

LIBRETTO VOCAL BOOK

# hairspray

• THE BROADWAY MUSICAL •

Based upon the New Line Cinema film written and directed by John Waters

*Book by* **Mark O'Donnell** *and* **Thomas Meehan**

*Music by* **Marc Shaiman**

*Lyrics by* **Scott Wittman** *and* **Marc Shaiman**

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**MUSIC THEATRE INTERNATIONAL**

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# CHARACTERS

TRACY TURNBLAD

CORNY COLLINS

EDNA

PENNY PINGLETON

VELMA VON TUSSLE

AMBER VON TUSSLE

LINK LARKIN

SEAWEED J. STUBBS

LITTLE INEZ

MOTORMOUTH MAYBELLE

WILBUR TURNBLAD

PRUDY PINGLETON

MR. PINKY

GYM TEACHER

HARRIMAN F. SPRITZER

MATRON

GILBERT

STOOIE

CINDY WATKINS

LORRAINE

DUANE

THAD

## *COUNCIL MEMBERS:*

TAMMY

BRAD

FENDER

BRENDA

SKETCH

SHELLEY

IQ

LOU ANN

## *THE DYNAMITES*

JUDINE

KAMILAH

SHAYNA

## *ENSEMBLE*

STUDENTS

SPECIