOT TAKE WHAT COMES FREE

YOU'RE LIKE A STINKY OLD CHEESE, BABE
JUST GETTIN' RIPER WITH AGE
YOU'RE LIKE A FATAL DISEASE, BABE
AND THERE'S NO CURE
SO LET THIS FEVER RAGE

SOME FOLKS CAN'T STAND IT
SAY TIME IS A BANDIT
BUT I TAKE THE OPPOSITE VIEW
CAUSE WHEN I NEED A LIFT
TIME BRINGS A GIFT
ANOTHER DAY WITH YOU

A TWIST OR A WALTZ
IT'S ALL THE SAME SCHMALTZ
WITH JUST A CHANGE IN THE SCENERY
YOU'LL NEVER BE OLD HAT
THAT'S THAT!
YOU'RE TIMELESS TO ME

EDNA

Oh, Wilbur!

FADS KEEP A-FADIN'
AND CASTRO'S INVADING
BUT WILBUR, YOU'RE TIMELESS TO ME

HAIRDOS ARE HIGHER
MINE FEELS LIKE BARBED WIRE
BUT YOU SAY I'M CHIC AS CAN BE!

YOU'RE LIKE A RARE VINTAGE RIPPLE

(EDNA)

A VINTAGE THEY'LL NEVER FORGET
 SO POUR ME A TEENY WEENIE TRIPLE
 AND WE CAN TOAST THE FACT WE AIN'T DEAD YET!

I CAN'T STOP EATING
 YOUR HAIRLINE'S RECEDING
 AND SOON THERE'LL BE NOTHING AT ALL
 SO, YOU'LL WEAR A WIG
 WHILE I ROAST A PIG
 HEY! PASS THAT GERITOL

GLENN MILLER HAD BRASS
 THAT CHUBBY CHECKER'S A GAS
 BUT THEY ALL PASS EVENTUALLY

YOU'LL NEVER BE PASSE
 HIP HOORAY!
 YOU'RE TIME LESS TO ME

(Dance Break)

YOU'RE LIKE A BROKEN DOWN CHEVY
 ALL YOU NEED IS A FRESH COAT OF PAINT

WILBUR

AND EDNA, YOU GOT ME GOIN' HOT AND HEAVY
 YOU'RE FAT AND OLD, BUT BABY, BORING YOU AIN'T!

WILBUR & EDNA

SOME FOLKS DON'T GET IT
 BUT WE NEVER FRET IT
 CAUSE WE KNOW THAT TIME IS OUR FRIEND

YEAH IT'S PLAIN TO SEE
 THAT YOU'RE STUCK WITH ME
 UNTIL THE BITTER END

AND WE GOT A KID
 WHO'S BLOWIN' THE LID
 OFF THE TURNBLAD FAMILY TREE

EDNA

YOU'LL ALWAYS HIT THE SPOT

grabbing

(EDNA)

BIG SHOT!
YOU'RE TIMELESS TO ME

WILBUR

YOU'LL ALWAYS BE DU JOUR
MON AMOUR
YOU'RE TIMELESS TO ME

EDNA

YOU'LL ALWAYS BE FIRST STRING

WILBUR

RING-A-DING-DING!

WILBUR & EDNA

YOU'RE TIMELESS TO ME

EDNA

YOU'RE TIMELESS TO ME

WILBUR

YOU'RE TIMELESS TO ME

WILBUR & EDNA

YOU'RE TIMELESS TO ME.

#17a - Timeless Reprise

WILBUR & EDNA

YOU NEED A FRESH COAT OF PLASTER

EDNA

BUT WILBUR, I'M STILL HOT TO TROT

WILBUR

AND EDNA, YOU'RE LIKE THE HINDENBURG DISASTER

EDNA

I'M FULL OF GAS!

WILBUR

BUT YOU WON'T BE FORGOT!!

WILBUR & ENDA

LOVE TAKES A LICKIN'
BUT WE KEEP ON TICKIN'
WE'RE JUST LIKE THE CLOCK ON THE WALL

WILBUR

YEAH OUR SPRINGS NEVER POP

EDNA

AND ON THE DAY THAT YOU DROP

WILBUR & EDNA

WHOO! I'LL CATCH YOU WHEN YOU FALL

AND WE GOT A KID

WHO'S DONE WHAT SHE DID

AND WE'RE AS PROUD AS PROUD CAN BE

WILBUR

YOU'RE STILL MY BIG AFFAIR

EDNA

MEIN HERR!

WILBUR & EDNA

YOU'RE TIMELESS TO ME

EDNA

YOU'RE ROUNDING THIRD BASE NOW

WILBUR

HOLY COW!

YOU'RE TIMELESS TO ME

EDNA

I'LL ALWAYS CALL YOU HOME

WILBUR

SHABBAT SHALOM!

WILBUR & EDNA

YOU'RE TIMELESS TO ME

YOU'RE TIMELESS TO ME

YOU'RE TIMELESS TO ME

YOU'RE TIMELESS TO ME.

SCENE THREE - TRACY'S JAIL CELL & PENNY'S BEDROOM

(TRACY'S jail cell. Late at night. LINK slips in stealthily.)

LINK

Tracy? Where are you? It's me. Link Larkin. From the show.

TRACY

Link! Over here!

LINK

Shhh! The guard's asleep. 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 thought I'd lose it when I thought I lost you. 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...

TRACY

You did?

LINK

I didn't. When I got to the station I overheard Mrs. Von Tussle talking to Spritzer. Tracy, it's Amber the talent scouts are coming to see. It had nothing to do with me. All this time I thought Amber and I were a team. She and her mother were just using me to make her look popular. I feel like such an idiot.

TRACY

That makes two of us.

LINK

(suddenly romantic)

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

(HE produces HIS ring)

...It's a little scuffed from Amber throwing it in my face when I told her I'd rather be with you.

TRACY

You did?

LINK

I did. So, would you consider wearing my ring?

TRACY

Would I? Would I?

LINK

"To lose thee were to lose myself." Some kid named Milton wrote that in the third floor boys room.

TRACY

It's beautiful.

#18 - *Without Love*

(SHE puts on the ring)

I have a good life: great parents, my own room, stacks of 45's, three sweaters, plus a learner's permit good through August. But you know what I've been missing, Link?

LINK

I think I do.

(THEY try to kiss)

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

ONCE I WAS A SELFISH FOOL
 WHO NEVER UNDERSTOOD
 I NEVER LOOKED INSIDE MYSELF
 THOUGH ON THE OUTSIDE, I LOOKED GOOD!
 THEN WE MET AND YOU MADE ME
 THE MAN I AM TODAY
 TRACY, I'M IN LOVE WITH YOU
 NO MATTER WHAT YOU WEIGH.

LINK

ENSEMBLE (BACKUP)

'CAUSE WITHOUT LOVE
 LIFE IS LIKE THE SEASONS
 WITH NO SUMMER

WITHOUT LOVE

OOH-OOH

WITHOUT LOVE
 LIFE IS ROCK 'N' ROLL WITHOUT A DRUMMER

WITHOUT LOVE

OOH-OOH-OOH

TRACY, I'LL BE YOURS FOREVER
 'CAUSE I NEVER WANNA BE
 WITHOUT LOVE
 TRACY, NEVER SET ME FREE

I'LL BE YOURS FOREVER

WITHOUT LOVE

...DOOT

NO, I AIN'T LYIN'
 NEVER SET ME FREE TRACY
 NO, NO, NO!

DOOT DO DOOT DO

DOOT DO DOOT DO

NO, NO, NO!

TRACY

ONCE I WAS A SIMPLE GIRL
 THEN STARDOM CAME TO ME
 BUT I WAS STILL A NOTHING
 THOUGH A THOUSAND FANS MAY DISAGREE
 FAME WAS JUST A PRISON
 SIGNING AUTOGRAPHS A BORE
 I DIDN'T HAVE A CLUE
 'TIL YOU CAME BANGING ON MY DOOR
 NOW WITHOUT LOVE
 LIFE IS LIKE MY DAD WITHOUT HIS BROMO
 WITHOUT LOVE
 LIFE'S JUST MAKING OUT TO PERRY COMO

DARLING, I'LL BE YOURS FOREVER
 'CAUSE I NEVER WANNA BE
 WITHOUT LOVE

SO DARLING, THROW AWAY THE KEY

LINK & TRACY

I'M YOURS FOREVER

TRACY

THROW AWAY THE KEY

LINK & TRACY

YEAH, YEAH, YEAH!

ENSEMBLE (BACKUP)

AAH-AAH
 AAH-AAH
 AAH-AAH
 TRACY!

...WITHOUT LOVE
 OOH-OOH
 WITHOUT LOVE
 OOH-OOH-OOH

I'LL BE YOURS FOREVER
 WITHOUT LOVE

DOOT DOOT DO DOOT
 DOOT DOOT DOOT

DOOT DOO DOOT DOOT

YEAH, YEAH, YEAH!

(The lights dim on the jail and brighten on PENNY'S bedroom. PRUDY is tying PENNY to the bed.)

PRUDY

Penny Lou Pingleton, you are absolutely, positively, permanently punished. This one's for being willful. This one's for being deceitful. This one's for being neglectful. And this one's for crying 'Wee wee wee, all the way home.'

(The phone rings.)

Why is it every time you tie your daughter up, the phone rings?

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

SEAWEED

Psst! Penny!

LE (BACKUP)

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! I was worried it was just a lonely teenager's forbidden fantasy.

SEAWEED

From the first moment I saw you I knew that even the colors of our skin couldn't keep us apart.

(struggling with the rope)

But, damn, these knots are something else.

PENNY

Hurry, Seaweed!

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 IV'RY TOWER
LIFE WAS JUST A HOSTESS SNACK
BUT NOW I'VE TASTED CHOCOLATE
AND I'M NEVER GOING BACK

(SEAWEED sets PENNY free)

PENNY & SEAWEED

WITHOUT LOVE

SEAWEED

LIFE IS LIKE A BEAT THAT YOU CAN'T FOLLOW

PENNY & SEAWEED

WITHOUT LOVE

BACKUP

WITHOUT LOVE

OOH-OOH

WITHOUT LOVE

PENNY

LIFE IS DORIS DAY AT THE APOLLO
PENNY & SEAWEED
DARLING, I'LL BE YOURS FOREVER
'CAUSE I NEVER WANNA BE
PENNY

WITHOUT LOVE

SEAWEED

SO DARLING, NEVER SET ME FREE
PENNY & SEAWEED

I'M YOURS FOREVER
NEVER SET ME FREE
NO, NO, NO!

(The light comes on in the jail again. From now on we can see both couples at once.)

LINK

IF YOU'RE LOCKED UP IN THIS PRISON, TRACE
I DON'T KNOW WHAT I'LL DO

TRACY

LINK, I'VE GOT TO BREAK OUT
SO THAT I CAN GET MY HANDS ON YOU

SEAWEED

GIRL, IF I CAN'T TOUCH YOU NOW
I'M GONNA LOSE CONTROL

PENNY

SEAWEED, YOU'RE MY BLACK WHITE KNIGHT
I'VE FOUND MY BLUE-EYED SOUL

SEAWEED

SWEET FREEDOM IS OUR GOAL

(BACKUP)

OOH-OOH-OOH

I'LL BE YOURS FOREVER

WITHOUT LOVE

BACKUP

DOOT DOOT DOO DOOT
DOOT DOOT DOO DOOT
NO, NO, NO!

BACKUP

OOH-OOH
OOH-OOH

OOH-OOH
I CAN GET MY HANDS ON YOU

OOH, OOH, OOH, OOH
LOSE CONTROL

BLACK WHITE KNIGHT

SWEET FREEDOM IS OUR GOAL

LINK

TRACE, I WANNA KISS YA!

TRACY

THEN I CAN'T WAIT FOR PAROLE...

Oh Link, I've got to get out of here. If we only had some hairspray and a Zippo lighter, I think we can make an E-Z Bake Oven kind of blowtorch!

BACKUP)

LINK

Well, I've got a Zippo lighter! And, uh...

(embarrassed)

I've got some hairspray too.

(HE produces it from HIS jacket)

FOREVER

TRACY

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

(As the number continues, LINK torches the cell bars to make a large TRACY-shaped opening through which SHE escapes.)

BACKUP

LINK

Oh, Tracy!

DOOT

DOOT

TRACY

Oh, Link!

...ples at once.)

PENNY

Oh, Seaweed!

BACKUP

SEAWEED

Oh, Penny!

PRUDY

(enters and sees SEAWEED and PENNY on the bed)

Oh my God! Colored people in the house. I'll never sell it now!

ALL

'CAUSE WITHOUT LOVE

SEAWEED

LIFE IS LIKE A PROM THAT WON'T INVITE US

BACKUP

OOH-OOH

ALL

WITHOUT LOVE

LINK

BACKUP

IT'S LIKE GETTING MY BIG BREAK
AND LARYNGITIS

OOH-OOH-OOH

ALL

WITHOUT LOVE

PENNY

BACKUP

LIFE'S A 45 WHEN YOU CAN'T BUY IT

OOH-OOH

HANDS ON YOU

OOH

NIGHT

OUR GOAL

ppo

ALL

WITHOUT LOVE

TRACY

BACKUP

LIFE IS LIKE MY MOTHER ON A DIET

OOH-OOH

ALL

LIKE A WEEK THAT'S ONLY MONDAYS

ONLY ICE CREAM NEVER SUNDAES

LIKE A CIRCLE WITH NO CENTER

LIKE A DOOR MARKED "DO NOT ENTER"!

(TRACY, LINK, SEAWEED, PENNY) & ALL

(DARLING) I'LL BE YOURS FOREVER

'CAUSE I NEVER WANNA BE

WITHOUT LOVE

PENNY & LINK

BACKUP

YES NOW YOU'VE CAPTURED ME

WITHOUT LOVE

SEAWEED & TRACY

I SURRENDER HAPPILY

WITHOUT LOVE - OOH

PENNY

OH SEAWEED

ALL

NEVER SET ME FREE

BACKUP

DOOT DOOT DOOT DOOT

DOOT DOOT DOOT DOOT

SEAWEED & PENNY

NO, NO NO

SEAWEED & PENNY

BACKUP

NO I DON'T WANNA LIVE WITHOUT

... DON'T WANNA LIVE WITHOUT

TRACY & LINK

NO I AIN'T LYIN'

SEAWEED & PENNY

NEVER SET ME FREE

#18

ALL

NO, NO, NO

PENNY

LOVE, LOVE, LOVE

LINK

YEAH, YEAH, YEAH

ALL

DARLING, YOU HAD BEST BELIEVE ME,
NEVER LEAVE ME WITHOUT LOVE!

#18a Without Love Playoff

ALL

WITHOUT LOVE

OOOH, OOOH

WITHOUT LOVE

OOOH, OOOH

WITHOUT LOVE

OOOH, OOOH

SCENE FOUR - MOTORMOUTH'S INSPIRATION

(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.)

MOTORMOUTH

It's a mess out there.

CINDY WATKINS

Good night for a jailbreak.

LORRAINE

Ms. Motormouth, look! Now it's on channel two!

(SHE turns up the sound on the television...)

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. Authorities believe she may have been aided by the once promising formerly wholesome teen idol, Link Larkin. 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.)

MOTORMOUTH

Lord have pity, it's a crazy city.

(sound of a door slamming)

Who's at the backdoor?

(SEAWEED enters with PENNY.)

MOTORMOUTH

My baby. And...Penny, is it?

PENNY

Yes, ma'am.

LITTLE INEZ

Seaweed's got a girlfriend.

SEAWEED

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

MOTORMOUTH

Hush, now. Don't explain. I got an inklin' in a twinklin' first time I seen you two dancing together.

PENNY

And 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)

LITTLE INEZ

No she won't. She'll kill him!

LINK

(entering with TRACY)

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

GILBERT

We know. It's been on all three channels!

TRACY

The jailbreak was easy compared to getting a cab to this side of town.

MOTORMOUTH

Well, we all gotta get busy. Only twenty-four hours 'til Miss Hairspray, and it's gonna be on national TV. We may never get another chance like this. And this time I'm gonna start by getting Corny and the guards at the studio to help us.

PENNY

Maybe your Dad could help, too. He sometimes has ideas.

SEAWEED

And I know a guy who...

TRACY

(interrupting SEAWEED)

No, I've got to turn myself in and go back to jail.

LITTLE INEZ

Say what?

LINK

Tracy, no.

TRACY

I can't put all of you in any more danger. We should've thought more before we broke out. My dad could lose the Har-de-Har Hut. And, Link, you could go to prison for what you did tonight...

LINK

(pleading innocence)

Just first base in the back of the cab. I swear.

TRACY

...And Ms. Motormouth, we've just been on three channels of news, I don't want you to get arrested for harboring a fugitive. And, Penny... your mother will kill you!

LITTLE INEZ

(impatiently correcting again)

No! She'll kill HIM!

LORRAINE

Listen, I've already been to jail one time for backing up the white girl. Don't mind sittin' this round out!

DUANE

I hear you. Besides, we already tried it and it didn't work.

TRACY

This time it won't be like Mother-Daughter Day again. Mrs. Von Tussle said there'll be armed guards at the Eventorium.

With arms.

PENNY

TRACY

Someone could get shot.

GILBERT

And for what? Just so we can dance on some Oh-fay show?

MOTORMOUTH

Hold it! Nobody ever said this was gonna be easy. If something's worth having, it's worth fighting for. Tracy, why did you start all this in the first place? Was it just to dance on TV?

TRACY

No.

MOTORMOUTH

Was it so you could get the boy?

TRACY

No, I almost lost him because of it.

MOTORMOUTH

Then maybe it was just to get yourself famous.

TRACY

(taking exception, slightly)

No. I just think it's stupid we can't all dance together.

MOTORMOUTH

So you tried once and you failed. We can't get lazy when things get crazy. 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.

#19 - I Know Where I've Been

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
BUT I KNOW WHERE I'VE BEEN

MOTORMOUTH

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
 CAUSE I KNOW WHERE I'VE BEEN

THERE'S A ROAD WE'VE BEEN TRAVELIN'
 LOST SO MANY ON THE WAY
 BUT THE RICHES WILL BE PLENTY
 WORTH THE PRICE, THE PRICE WE HAD TO PAY

THERE'S A DREAM IN THE FUTURE
 THERE'S A STRUGGLE WE HAVE YET TO WIN
 AND THERE'S PRIDE IN MY HEART
 CAUSE I KNOW WHERE I'M GOING
 AND I KNOW WHERE I'VE BEEN

THERE'S A ROAD WE MUST TRAVEL
 THERE'S A PROMISE WE MUST MAKE
 BUT THE RICHES WILL BE PLENTY
 WORTH THE RISK AND THE CHANCES
 THAT WE TAKE

THERE'S A DREAM IN THE FUTURE
 THERE'S A STRUGGLE

WE HAVE YET TO WIN
 USE THAT PRIDE

IN OUR HEARTS

TO LIFT US TO TOMORROW
 CAUSE JUST TO SIT STILL WOULD BE A SIN

LORD KNOWS
 I KNOW WHERE I'VE BEEN

SHAYNA

OOH
 YEAH YEAH

BACKUP

OO-OO
 OO-OO
 OO-OO
 OO-OO-OO-OO

...DREAM, OO-OO

HOO-OO
 HOO-OO-OO-OO

THERE'S A ROAD WE MUST TRAVEL
 THERE'S A PROMISE WE MUST MAKE
 BUT THE RICHES WILL BE PLENTY
 WORTH THE RISK AND THE CHANCES
 THAT WE TAKE

....DREAM, HOO-OO-OO

STRUGGLE
 HOO-OO-OO

PRIDE

IN OUR HEARTS
 LIFT US UP
 OO-OO-OO-OO
 OOH...SIT STILL
 I KNOW IT, I KNOW IT
 I KNOW WHERE I'M
 GOIN'

having, it's
 it just to

Children,
 you that

(MOTORMOUTH)

I'LL GIVE THANKS TO MY GOD
'CAUSE I KNOW WHERE I'VE BEEN

(BACKUP)

OH WHEN WE WIN
I'LL GIVE THANKS TO MY GOD
'CAUSE I KNOW WHERE I'VE BEEN

SCENE FIVE - MISS TEENAGE HAIRSPRAY

(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.)

#20 - (11'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...

GIRLS

HE'S CORNY!

CORNY

...brought to you by Ultra Clutch Hairspray!

WHAT GIVES A GIRL
POWER AND PUNCH?
IS IT CHARM, IS IT POISE?

CORNY

NO, IT'S HAIRSPRAY!

ENSEMBLE (BACKUP)

...HAIRSPRAY!

WHAT GETS A GAL
ASKED OUT TO LUNCH
IS IT BRAINS, IS IT DOUGH?
NO, IT'S HAIRSPRAY!

...HAIRSPRAY!

IF YOU TAKE A RIDE
WITH NO CAN AT YOUR SIDE
THAN YOUR FLIP WILL BE GONE WITH THE WIND

OOH
OO-OO-OOH-OOH
THAN YOUR FLIP
WOO-OOH-OOH

BUT IF YOU SPRAY IT AND LOCK IT,
YOU CAN TAKE OFF IN A ROCKET
AND IN OUTER SPACE
EACH HAIR WILL BE IN PLACE

YOU CAN TAKE OFF IN A ROCKET
.....OUTER SPACE
HAIR WILL BE IN PLACE

(BACKUP)

TO MY GOD
WHERE I'VE BEEN

spectacular. A
few

(CORNY)

WHY TAKE A CHANCE
WHEN YOU GET UP AND DANCE
IF YOU TWIST, I INSIST
YOU USE HAIRSPRAY

AND TELL YOUR MOTHER
HER HEAD SHE SHOULD SMOTHER
WITH "ULTRA-CLUTCH" FAITHFULLY

(BACKUP)

OOH, OOH
OOH, OO-OO-OOH
OOH
....HAIRSPRAY!

OOH
OOH, OOH
ULTRA CLUTCH FAITHFULLY

ALL

SO IF YOU'RE A REDHEAD, A BLOND OR BRUNETTE

CORNY

BACKUP

JUST TAKE MY ADVICE
AND YOU MIGHT JUST GET

THE ONLY THING BETTER THAN HAIRSPRAY
THAT'S ME!

FORGET THE MILKMAN
THE ONLY THING BETTER THAN HAIRSPRAY

YOU MIGHT JUST
OOH, OOH...HAIRSPRAY

SKA-DOO-DL-E-YA DOO-DL-E-
YA DO WAH

HAIRSPRAY WOW

(BACKUP)

CORNY

THAT'S ME!

ENSEMBLE

AH, AH, AH, AH, AH, AH, AH, AH, AH

CORNY & ENSEMBLE

AH, AH, AH, AH, AH, AH, AH, AH, AH

WHAT MAKES A MAN

REACH OUT AND TOUCH

ULTRA CLUTCH!

SO IF YOU'RE A REDHEAD, A BLOND OR BRUNETTE

IN A ROCKET

FACE

CORNY

JUST TAKE MY ADVICE
AND YOU MIGHT JUST GET

THE ONLY THING BETTER THAN HAIRSPRAY
THAT'S ME!

BACKUP

WHOO!

YOU MIGHT JUST
OOH, OOH...HAIRSPRAY
SKA-DOO-DL-E-YA
DOO-DL-E-YA DO WAH

GIRLS

HE'S CORNY COLLINS!

CORNY

THE ONLY THING BETTER THAN HAIRSPRAY
THAT'S ME

BACKUP

HAIRSPRAY WOW!

COUNCILETTES

SKA-DOO-DL-E-YA-DO-WAH

CORNY & THE COUNCILETTES

SKA-DOO-DL-E-DOO-WAH-DO-WAH

CORNY

"Hey baby, you look like you could use a stiff one!"

COUNCIL GIRL

SKA-DOO-DL-E-YA-DOO-DOO-WAH!

(Applause. From the wings, a MAN in a hat, a fake nose and a gigantic hairspray can onto the stage. VELMA approaches suspiciously.)

VELMA

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

MAN (WILBUR)

Product placement. The sponsor insists.

VELMA

What a relief. We needed a little something there.

(suddenly shifting)

Say, don't I know you?

WILBUR

Honest, Velma, I'm a total stranger.

(VELMA whips off his hat and funny glasses to reveal WILBUR.)

BACKUP

VELMA

You!

WILBUR

Damn!

VELMA

(calling for back-up)

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 aisle.)

Ha! What is this? Some kind of Trojan Horse? Oh of course. And what's inside, your jailbird daughter?

HAIRSPRAY

WAH

BACKUP

WILBUR

Not a chance.

VELMA

Well, if she's hiding in that can, she'll rot in that can. 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.)

WILBUR

You win this time, Von Tussle. You're one clever woman, I'll say that.

VELMA

(to SEAWEED)

Get out!

(SEAWEED exits up the theatre aisle.)

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

#20a - Corny Collins Bumper

CORNLY

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...

spray

AMBER

(leaning into the shot)

At VERY large.

CORNY

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

AMBER

Ready as a rabbit on Easter, Corny. Tracy Turnblad, this song is all about you.

#21 - Cooties

AMBER

COUNCIL MEMBERS

THEY CAME FROM WAY FAR OUT
IN OUTER SPACE
SHE'S HARD TO MISS
AND SO THEY LANDED ON HER FACE

OOH-OOH

GUYS

GIRLS

SHE'S GOT COOTIES

COOTIES

AMBER

THEY'VE FOUND A PLACE TO NEST

GUYS

GIRLS

SHE'S GOT COOTIES

COOTIES

AMBER

IF I WERE HER I'D BE DEPRESSED
LONG TAILED, SHARP NAILED
HAIRY LEGS, LAYING EGGS

C'mon everybody, let's stamp them out!!

GUYS

SHE'S GOT COOTIES

AMBER

IN SCIENCE CLASS
SHE'S LIKE A WALKING SHOW-AND TELL

GUYS

SHE'S GOT COOTIES

AMBER

YOU KNOW SHE'S COMING DOWN THE HALL
FROM JUST THE SMELL!

GUYS

SHE'S GOT COOTIES

COOTIES

GIRLS

AMBER

NOBODY WANTS TO SIT BY HER

GUYS

SHE'S GOT COOTIES

COOTIES

GIRLS

AMBER

DON'T NEED A COAT 'CAUSE SHE'S GOT FUR!
CIRCLE, CIRCLE,
DOT, DOT, DOT

COUNCIL MEMBERS

HURRY, GET YOUR COOTIE SHOT!

AMBER

DRESSES LIKE A CIRCUS CLOWN

COUNCIL MEMBERS

SOMEBODY OUGHTA HOSE HER DOWN

AMBER

GREW UP IN A COOTIE ZOO

I BET HER TWO-TON MAMA'S GOT 'EM TOO!

"And that's for you!"

AMBER

Thank you ladies, gentlemen and kids. I'm now ready to consume the title of Miss Teenage Hairspray.

(CORN Y leads SPRITZER on. SPRITZER carries the crown and bouquet.)

CORN Y

Just to be sure, I think we'd better check the board.

SPRITZER

Could we please see the tally?

(ALL turn to the scoreboard. The numbers spin and AMBER is the winner by a few votes.)

Yes, Amber Von Tussle just squeaks in as the winner.

les say

ut you.

IL MEMBERS

GIRLS

GIRLS

AMBER

What'd I tell you? 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 theatre aisle)

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

(an explosion of music and light)

#22— You Can't Stop The Beat— Part 1

CORNY

Right on schedule! I mean, I know nothing about this complex plan. Ladies and gentlemen, I give you the never to be counted out Tracy Turnblad!

(A spotlight picks up TRACY as SHE makes HER way up the aisle, singing, dancing, and celebrating. SHE is 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 CANNOT STAND STILL

'CAUSE THE WORLD KEEPS SPINNING
ROUND AND ROUND
AND MY HEART'S KEEPING TIME
TO THE SPEED OF SOUND
I WAS LOST 'TILL I HEARD THE DRUMS
THEN I FOUND MY WAY

TRACY & LINK

'CAUSE YOU CAN'T STOP THE BEAT

EVER SINCE THIS WHOLE WORLD BEGAN
A WOMAN FOUND OUT IF SHE SHOOK IT
SHE COULD SHAKE UP A MAN

WI

I am 1

YOU
AS IT
YOU
BUT
ANI
I'LL

'CA
RO

AN
TO

(TRACY & LINK)

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. SHE is totally restyled COOL! The remaining BLACK DANCERS escort HER.)

PENNY

BACKUP

I am now a checkerboard chick!

YOU CAN'T STOP A RIVER
AS IT RUSHES TO THE SEA
YOU CAN TRY TO STOP THE HANDS OF TIME
BUT'CHA KNOW IT JUST CAN'T BE
AND IF THEY TRY TO STOP US, SEAWEED
I'LL CALL THE NAACP!

HOOT HOOT

'CAUSE THE WORLD KEEPS SPINNING
ROUND AND ROUND

SEAWEED

ROUND AND ROUND

AND MY HEART'S KEEPING TIME
TO THE SPEED OF SOUND

SEAWEED

SPEED OF SOUND

PENNY

I WAS LOST 'TILL I HEARD THE DRUMS
THEN I FOUND MY WAY

PENNY & SEAWEED

'CAUSE YOU CAN'T STOP THE BEAT

PENNY, SEAWEED, TRACY & LINK

EVER SINCE WE FIRST SAW THE LIGHT
A MAN AND WOMAN LIKED TO SHAKE IT
ON A SATURDAY NIGHT
AND SO I'M GONNA SHAKE AND SHIMMY IT
WITH ALL MY MIGHT TODAY

'CAUSE YOU CAN'T STOP
THE MOTION OF THE OCEAN
OR THE RAIN FROM ABOVE
YOU CAN TRY TO STOP THE PARADISE
WE'RE DREAMING OF
BUT YOU CANNOT STOP THE RHYTHM
OF TWO HEARTS IN LOVE TO STAY

'CAUSE YOU CAN'T STOP THE BEAT!

(The ARMED GUARDS begin to turn around to reveal themselves to be the BLACK MALE ENSEMBLE.)

TRACY

Get her!

(The BLACK MALE ENSEMBLE carry VELMA off.)

Amber, this is my dance, and it's dedicated to everybody!

(TRACY, LINK, SEAWEED, PENNY and the BLACK KIDS dance their asses off then pull the COUNCIL MEMBERS in 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.)

SO COME ON!

TRACY & DANCERS

COME ON!

ALL

COME ON!

EVER SINCE WE FIRST SAW THE LIGHT
A MAN AND WOMAN LIKED TO SHAKE IT
ON A SATURDAY NIGHT
AND SO I'M GONNA SHAKE AND SHIMMY IT
WITH ALL OF MY MIGHT TODAY
'CAUSE YOU CAN'T STOP

(ALL)

THE MOTION OF THE OCEAN
 OR THE RAIN FROM ABOVE
 YOU CAN TRY TO STOP THE PARADISE
 WE'RE DREAMING OF
 BUT YOU CANNOT 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!!!

TRACY!

(Triumphant applause.)

CORNLY

Everyone, look... Look at the scoreboard!

#23 - You Can't Stop The Beat - Part 2

(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!

AMBER.

It's wrong! It's just so wrong!

LITTLE INEZ

(to AMBER)

Hand over that halo, honey.

AMBER

You'll have to rip it from my cold, dead hands.

LITTLE INEZ

That'll work.

TRACY

You can keep your stupid crown, Amber. I have my heart set on something a lot more important.

LINK

Would that happen to be... Me?

BLACK

es off then pull
 that is, except
 the throne.)

TRACY

Of course you, Link. But I also want a graduate degree in Musicology with a minor in Ethnic Studies. And there's something else I'd like to say - The Corny Collins Show is now and forever more officially integrated!

(A cheer fills the Eventorium.)

CORNY

America look up! Here's history right before your eyes. Television will never be the same.

SPRITZER

(entering ecstatic, takes the mic from CORNY)

This is marvelous. The phones are going crazy. The whole country's watching. Even the Governor called. He's enjoying the show so much that he's granted a pardon to Tracy, plus a full scholarship to Essex Community College. You cannot buy this kind of publicity. Velma, you are a genius!

VELMA

I am? Yes, I am.

SPRITZER

Ultra Clutch is about to launch an entirely new line of products and I want this woman to head the campaign.

VELMA

(curiously)

I just don't know what to say.

SPRITZER

It comes with offices, a company car and a multi figured salary.

VELMA

(hopefully)

I just don't know what to say.

SPRITZER

Velma Von Tussle, you are the newly appointed vice president of Ultra Glow; Beauty products for women of color!

VELMA

(stupified)

I just don't know what to say!

SPRITZER

(to LINK and TRACY)

And America would like to hear you two kids sing our new theme song. I think I can get you a recording contract.

LINK

My big break!

(The happiness is shattered with a scream as PRUDY runs down the aisle...)

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 cat-like black boy is responsible for the light in your eyes, then how could I object?

(PRUDY & 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?

(THEY kiss.)

WILBUR

That's my girl!

VELMA

Before I get completely sick, would somebody tell me this - If she came in through the front door...what the hell 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.)

WILBUR

This could be the largest novelty item ever erected. Fire!

(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? I've been stuck in that can since lunch. And I wouldn't rush right in there after me if I was you.

TRACY

Mama, we did it! We're on national television.

EDNA

National television? America, I made this myself!

YOU CAN'T STOP MY HAPPINESS
'CAUSE I LIKE THE WAY I AM
AND YOU JUST CAN'T STOP MY KNIFE AND FORK
WHEN I SEE A CHRISTMAS HAM
SO IF YOU DON'T LIKE THE WAY I LOOK
WELL, I JUST DON'T GIVE A DAMN!

EDNA

'CAUSE THE WORLD KEEPS SPINNING
ROUND AND ROUND
AND MY HEART'S KEEPING TIME
TO THE SPEED OF SOUND
I WAS LOST 'TILL I HEARD THE DRUMS
AND I FOUND MY WAY

BACKUP

KEEPS SPINNING
ROUND AND ROUND
KEEPING TIME
TO THE SPEED OF SOUND
'TILL I HEARD THE DRUMS
AND I FOUND MY WAY

ALL

'CAUSE YOU CAN'T STOP THE BEAT
EVER SINCE THIS WHOLE WORLD BEGAN
A WOMAN FOUND OUT IF SHE SHOOK IT
SHE COULD 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!

EDNA

Wilbur, be a dear and call for backup... NOW!

(Now MOTORMOUTH steps forward and removes HER riot helmet.)

WILBUR

Officer! Assistance please!

MOTORMOUTH

Step aside, Miss Buttercup...it's time to wrap this mutha up!

MOTORMOUTH

BACKUP

OH, OH, OH,
YOU CAN'T STOP TODAY

NO!

AS IT COMES SPEEDING DOWN THE TRACK

~~OO-OO-OO CHILD YES~~

CHILD, YESTERDAY IS HIST'RY

BE GONE

AND IT'S NEVER COMING BACK

LOOK AHEAD

'CAUSE TOMORROW IS A BRAND NEW DAY

'CAUSE TOMORROW

~~...BRAND-NEW-DAY~~

AND IT DON'T KNOW WHITE FROM BLACK

YEAH!

'CAUSE THE WORLD KEEPS SPINNING

KEEPS SPINNING

ROUND AND ROUND

ROUND AND ROUND

AND MY HEART'S KEEPING TIME

KEEPING TIME

TO THE SPEED OF SOUND

TO THE SPEED OF SOUND

I WAS LOST 'TILL I HEARD THE DRUMS

'TILL I HEARD THE DRUMS

AND I FOUND MY WAY

AND I FOUND MY WAY

'CAUSE YOU CAN'T STOP THE BEAT

ALL

EVER SINCE WE FIRST SAW THE LIGHT

A MAN AND WOMAN LIKED TO SHAKE IT

ON A SATURDAY NIGHT

AND SO I'M GONNA SHAKE AND SHIMMY IT

WITH ALL OF MY MIGHT TODAY

'CAUSE YOU CAN'T STOP

THE MOTION OF THE OCEAN

OR THE RAIN FROM ABOVE

YOU CAN TRY TO STOP THE PARADISE

WE'RE DREAMING OF

BUT YOU CANNOT STOP THE RHYTHM

OF TWO HEARTS IN LOVE TO STAY

ouldn't rush right

BACKUP

NG

OUND

OP SOUND

HE DRUMS

MY WAY

(ALL)

'CAUSE YOU CAN'T STOP THE BEAT!

(VELMA is by AMBER'S side. THEY are defeated and confused until the ENSEMBLE focus on them....)

AAH, AAH , AAH, AHH (etc.)

COME ON YOU VON TUSSLES

GO ON AND SHAKE YOUR FANNY MUSCLES

VELMA & AMBER

WE CAN'T!

ALL

YES, YOU CAN!

VELMA & AMBER

NO, WE CAN'T!

ALL

YES, YOU CAN!

VELMA & AMBER

YES, WE CAN...!!!

ALL

HALLELUJAH

HALLE - YOU CAN'T STOP THE BEAT

VELMA & AMBER

BACKUP

EVER SINCE WE FIRST SAW THE SUN
IT SEEMS VON TUSSLE GIRLS ARE ALWAYS
TRYIN' TO PLEASE SOMEONE

HOOT-HOOT

HOOT-HOOT

HHO-OOT

BUT NOW WE'RE GONNA
SHAKE AND SHIMMY IT
AND HAVE SOME FUN TODAY

HOOT-HOOT-HOOT

...TODAY

ALL

'CAUSE YOU CAN'T STOP
THE MOTION OF THE OCEAN
OR THE RAIN FROM ABOVE
YOU CAN TRY TO STOP THE PARADISE
WE'RE DREAMING OF
BUT YOU CANNOT STOP THE RHYTHM
OF TWO HEARTS IN LOVE TO STAY

ENSEMBLE

(ALL)

YOU CAN'T STOP THE BEAT!
 YOU CAN'T STOP THE BEAT!!
 YOU CAN'T STOP THE BEAT!!!

CURTAIN

END OF SHOW

#24 - Bows

ALL

WE PROMISE BALTIMORE
 THAT SOMEDAY
 WHEN YOU TAKE TO THE FLOOR
 YOUR WORLD WILL BE FULL OF ROMANCE
 COME ON AND GIVE IT A CHANCE
 COME ON LOOSEN YOUR PANTS

TRACY

Everybody, let's dance!

ALL

'CAUSE THE WORLD KEEPS SPINNING
 ROUND AND ROUND
 AND MY HEART'S KEEPING TIME
 TO THE SPEED OF SOUND
 I WAS LOST 'TILL I HEARD THE DRUMS
 AND I FOUND MY WAY
 'CAUSE YOU CAN'T STOP THE MOTION
 OF THE OCEAN
 OR THE RAIN FROM ABOVE
 YOU CAN TRY TO STOP THE PARADISE
 WE'RE DREAMING OF
 BUT YOU CANNOT STOP THE RHYTHM
 OF TWO HEARTS IN LOVE TO STAY
 'CAUSE YOU CAN'T STOP
 YOU CAN'T STOP THE BEAT!
 YOU CAN'T STOP THE BEAT!
 YOU CAN'T STOP THE BEAT!
 YOU CAN'T STOP THE BEAT!

BACKUP

#25 - Exit Music

MUSICAL NUMBERS (VOCAL BOOK)

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.....111
.....112
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23. *You Can't Stop The Beat – Part 2*.....275
24. *Bows*.....287
25. *Exit Music*.....291

CHARACTERS BY SONG

ACT 1

1. Good Morning Baltimore.....TRACY & COMPANY
 2. The Nicest Kids In Town.....CORNLY COLLINS & COMPANY
 4. Mama, I'm A Big Girl Now.....EDNA, TRACY, PENNY, VELMA, AMBER & COMPANY
 5. I Can Hear The Bells.....TRACY & COMPANY
 6. Miss Baltimore Crabs.....VELMA
 9. The Nicest Kids In Town- Reprise.....CORNLY COLLINS & COMPANY
 11. It Takes Two.....LINK, TRACY & MEN
 11a. Velma's Revenge.....VELMA
 12. Welcome To The 60's.....TRACY, EDNA & COMPANY
 12C. Hear The Bells—Reprise.....LINK
 13. Run And Tell That.....SEAWEEED, LITTLE INEZ, & COMPANY
 14. Big, Blonde & Beautiful.....MOTORMOUTH, TRACY, EDNA & COMPANY

ACT 2

15. The Big Dollhouse.....WOMEN
 15a. Dollhouse Playoff.....MATRON & COMPANY
 16. Good Morning Baltimore—Reprise.....TRACY
 17. You're Timeless To Me.....EDNA & WILBUR
 17a. Timeless—Reprise.....EDNA & WILBUR
 18. Without Love.....TRACY, LINK, PENNY, SEAWEEED & COMPANY
 18a. Without Love Playoff.....COMPANY
 19. I Know Where I've Been.....MOTORMOUTH & COMPANY
 20. (It's) Hairspray.....CORNLY COLLINS & COMPANY
 21. Cooties.....AMBER & COUNCIL MEMBERS
 22. You Can't Stop The Beat—Part 1.....ENTIRE COMPANY
 23. You Can't Stop The Beat—Part 2.....ENTIRE COMPANY
 24. Bows.....ENTIRE COMPANY

PROLOGUE

A

TACET

TRACY & COMPANY
 COLLINS & COMPANY
 AMBER & COMPANY
 TRACY & COMPANY
VELMA
 COLLINS & COMPANY
 LINK, TRACY & MEN
VELMA
 EDNA & COMPANY
LINK
 INEZ, & COMPANY
 EDNA & COMPANY

WOMEN
 TRON & COMPANY
TRACY
 EDNA & WILBUR
 EDNA & WILBUR
 WEED & COMPANY
COMPANY
 UTH & COMPANY
 LINS & COMPANY
 UNCIL MEMBERS
 NTIRE COMPANY
 NTIRE COMPANY
 NTIRE COMPANY

Tracy, Ensemble

GOOD MORNING BALTIMORE

1

TRACY:

Oh, oh, oh, woke up to - day 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 cal - ling me down

It's like a mes - sage from high a - bove Oh, oh, oh

pul - ling me out to the smiles and the streets that I love good morn - ing

ENSEMBLE:

Good morn - ing

#1 - "Good Morning Baltimore"

1

21 22 23 24

Bal - ti - more ev' - ry day's like an o - pen door ev' - ry night is a
Bal - ti - more ah

25 26 27 28

fan - ta - sy Ev' - ry sound's like a sym - pho - ny Good morn - ing
Fan - ta - sy Good morn - ing

29 30 31

Bal - ti - more And some day when I take to the floor the
Bal - ti - more Ooh ooh

32 33 34

world's gon - na wake up and see Bal - ti - more and
Wah See - ee

#1 - "Good Morning Baltimore"

35 36 37 38 3

me Oh, oh, oh look at my hair what

Hoot Hoo

Detailed description: This system contains measures 35 through 38. Measure 35 has a treble clef and a single note on G4. Measure 36 is a whole rest. Measure 37 is boxed and contains a treble clef and a whole note on G4. Measure 38 contains a treble clef and a triplet of eighth notes on G4, A4, and B4. The bass line consists of whole notes: G2 in measure 35, G2 in measure 36, G2 in measure 37, and G2 in measure 38.

39 40 41 42 3 3

"do" can com-pare with mine to-day? Oh, oh, oh I've got my hair-spray and

oot mine to-day hoot

Detailed description: This system contains measures 39 through 42. Measure 39 has a treble clef and a triplet of eighth notes on G4, A4, and B4. Measure 40 has a treble clef and a quarter note on G4. Measure 41 has a treble clef and a quarter note on G4. Measure 42 has a treble clef and a triplet of eighth notes on G4, A4, and B4. The bass line consists of whole notes: G2 in measure 39, G2 in measure 40, G2 in measure 41, and G2 in measure 42.

43 44 45 3 3

ra - di - o I'm rea - dy to go the rats on the street all

read - y to go ooh ooh

Detailed description: This system contains measures 43 through 45. Measure 43 has a treble clef and a quarter note on G4. Measure 44 has a treble clef and a triplet of eighth notes on G4, A4, and B4. Measure 45 has a treble clef and a triplet of eighth notes on G4, A4, and B4. The bass line consists of whole notes: G2 in measure 43, G2 in measure 44, and G2 in measure 45.

46 47 48 3 3 3

dance 'round my feet they seem to say Tra - cy, it's up to you

ooh ooh ooh up to you

Detailed description: This system contains measures 46 through 48. Measure 46 has a treble clef and a triplet of eighth notes on G4, A4, and B4. Measure 47 has a treble clef and a triplet of eighth notes on G4, A4, and B4. Measure 48 has a treble clef and a triplet of eighth notes on G4, A4, and B4. The bass line consists of whole notes: G2 in measure 46, G2 in measure 47, and G2 in measure 48.

#1 - "Good Morning Baltimore"

my hair what

Hoo

my hair-spray and

street all

ooh

to you

to you

49 So, oh, oh don't hold me back 'cause to - day all my dreams will come

50

51

to - day all my dreams will come

52 true good morn - ing Bal - ti - more

53

54 There's the flash - er that

true good morn - ing Bal - ti - more

55 lives next door

56

57 There's the bum on his bar - room stool

ooh

ah

Bar - room stool

58 they wish me luck on my way to school

59

60 Good morn - ing

Good morn - ing

#1 - "Good Morning Baltimore"

61 62 3 63 3

Bal - ti - more And some day when I take to the floor the

Bal - ti - more Ooh - ooh

64 3 3 3 65 66 3

world's gon - na wake up and see Bal - ti - more and

wah See - ee

67 68 69 3

me I know eve - ry step I

Hoot Hoo

70 3 71 3 72

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

oot Hoo - oot where I be - long

#1 - "Good Morning Baltimore"

the floor the

Bal - ti - more and

step I

Hoo -

be-long I

be-long

73 3 3 74 3 75 3 3

see all the part - y lights shin - ing a - head so some - one in - vite me be -

hoot hoo - oot

76 77

fore I — drop — dead —

Be - fore she — drops — dead —

78

79 3 80 3 81

So, oh, oh give me a chance 'cause when I start to dance I'm a mov - ie — star —

Ooh — ooh ooh Mov - ie — star —

82 83 3 3 84

Oh, oh, oh some - thing in - side of me makes me move when

ooh Makes me move

#1 - "Good Morning Baltimore"

85 3 86 3 87 3

I hear that groove my ma tells me no— but my feet tell me go

Detailed description: This system contains three measures of music. Measure 85 has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with a triplet of eighth notes. Measure 86 continues the melody with another triplet. Measure 87 concludes the phrase with a triplet. The lyrics are written below the notes.

3

I hear the groove Ooh ooh ooh ooh

Detailed description: This system shows the accompaniment for measures 85-87. It features a bass line with chords and a treble line with chords. Measure 85 has a triplet of eighth notes in the bass line. The lyrics are written below the notes.

88 3 3 89 90 91

it's like a drum-mer in - side my heart Oh, oh, oh

Detailed description: This system contains four measures of music. Measure 88 has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with a triplet of eighth notes. Measure 89 continues the melody with another triplet. Measure 90 is a whole note rest. Measure 91 is a whole note rest. The lyrics are written below the notes.

ooh side my heart

Detailed description: This system shows the accompaniment for measures 88-91. It features a bass line with chords and a treble line with chords. Measure 88 has a triplet of eighth notes in the bass line. The lyrics are written below the notes.

92 3 3 93 3 3 94

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

Detailed description: This system contains three measures of music. Measure 92 has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with a triplet of eighth notes. Measure 93 continues the melody with another triplet. Measure 94 concludes the phrase with a triplet. The lyrics are written below the notes.

3 3 3

One more mo-ment for my life to start good morn - ing

Detailed description: This system shows the accompaniment for measures 92-94. It features a bass line with chords and a treble line with chords. Measure 92 has a triplet of eighth notes in the bass line. The lyrics are written below the notes.

95 96 97

I love you

Detailed description: This system contains three measures of music. Measure 95 has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with a whole note. Measure 96 is a whole note rest. Measure 97 continues the melody with a half note. The lyrics are written below the notes.

3 3

good morn - ing wait - ing for my life to start I love you

Detailed description: This system shows the accompaniment for measures 95-97. It features a bass line with chords and a treble line with chords. Measure 95 has a triplet of eighth notes in the bass line. The lyrics are written below the notes.

#1 - "Good Morning Baltimore"

tell me go

ooh

Oh, oh, oh

morn - ing

you

you

98

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

Bal - ti - more Ah

101

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

fan - ta - sy

104

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

I pro - mise Bal - ti - more

107

That some - day when I take to the floor the world's gon - na wake up and

take to the floor wah

#1 - "Good Morning Baltimore"

110 111 3 3 112 113 3

see Gon-na wake up and see Bal-ti-more and

See - ee Gon-na wake up and see

Detailed description: This block contains the first system of musical notation, measures 110 through 113. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 110 starts with a vocal note on 'see'. Measures 111 and 112 contain triplets of eighth notes. Measure 113 ends with a vocal note on 'Bal-ti-more and'. The piano accompaniment provides harmonic support with chords and rhythmic patterns.

114 115 3 116

me Bal-ti-more and me

yes more or less we all a - gree some-day the world is gon-na

Detailed description: This block contains the second system of musical notation, measures 114 through 116. The vocal line continues with a note on 'me' in measure 114, followed by a triplet in measure 115, and another note on 'me' in measure 116. The piano accompaniment continues with a steady rhythmic accompaniment. The lyrics 'yes more or less we all a - gree' and 'some-day the world is gon-na' are positioned below the piano staff.

Ritard

117 3 118 119

Bal - ti - more and me

see and me

Detailed description: This block contains the third system of musical notation, measures 117 through 119. The word 'Ritard' is written above the first staff. Measure 117 begins with a triplet. Measure 118 features a vocal note on 'me' with a fermata. Measure 119 concludes the system. The piano accompaniment follows the vocal line, with a fermata in measure 118. The lyrics 'Bal - ti - more and me' and 'see and me' are placed below the respective staves.

Corny, Amber,
Link, Ensemble

THE NICEST KIDS IN TOWN

2

Bal - ti - more and

see

the world is gon - na

$\text{♩} = 172$

A-D

ENSEMBLE:

Ooh oo Ooh oph ooo oo oo

Ooh Hoo Hoo Hoo Hoo

9

CORNY:

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

ENSEMBLE:

oot Bop bee ba ba

A cra - zy bunch of kids crash through that door

ba ba ba ba bee ba

15 16 17

They throw off their coats— and leave the

Bop bee ba ba bee ba ba ba bee ba ow oot

Detailed description: This block contains the first system of music, measures 15 through 17. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'They throw off their coats— and leave the' for measure 15, and 'Bop bee ba ba bee ba ba ba bee ba ow oot' for measures 16 and 17.

18 19

squares be - hind— And then they shake it shake it shake it like they're

Whooh! ow woot

Detailed description: This block contains the second system of music, measures 18 and 19. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are: 'squares be - hind— And then they shake it shake it shake it like they're' for measure 18, and 'Whooh! ow woot' for measure 19.

20 21

los - ing their mind— You'll nev - er see them frown— 'cause they're the

Ow oot ow woot

Detailed description: This block contains the third system of music, measures 20 and 21. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are: 'los - ing their mind— You'll nev - er see them frown— 'cause they're the' for measure 20, and 'Ow oot ow woot' for measure 21.

22 → 69

nic - est kids in town

nic - est kids in town

Detailed description: This block contains the fourth system of music, measures 22 through 69. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are: 'nic - est kids in town' for measure 22, and 'nic - est kids in town' for measures 23 through 69. An arrow points from the end of measure 22 to the beginning of measure 69, indicating a long instrumental or vocal continuation.

#2 - The Nicest Kids In Town

70 Ev - 'ry af - ter - noon you turn your T. V. on—
 71
 72
 Naa na na na na—

73 And we know you turn the sound up when your par - ents are gone—
 74
 75
 — na na na na

76 And then you twist and shout— for your
 77
 78
 Naa na na na na — na na na na Ooh

79 fa - vor - ite star— And once you've prac - ticed ev - 'ry step that's in your
 80
 ooh ooh ooh

#2 - The Nicest Kids In Town

81 82 83

rep - er - toire You bet - ter come on down — and meet the nic - est kids in town

oooh ooh nic - est kids in town

"Hurry, Penny, hurry!"
(Under dialogue)

16

84-99

6 86 T Vamp 87 On cue

86 N-86 S

"The T.V's black and white."

88 89 90

Nice white kids who like to lead the way — And once a month — we have our

Hoo hoo hoo hoo hoo hoo

est kids in town

est kids in town

"V's black and white."
On cue

we have our

91 ne-gro day 92 and I'm the man— who keeps it 93 spin-ning round— Mis-ter

ne-gro day Ahh

94 Cor - ny Col - lins with the 95 lat - est great - est

Huh! Huh!

96 Bal - ti - more 97 sound! 98 So

Woo! Sound!

99 100 101

Ev - 'ry af - ter - noon drop ev - 'ry - thing—

Bop bee - ba ba

#2 - The Nicest Kids In Town

102 103 104

Who needs — to read and write when you can dance and sing —

ba ba ba ba bee-ba

Detailed description: This block contains the first system of music. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat). Measure 102 starts with a whole rest. Measure 103 contains the lyrics 'Who needs — to read and write when you can dance and sing —'. Measure 104 continues the melody. The piano accompaniment consists of chords and rhythmic patterns.

105 106 107

For - get a - bout your al - ge - bra and

Bop bee-ba ba ba ba ba bee-ba Ow - oot

Detailed description: This block contains the second system of music. Measure 105 has a whole rest. Measure 106 contains the lyrics 'For - get a - bout your al - ge - bra and'. Measure 107 continues the melody. The piano accompaniment continues with chords and rhythmic patterns.

108 109

cal - cu - lus — You can al - ways do your home - work on the

Hoot ow - oot

Detailed description: This block contains the third system of music. Measure 108 has a whole rest. Measure 109 contains the lyrics 'cal - cu - lus — You can al - ways do your home - work on the'. The piano accompaniment continues with chords and rhythmic patterns.

110 111 112

mor - ning bus — Can't tell a verb from a noun They're the nic - est kids in town

Ow - oot ow - oot nic - est kids in town

Detailed description: This block contains the fourth system of music. Measure 110 has a whole rest. Measure 111 contains the lyrics 'mor - ning bus — Can't tell a verb from a noun They're the nic - est kids in town'. Measure 112 continues the melody. The piano accompaniment continues with chords and rhythmic patterns.

#2 - The Nicest Kids In Town

and sing—

113 114 115

Roll call!

Ooh oo Roll call!

al-ge-bra and

116 117 118 119 FENDER:

AMBER: BRAD: TAMMY:

I'm Am-ber Brad Tam-my Fen-der

on the

120 121 122 LINK:

BRENDA: SKETCH: SHELLY: I.Q.: LOUANN:

Bren-da Sketch Shel-ly I Q Lou-ann And I'm

123 124 4x 125 CORNY:

Link So if

kids in town

126 127

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

Aah

kids in town

#2 - The Nicest Kids In Town

128 129

And the

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

130 131

bass and drums are pound - ing in your head

Ahh

B: T: A: S:

132 133

Who

Mo - ny mo - ny ooh mo - ny mo - ny - ow -

134 135

cares a - bout sleep when you can snooze in school They'll

oot Hoot ow -

#2 - The Nicest Kids In Town

136 137

nev - er get to col - lege but they sure look cool — Don't need a

oot Ow - oot - ow -

138 139

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

oot nic - est kids in town

140 141 142

Who They're — the nic - est nic - est —

ow - Ooh oo Ooh ooh oo

143 143A 143B

They'll They're — the nic - est nic - est — They're the su -

ow - Ooh oo

#2 - The Nicest Kids In Town

gar and spice - est The nic - est kids in
Ooh oo kids in

Detailed description: This block contains the first two staves of musical notation. The top staff is a vocal line starting at measure 144 with a slur over the notes. The bottom staff is a piano accompaniment line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'gar and spice - est The nic - est kids in' on the top staff and 'Ooh oo kids in' on the bottom staff.

kids in town
kids in town Hoot!

Detailed description: This block contains the next two staves of musical notation. The top staff continues the vocal line from measure 147. The bottom staff continues the piano accompaniment. The key signature remains three sharps and the time signature is 4/4. The lyrics are: 'kids in town' on the top staff and 'kids in town Hoot!' on the bottom staff.

#2 - *The Nicest Kids In Town*

NICEST KIDS BUMPER OUT

2a

TACET

#2a - Nicest Kids Bumper Out

Nicest Kids

CORNY COLLINS UNDERSCORE

2b

1 8
1-8

9 4
9-12

13 → 17 NICEST KIDS: 18
Bah bah bah

2b

THE NEW GIRL IN TOWN

3

TACET

#3 - *The New Girl In Town*

55 Stop Don't No Please Ma-ma I'm a big girl now

56

57

Stop! Don't! No! Please! Ma-ma I'm a big girl now

58

59 TRACY:

60

Once up-on a time I was a shy young thing— Could

ENS:

Hey, Ma-ma Say, Ma-ma Ooh Ooh

61

62

63

bare-ly walk and talk so much as dance and sing— But let me hit the stage I wan-na

ooh Ooh ooh

64

65

66 AMBER:

take a bow— 'Cause Ma-ma I'm a big girl now O - o - o - o - o

Ooh ooh Ma-ma I'm a big girl now

#4 - Mama, I'm A Big Girl Now

67 68 69

big girl now
big girl now

Once up-on a time I used to dress up "Ken"— But now that I'm a wo-man I like

Ooh _____ Ooh ooh _____

70 71 72

thing— Could
big-ger men— And I don't need a Bar-bie doll to show me how— Cause

Ooh _____ Ooh ooh _____ Ooh ooh _____

73 74 ALL 3 GIRLS:

Ma - ma I'm a big girl now Ma

Ma - ma I'm a big girl now Ooh - ooh - wah -

75 76 77

you al-ways taught me what was right from wrong And now I just wan-na give it a try-

oo _____ Ooh Give it a try-

#4 - Mama, I'm A Big Girl Now

78
ay Ma - ma I've been in the nest for far too long— So

79

80
ay— Wah - ooh—

81
please give a push and Ma - ma watch me— fly - ay Watch me fly - ay

82

83
Watch me fly

AMBER:

84

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

86
Ooh— Ooh

AMBER:

ENS. + MOTHERS:

Hey Ma-ma Say Ma-ma

87
we will have some kids and you can tor-ture them— But let me be a star be-fore I

88

89
ooh— Ooh ooh—

TRACY:

ong— So

me fly - ay

AMBER:

lemn— And

Ooh

ar be-fore I

90 ALL 3: 91 PENNY: 92 3

take that vow— 'Cause Ma - ma I'm a big girl now Oh - o - oh

(MOTHERS out)

Ooh ooh Ma - ma I'm a big girl now

93 ALL 3: 94 AMBER: 3 95 ALL 3:

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

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

96 97 AMBER: 98 ALL 3:

big girl Ooh, such a big, big girl I'm a big girl

big girl Woo! I'm a big girl

99 3 100 3 101 102 3

now— Oh oh oh oh - oh— Oh oh oh

ENS. + MOTHERS:

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

#4 - Mama, I'm A Big Girl Now

103 104 105 106

oh _____ Please _____ Ma-ma I'm a big girl now
(MOTHERS out)

— Stop! Don't! No! Please! _____ Ma-ma I'm a big girl now

The musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features a melodic line with lyrics: "oh _____ Please _____ Ma-ma I'm a big girl now". A bracket above the staff spans from measure 103 to 105. The bottom staff is a piano accompaniment in treble clef, providing harmonic support with chords and rhythmic patterns. The lyrics "— Stop! Don't! No! Please! _____ Ma-ma I'm a big girl now" are aligned with the piano accompaniment.

#4 - Mama, I'm A Big Girl Now

Girls, I

A single musical staff on the right page, showing a treble clef and a few notes, likely a continuation of the score from the left page.

Two musical staves on the right page, both in treble clef. The top staff has a measure with a note and a box containing the number '1'. The bottom staff shows a few notes.

Two musical staves on the right page, both in treble clef, showing a few notes.

Two musical staves on the right page, both in treble clef, showing a few notes.

Girls, Ensemble

BIG GIRL PLAYOFF

4a

♩ = 141

4
A-D

1

2 3 3

Oh oh oh oh oh oh

CHORUS:

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

4

3 5 6

Oh oh oh oh

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

7

8

Ma-ma I'm a big girl

9

Who! Such a big, big girl!

10

Ma-ma, I'm a big girl. Who! Such a big, big girl!

Tracy, Ensemble

I CAN HEAR THE BELLS

5

cue #1: Link bumps into Tracy
cue #2: "I hope I didn't dent your do."

1 Rubato TRACY:

I can— hear the bells

Well, don't you— hear 'em chime can't 'cha— feel my

heart - beat keep - ing per - fect time and all be - cause he

9 Moderate 4 tempo $\text{♩} = 112$

touched me he looked at— me and stared yes he bumped me my

heart was— un-pre-pared when he tapped me and knocked me off my feet

one lit - tle touch now my life's com - plete 'cause when he

5

17 nudged me love put me in a fix yes it hit me just

20 like a ton of bricks yes my heart burst now I know what life's about

23 one lit - tle touch and love knocked me out and,

25 I can hear the bells my head is spin - ning

CHORUS: I can hear the bells

27 I can hear the bells some - thing's be - gin - ning

I can hear the bells

29 3 30 3 31 3 3

ev - ry - bo - dy says that a girl who looks like me can't win his love, well, just

32 33 3 3 34 3

wait and see 'cause I can hear the bells just hear them chim - ing

I can hear the bells

35 3 3 36 3

I can hear the bells my temp - ra - ture's climb - ing I

I can hear the bells

37 3 3 38 3 3 39

can't con - tain my joy 'cause I fin - ly found the boy I've been mi - i - sin'

#5 - I Can Hear The Bells

his love, well, just

them chim - ing

mb - ing I

mi - i - sin"

lis - ten, I can hear the be - lls.

Ahh Ahh Ahh Ahh Ahh— Ahh Ahh

Ahh Ahh Ahh— Ahh Ahh Ahh Ahh

Round one he'll ask me— on a date and then round two I'll

Round one round two

primp, but— won't be late be-cause round three's when we kiss in-side his car 'won't

round three

#5 - I Can Hear The Bells

51 3 3 52 3 53

go all the way but I'll go pret - ty far then, round four he'll

round four

54 3 3 55

ask me for my hand and then round five we'll

round five

56 3 3 57 3 58

book the wed-ding band so by round six, Am - ber, much to your sur-prise this

round six

59 3 3 60

heav - y - weight champ - i - on takes the prize and

takes the prize and

#5 - I Can Hear The Bells

nd four he'll

five we'll

our sur-prise this

prize and

prize and

61 I can hear the bells 62 my ears are ring - ing

63 I can hear the bells the 64 bride's maids are sing - ing

65 Ev - ry - bod - y says that a 66 guy who's such a gem 67 won't look my way but the

68 laugh's on them 'cause 69 I can hear the bells my 70 fa - ther will smile -

#5 - I Can Hear The Bells

71 3 3 72 3

I can— hear the bells as he walks me down the aisle— my

I can— hear the bells—

Detailed description: This block contains the first two measures of the musical score. Measure 71 features a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. Measure 72 continues the vocal line with another triplet and the piano accompaniment with a sustained chord.

73 3 3 3 74 3 75

mo-ther starts to cry but I can't see 'cause Link and I are French ki - i - sin'

Detailed description: This block contains measures 73 to 75. Measure 73 has a vocal line with a triplet and piano accompaniment with a triplet. Measure 74 continues the vocal line with a triplet and piano accompaniment with a sustained chord. Measure 75 features a vocal line with a triplet and piano accompaniment with a sustained chord.

76 3 3 77 78

lis- ten, I can— hear the bells—

Ahh Ahh Ahh Ahh Ahh— Ahh Ahh

Detailed description: This block contains measures 76 to 78. Measure 76 has a vocal line with a triplet and piano accompaniment with a triplet. Measure 77 continues the vocal line with a triplet and piano accompaniment with a sustained chord. Measure 78 features a vocal line with a triplet and piano accompaniment with a sustained chord.

79 80

Ahh Ahh Ahh— Ahh Ahh Ahh—

Detailed description: This block contains measures 79 to 80. Measure 79 has a vocal line with a triplet and piano accompaniment with a triplet. Measure 80 continues the vocal line with a triplet and piano accompaniment with a sustained chord.

#5 - I Can Hear The Bells

aisle — my

75
ch ki - i - sin'

Ahh — Ahh Ahh

81 I can hear the bells I can hear the bells

82 my head is reel - ing

83 I can hear the bells I can't stop the peal - ing

I can hear the bells

85 ev - ry - bo - dy warns that he won't like what he'll see but I know that he'll look in -

Ahh Ahh Ahh Ahh

88 side of me yeah I can hear the bells to - day's just the start 'cause

89 side of me yeah me can hear the bells

90

#5 - I Can Hear The Bells

91 3 3 3 92 opt. melody 3 3

I can hear the bells and 'til death do we part and

I can hear the bells ooh

93 94 95 3

ev-en when we die we'll look down from up a-bove re-mem-ber-ing the night that we

ooh ooh ooh ooh ooh ooh

96 3 97 3 3 98 3 3

two fell in love we both will share a tear and he'll whis-per as we're re-mi-

ooh two fell in lo ve

99 100 3 3

ni - i - sin' lis - ten! I can hear the

ni - i - sin'

#5 - I Can Hear The Bells

part — and

ooh

the night that we

ooh

as we're re - mi -

hear the

101 bells —

102 I — can hear —

103 the bells —

she can — hear the bells —

she can — hear the

104 I can hear the

105 bells —

106

bells —

bum bum bum bum!

Velma, Amber, Link,
Tammy, Ensemble

MISS BALTIMORE CRABS

6

Cue: "Right after I have a heart attack"

Rhumba ♩ = 138

4

5 VELMA: 6

Oh my God, how times have changed— this

7

8

9

girl's eith-er blind or com - plete - ly de-ranged. Ah, but time seemed to halt— when

10

11 3x's

12

"Maybe you should go back to sleep."

I was "Miss Bal - ti - more. Crabs."

13

14

15

Child - hood dreams for me were cracked when that damn Shir - ley Tem - ple stole

16

17

my frick - in' act. But the crown's in the vault— from when


18

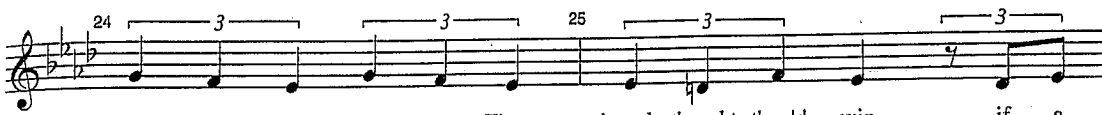
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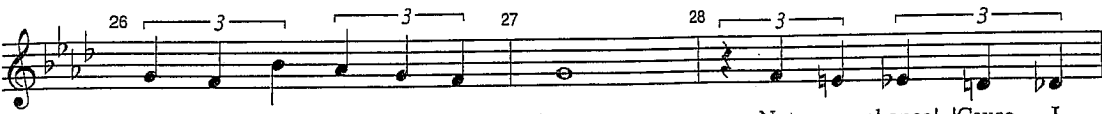
20

I won "Miss Bal - ti - more Crabs." Those

6

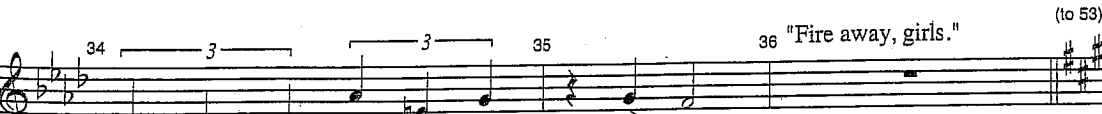
21  poor run - ner ups might still hold some grudg - es They pad - ded their cups but

24  I screwed the judg - es Those broads thought they'd win if a

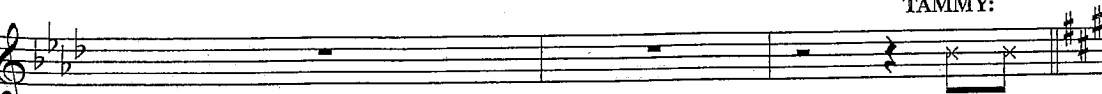
26  plate they would spin in their dance, Not a chance! 'Cause I

29  hit the stage ba - tons a - blaze While sing - ing A - i - da and pre -

32  par - ing cheese souf - flés! But that tri - ple so - mer - sault was how

34  I clinched "Miss Bal - ti - more Crabs!" —


36 "Fire away, girls." (to 53)

TAMMY:
 You're too

 changed — this

 halt — when



 sm - ple stole

 from when

 Those

53

54 55

Wait, are we on Can-did Cam-ra? O. K.

AMBER:

wide from the back. Ho-ney look at her front.

56

Where is Al-len Funt?

57

AMBER:

Do you dance like you dress?

LINK:

Girls, there's

58

Would you swim in an in-te-grat-ed pool?

59 → 64

no need to be cruel.

65

"I sure would. I'm all for integration. It's the new frontier."

66

67

"May I be frank?"

First im

68 pres - sions can be tough and when I saw you, I knew it If your

Ooh ooh ooh ooh

70 size were - n't e - nough your last an - swer just blew it! And

ooh ooh ooh ooh ooh ooh ooh ooh

72 so, my dear, so short and stout You'll ne - ver be "in" so we're

Ooh ooh ooh ooh So we're

75 kick - ing you out! With your form and your face Well, it

kick - ing you out!

#6 - Miss Baltimore Crabs

Did Cam-'ra? O. K.

LINK:

Girls, there's

pool?

First im

77 *3* *3* 78 *3* *3*

is - n't your fault — You're just caught with a case of "Miss

79 *3* 80

Bal - - - ti - more

Bal - - - ti - more

81 **VELMA:** 82 83 "You're free to go." 84 "Thank you."

Crabs" _____

"I could tell they secretly liked you." 2 → 89

85-86

Cue: "Hello Ma'am. May I please audition?"
"Of course not"

90 → 92 *3* *3* 93 *3* *3*

but you can bow and ex - alt — 'cause I am "Miss Balt - i - more

Velma, Enns
Tracy, Little

1

Velma, Ensemble,
Tracy, Little Inez

TRANSITION TO DETENTION

6a

Rhumba ♩ = 138

crabs! _____

crabs! _____

TRACY
+LITTLE INEZ: 7 Slower (than tempo 1)

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

"Thank you."

know there's a place where I be-long

(to 69) (dialogue continues)

7

DETENTION TO HOP

TACET

Tr.
Se
Ar

C

A
L
L
.

C
.
5
T
L
.

9
L
L
.

J
C
L
L
L
L

Tracy, Corny,
Seaweed, Little Inez,
Amber, Link, Ensemble

THE MADISON

8

Cue: CC: "Let's do do some dancing."

Shuffle $\text{♩} = 116$
→ 1-4

(CC:) "It's the hottest dance around and it was born
right here in Baltimore. What's it called, kids?"

Students: "The Madison!"

CC: "And where'd
you see it first?"

Students: "The Corny
Collins show!"

CC: "Let's form two big strong lines. It's Madison time! Go!"

Ba -

by don't sleep ba - by don't eat ba - by just likes to do the boink boink. Ba -

T: "Hurry, Seaweed, the
dance has already started!..."

S: "Alright, but remember, you gotta dance
with your crowd, and I gotta dance with mine."

T: "Look, they're doing the
Madison, my favorite!"

by don't sleep ba - by don't eat ba - by just likes to do the boink boink. I

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

T: "Then you better keep your eye on me."

CC: "Now, when I say hit it, show me
a big, bad Baltimore Box...hit it"

17 18 19 20

try to lie down but she's al-ways on her feet to do the boink boink.

21 BALTIMORE BOX 22 23 24 ENS:boink boink ^

LI: "How come we always have to dance in the back?"

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

25 Under Dialogue 26 27 28

CC: "Now when I say hit it, take it to the basket like
'Wilt the Stilt'.....hit it!"

WILT THE STILT

29 30 31 32

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

A: "You got the mountain part right."

33 34 35 36 AMBER: oink oink

CC: "When I say hit it, let's take a drive
down Druid Hill...hit it!"

TAKE A DRIVE

37 38 39 TAKE A DRIVE 40 mf f

ow, when I say hit it, show me
ad Baltimore Box...hit it!"

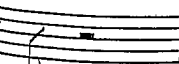
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boink boink



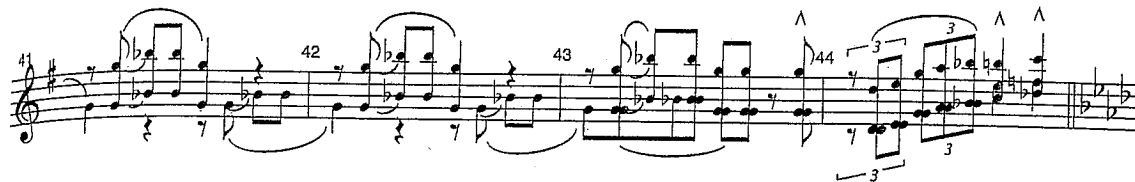
and there's us.
way it is."



oink



"Hang a right." (They do) "Feed the monkey." (They do) "He's in the back seat!" (They do) Ens: boink boink



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

T: "Omigod. Link Larkin just spoke to me.

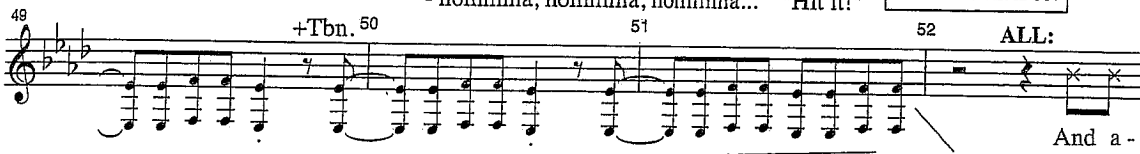
I'll never wash this ear again."



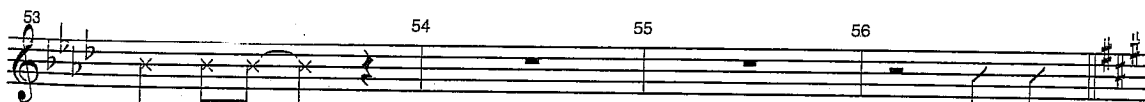
CC: "Now, when I say hit it, let's make like "Jackie Gleason"

- hommina, hommina, hommina..." "Hit it!"

JACKIE GLEASON



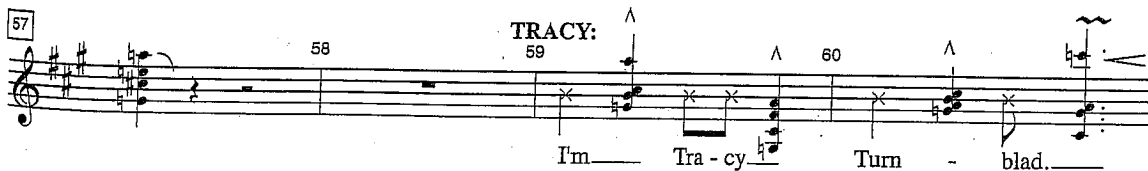
And a -



way we go!—

boink boink

Tracy: "Hi Corny!" CC: "Hey, cupcake. What's your name?"



I'm Tra - cy Turn - blad.

CC: "What else have you got hiding
in those Buster Browns?"

T: "Well, here's one I picked up in detention. It's called Peyton
Place After Midnight. I use it to attract the opposite sex."

Musical notation for measures 61-64. Measure 61 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. Measure 61 contains a single note on the staff. Measures 62, 63, and 64 are empty staves.

S: "Hey, hey, hey!
Check, her out everybody!"

LL: "That girl's as free
as the wind."

A: "Everybody stop liking her!"

CC: "Okay, everybody,
let's take it home."

Musical notation for measures 65-68. Measure 65 starts with a treble clef, a key signature of two sharps, and a common time signature. Measures 65-68 contain a melodic line with various notes, rests, and triplets. Measure 68 ends with a double bar line.

GRAND MADISON

CC: "Crazy!"

Musical notation for measures 69-71. Measure 69 starts with a treble clef, a key signature of two sharps, and a common time signature. Measures 69-71 contain a melodic line with triplets and other rhythmic patterns. Measure 71 ends with a double bar line.

CC: "And that, Baltimoreans, is how we do the Madison!"

Musical notation for measures 72-78. Measure 72 starts with a treble clef, a key signature of two sharps, and a common time signature. Measures 72-78 are empty staves, with a large number '7' centered above the staff.

It's called Peyton
he opposite sex."



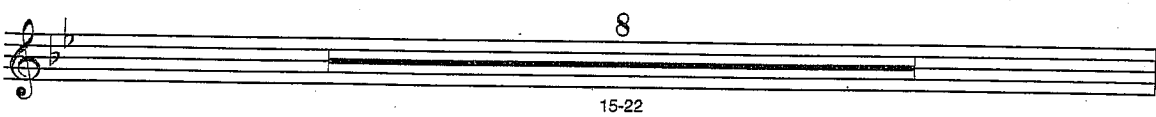
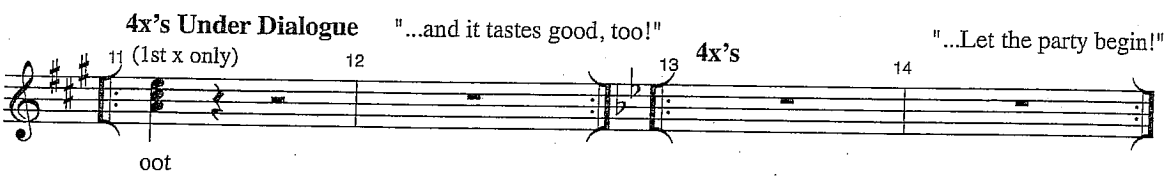
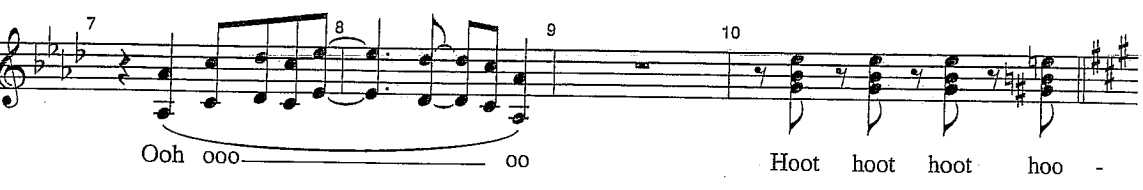
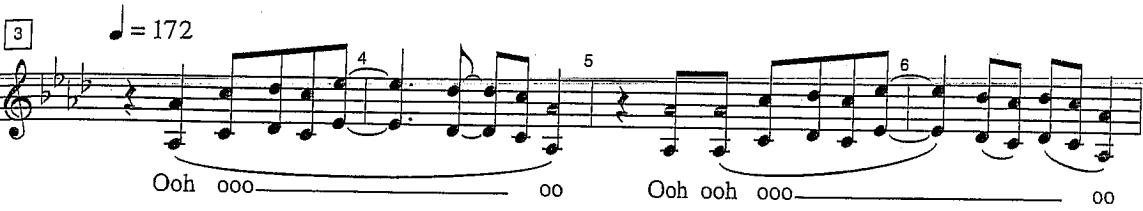
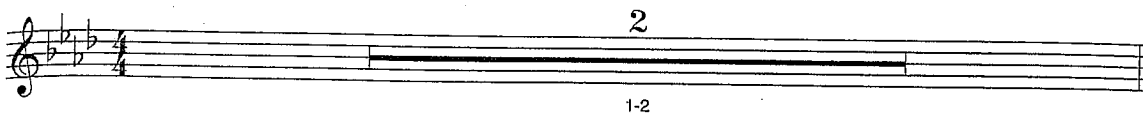
": "Okay, everybody,
s take it home."



Corny, Tracy,
Amber, Link,
Penny, Edna,
Wilbur, Ensemble

THE NICEST KIDS REPRISE

9



38

Roll call! I'm Am-ber Brad

Roll call!

Tam-my Fen-der Bren-da Sketch Shel-ly I Q Lou-ann Link

46

And I'm Tra-cy! So, if

CORNY:

CHORUS:

Whoo! So, if

49

Ev-'ry night you're shak-ing as you lie in bed— Go Tra-cy!

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

PENNY, EDNA, WILBUR:

CORNY: And the bass and drums— are pound-ing in your head—

52

Go, go Tra-cy!

53

And the bass and drums— are pound-ing in your head—

54

55

Who cares a - bout sleep when you can

56

Ow - oot

57

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

58

Hoot ow - oot

59

sure look cool— Don't need a cap and a gown— 'cause they're the nic-est kids in town

60

Ow - oot - ow - oot

61

nic-est kids in town

62

#9 - The Nicest Kids Reprise

63 64

They're — the nic -

Ooh ooo ooo

65 66 66 A

— est nic - est — They're — the nic - est nic - est —

Ooh ooh ooo ooo Ooh ooo

(To 67) 66 B 67 68

They're the su — gar and spic - est — the nic - est kids in

oo Ooh ooo - oo kids in

69 70 71 72

kids in town

kids in town Hoot!

#9 - The Nicest Kids Reprise

Link, Tra
Ensemble
Cue: "his

6

Link, Tracy,
Ensemble

IT TAKES TWO

11

Cue: "his version of..."

1, 2, 3...

1 *♩* = 73

2 **GUYS:**

3



Ooh Ooh It takes

4

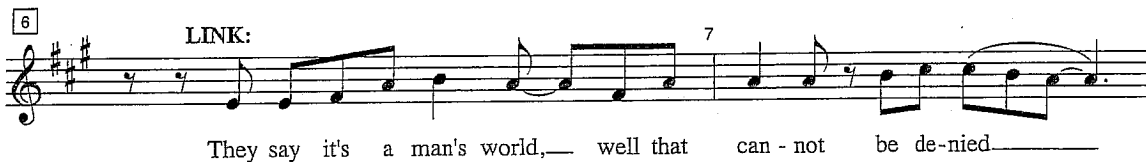
5



two Ooh Ooh Doo Doo Wop

6 **LINK:**

7

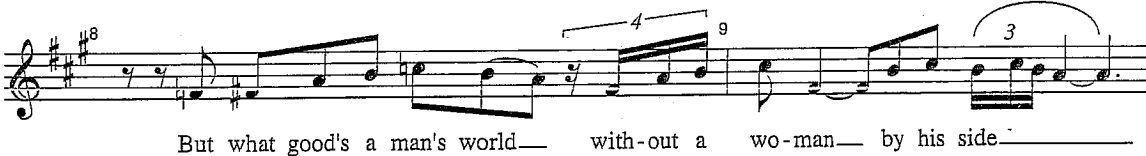


They say it's a man's world, well that can not be de-nied

8

9

3

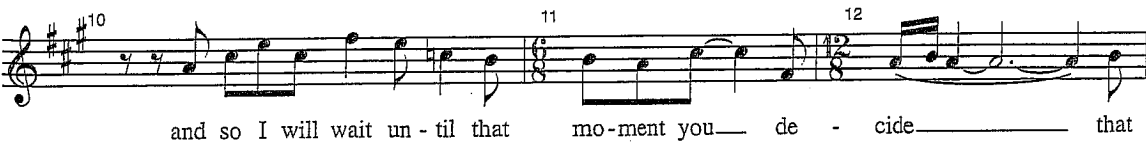


But what good's a man's world with-out a wo-man by his side

10

11

12



and so I will wait un-til that mo-ment you de-cide that

13 I'm your man and you're my girl.— That I'm the sea and you're the pearl.— It takes
14 I'm your man and you're my girl.— I'm the sea and you're the pearl.—

15 two — ba - by it — takes two. —
16 It takes two, — it — takes two — doo doo wop!

17 A king ain't a king with - out the pow'r be - hind the throne. —
18 Ooh Ooh

19 A prince is a pau-per babe with-out a chick to — call his own —
20 Ooh ooh

#11 - It Takes Two

pearl— It takes
pearl—

te

3

21 22 23

So please dar-ling choose me I don't wan-na rule— a - lone— Tell me

Ahh— Wah—

24 25

I'm your king and you're my queen.— That no one else can come be-tween.— It takes

I'm your king and you're my queen.— That no one else can come be-tween—

26 27

two— ba - by, It— takes two—

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

28 29

Lan - ce-lot had Guin-e-vere Mis-ses Clause had Old Saint Nick—

Hoot Hoot Hoot Hoot ow - oot Hoot Hoot Ooh—

#11 - It Takes Two

30 31

Ro - me - o had Ju - li - et and Liz she — has her Dick. — They

Hoot Hoot Hoot Hoot Ow - oot Hoot Hoo Hoo Hoo —

32 33

say it takes two to Tan - go well that Tan - go's — chi - ld's play — so

Hoot Hoot Hoot Hoot Ow - oot Ah - woo Ah Woo

34 35

take me to the dance floor — and we'll twist the night a - way —

Ahh ————— Ahh —————

36 37

Just like Fran - kie Av - a - lon — has his fav - 'rite mouse - ke - teer —

Ooh ————— Ooh ————— Wah - oo - wah

#11 - It Takes Two

38 I dream of a lov-er Babe to say the things I long to hear

Ooh Ooh Wah Wah

40 so come clos-er ba-by Oh and whis-per in my ear Tell me

Ooh Ooh Ahh

TRACY: Yeah,

43 you're my girl and I'm your boy that you're my pride and I'm your joy That

I'm your girl, You're my boy I'm your pride, you're my joy.

You're my girl, I'm your boy You're my pride, I'm your joy

#11 - It Takes Two

45 46

I'm the sand and you're the tide— I'll be the groom if you'll be my bride.— It takes
I'm the sand, you're the tide. Be the groom, I'll be your bride
I'm the sand, you're the tide Be the groom Be my bride

Detailed description: This block contains the first system of the musical score, measures 45 and 46. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "I'm the sand and you're the tide— I'll be the groom if you'll be my bride.— It takes I'm the sand, you're the tide. Be the groom, I'll be your bride I'm the sand, you're the tide Be the groom Be my bride".

47 48 Rit. 49

two— ba - by It takes two— It takes two— ba - by
It takes two— It takes two—
It takes two— It takes two— Ahh,

Detailed description: This block contains the second system of the musical score, measures 47, 48, and 49. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. Measure 48 is marked "Rit.". The lyrics are: "two— ba - by It takes two— It takes two— ba - by It takes two— It takes two— It takes two— It takes two— Ahh,".

bride. — It takes

your bride

my bride

- ba - by

42
8

42
8

A tempo Rit.

50 51 52 53

It — takes two

It — takes two

Ahh Two, Ooh

Velma

VELMA'S REVENGE

11a

1 2 **Rubato** 3 4 3 3

Oh my God that "snake" that "sings" he's a pup-pet! but I hold the

5 3 6 3 3 7 3

purse and the strings. God I knew Ne-gro Day would bring cha-os and change, now he's

8 3 3 3 9 3 **Rit.**

push - ing this pink - o—— who might give us all mänge. She's a

10 **Rhumba** ♩=138 11 3 12 3 3

blem-ish, a black-head that must be ex-pelled. There's a stan-dard of beau-ty that

13 3 14 3 15 3

must be up-held. You can say I'm a big-ot, but it just is - n't true. Look I

11a

16 love Sam-my Dav-is and he's Black and a Jew. But they bet-ter get set for a

19 full out as-sault. They should nev-er have bo-iled Miss Bal - ti-more

Rit.

23 crabs

WELCOME TO THE 60's

12

Tracy, Edna,
Dynamites,
Ensemble

Cue: "A girl needs her mother."

8th note shuffle ♩ = 161

7
v1-7r

8

TRACY: 9

Hey Ma-ma hey Ma-ma

10

11

12

look a - round— Ev' - ry - bo - dy's groov - in' to a brand new sound— Hey

13

14

15

— Ma-ma hey Ma-ma foll-ow me— I— know some-thing's in you that you

16

17

18

wan-na set free So let go— go go of the past— now— say hel-lo—

19

20

21

— to the love— in your heart— Yes, I know— that the world's— spin-ning fast

22

23

24

— now— you got-ta get your-self a brand new start Hey Ma-ma Wel-come to the

TRACY
+DYNAMITES & ENS:

12

25 26 27 28

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

29 30 31 32

Six - ties Oh - o - o - o - o - o Go Ma - ma go go.

33 34 35 36

DYNAMITES & ENS:

Wel - come to the six - ties Wo - o - o - o - o Hey Ma -

37 38 39 40

TRACY:

ma Yeah yeah yeah yeah yeah Hey

41 42 43 44

EDNA: **TRACY:**

Ma - ma, hey Ma - ma take my hand First we'll make a pit stop at the wie - ner stand Hey

45 46 47

EDNA:

Ma - ma, hey Ma - ma take a chance Oh Tra - cy it's been years since some - one

48 49 50

+DYNAMITES & ENS: **TRACY:** **+DYNAMITES & ENS:**

asked me to dance. So let go, go, go of the past now Say hel - lo -

TRACY:

51 to the light in your eyes

52 Yes I know that the world's spin- ing fast

DYNAMITES & ENS:

Ooh ooh ooh ooh

54 now, but you got- ta run the race to win the prize. Hey Ma- ma wel- come to the

55

56

Ooh ooh Hey Ma- ma wel- come to the

57 TRACY + DYNAMITES & ENS:

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

59

60 Oh Ma- ma Wel- come to the

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

62

63

64 Go Ma- ma go, go. go.

65 DYNAMITES + ENS:

66 Wel - come to the six- ties Wo - o - o - o - o - o

67

68 Hey Ma-

world's spin-ing fast

ooh

ma wel-come to the

ma wel-come to the

ma Wel-come to the

Ma-ma go, go. go.

Hey Ma-

ma ————— Yeah yeah yeah ————— Yeah ————— yeah yeah

73 (Dialogue) 16

v73-88r

3 1st ending 92 2nd ending 92A (to 94)

v89-91r

"Step inside, and let's make a deal." 94 94A → 95 96

DYNAMITES & ENS:

Your Ma-ma's wel-com-ing the

97 98 99 100

six-ties Oh - o - o - o - o. Oh ————— your Ma-ma's wel-com-ing the

101 102 103 104

six-ties Oh - o - o - o - o ————— Go — ma-ma go — go go

105 DYNAMITES: TRACY: 106 107

Wel-come to the rhy-thm of a brand new day Take your old—fa-shioned fears—and just throw

ENS: +DYNAMITES:

Hoot hoo— Hoot hoo and just throw

108 PINKIES: 109 110 DYNAMITES & ENS:

—them a-way-ay You should add some co-lor and a fresh new—"do" 'Cause it's time

DYNAMITES & ENS:

—them a-way-ay Hoot hoo— Hoot hoo

111 112 113 114

for a star who looks just like you—

115 DYN. #3: 116 117

Don't cha let no-bo-dy try to steal your fun—'Cause a lit - tle touch of lip-stick nev - er

118 DYN. #2: 119 120

hurt no one— The fu-ture has a mil-lion roads for you to choose— But you'll walk



rs—and just throw

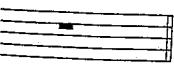


and just throw

YNAMITES & ENS:



'Cause it's time



-stick nev - er



t you'll walk



— a lit-tle tal-ler in some high heel 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—

v128-129r



Yeah, — yeah, yeah! Hey ——— Tra-cy Hey Tra-cy look at me — I'm



— the cut - est chick - ie that you ev - er did see Hey ——— Trac-y, hey ba - by

(To 140)

135 136 137

look at us Where is there a team that's half as fa-bu-lous? I let go,
DYNAMITES & ENS:
I let go,

140 141 142

go, go of the past now Said hel-lo to this red car-pet ride
go go Said hel-lo

143 144 145

Yes, I know that the world's spin-ning fast now tell Lol-lo
Hoo hoo hoo hoo

147 TRACY, EDNA:

146 147

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

(To 140)



s? I let go,
VAMITES & ENS:



I let go,



car-pet ride



tell LoI-lo-



the



the

148

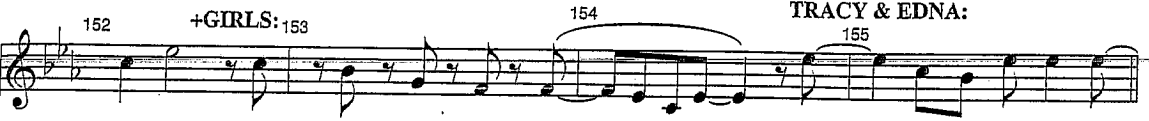
+GIRLS:



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



six-ties Wo-oh-oh - oh Oh your Ma-ma's wel-com-ing the

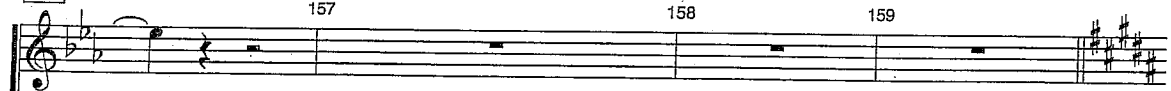


six-ties Oh - o - o - o - o Go Ma-ma go, go, go!



six-ties Oh-o-o - o-o Oh oh oh - Go Ma-ma go, go, go!

156



Wel - come to the six - ties.

160 161 162

pen the door for the girl who has more she's a star Tra-cy go, go, go!

162 A → 163 **TRACY + EDNA:**

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

164 **+GUYS:** **TRACY + EDNA:**

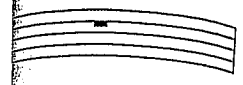
165 166 167

Six-ties Oh - o - o - o - o Oh Ma-ma wel-come to the
Six-ties woh-oh-oh - oh Oh Ma-ma wel-come to the

+GUYS: **TRACY + EDNA:**

168 169 170 171

six-ties Oh - o - o - o - o Go Ma-ma go, go, go!
Six-ties Oh-o-o - o-o Oh oh oh Go Ma-ma go, go, go!



ra-cy go, — go, go!



to the



to the



wel-come to the



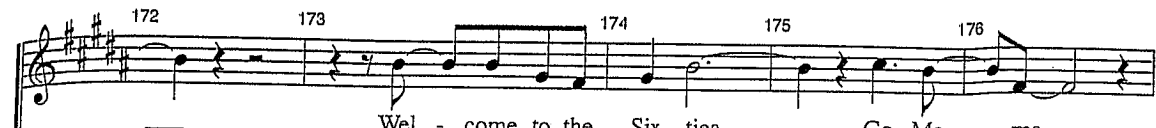
wel-come to the



a go, go, go!



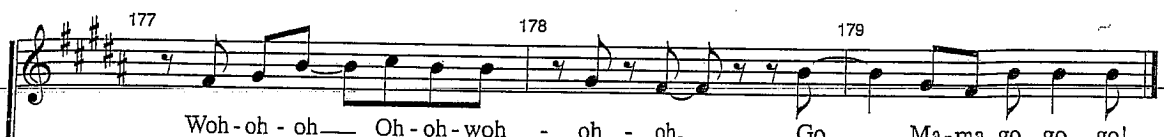
go, go, go!



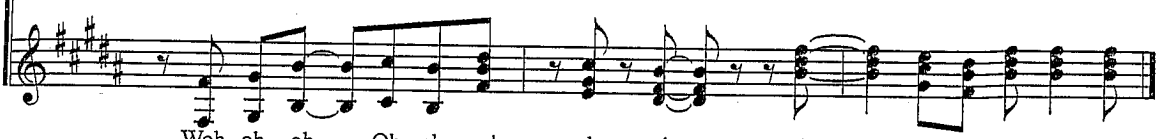
Wel - come to the Six - ties — Go Ma - - ma —



Wel - come to the Six - ties — Go Ma - - ma —



Woh - oh - oh — Oh - oh - woh - oh - oh — Go — Ma - ma go, go, go!



Woh - oh - oh — Oh - oh - woh - oh - oh — Go — Ma - ma go, go, go!

Tracy, Edna,
Dynamites,
Ensemble

60's PLAYOFF

12a

$\text{♩} = 161$ 3 D ENS:

Hey Ma - ma wel - come to the

1 2

six - ties

EDNA: TRACY: EDNA: TRACY: EDNA:

Your Ma - ma's hip, Hip! Your Ma - ma's in. Go, Ma - ma. Ma - ma's
Your

3 4 9

Hey Ma - ma wel - come to the

TRACY:

look - ing at her self and won - d'rin' Where you been? Where you been?

12a

wel-come to the

EDNA:

ma. Ma - ma's
Your

me to the

TRACY:

here you been?

six - ties

EDNA: TRACY: EDNA: TRACY: EDNA:

Your Ma - ma's lit, Lit! She's all a - glow. A - glow! Ma - ma
Your

EDNA:

Hey Ma - ma wel-come to the
once was hold - ing back but Ma - ma's got - ta let go — go go!

six - ties

DYN. #2:

— Wel - come to the "6" to the "0" to the a - pos - tro - phe "s" — Hey

12 13 14

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

DYN. #3:

Hey Hey Yeah Woh woh woh woh yeah yeah yeah

15 16 17

Hey Mama wel - come to the six - ties

DYN. #1:

yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah yeah Ohh yeah

18 19 20 21

Go, Mama, go. go, go!

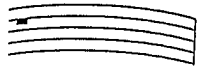
Ohh yeah Whoo ooh whoo whoo Oh oh oh oh oh oh

Oh oh oh oh oh oh Oh oh oh oh oh oh go, Ma-ma, go go go!

SCATTER DODGEBALL

12b

TACET



- yeah yeah yeah



s



Ohh — yeah



oh — oh oh oh



go go!

#12b — Scatter Dodgeball

Link

HEAR THE BELLS - REPRISE

12c

CUE: "You're beautiful when you're unconscious"

1 Conduct

2 LINK:

I can hear the bells

12c

Seaweed, Little Inez,
Ensemble

RUN & TELL THAT

13

CUE: "Hey Trace..."

♩ = 150

4
1-4

bells

5 3x 6 7 8
Ooh ooh ooh ooh ooh ooh

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

9 10 11 12
ooh ooh woo!

13

SEAWEED:

14 15
I can't see— why peo-ple look at me— and on-ly see the col- or of my face

16 17 18
— and then there's those— that try to help, God knows,— but al-ways

19 20 21
have to put me in my place— Now I won't ask— you to be

82 83 84

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

so how can I help but to shout

85 86 87

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

and re-joyce Ooh—

88 89 90

tryn' to make a dol-lar out of fif - teen cent— but we got the spir - it mon-ey

ooh—

ooh—

91 92 93 94

just can't buy— It's deep as a riv - er and soars— to the sky—

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

95

SEAWEED:

96

97

I can't see the reason it can't be the kind of world where we all get our chance

I can't see

98

99

100

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

time is now

101

102

103

music up and let's all dance 'cause all things are equal when it

ooh ooh ooh ooh ooh ooh

104

105

106

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

ooh ooh ooh ooh ooh ooh huh!

107 108 109

black-er the ber - ry the sweet-er the juice— I could say it ain't so— but dar-lin'

Hoot uh - hu-huh—

110 111 112

what's the use— the dark-er the choc - 'late the rich-er the taste— and

hoo - oo hoot hmm!

113 114 115

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

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

116 117 118

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

that! Run and tell that!

#13 - Run and Tell That

so - but dar-lin'

and
hmm!

that!
Run and tell

Run and tell

119 120 121 122
that! Run and tell

123 124 125
that!

#13 - Run and Tell That

13a

DIRTY BOOGIE

TACET

Motorn
Edna, V
Velma,
Dynam

CUE:



#13a - Dirty Boogie

Motormouth,
Edna, Wilbur,
Velma, Link, Council
Dynamites, Ensemble

BIG, BLONDE & BEAUTIFUL

14

CUE: "Nice and roomy, you listen to me"

$\text{♩} = 102$
Shuffle MOTORMOUTH:

Once u - pon a time girl, I was just like you — nev -

- er let my ex-tra large lar - gesse shine through. Hair — was brown and nap-py nev-er

had no fun — I hid un - der a bush - el, which is

eas - 'er said then done. — Then one day my Grand-ma who was

big and stout — She said you got-ta love your-self from in-side out and just as

#14 - Big, Blonde & Beautiful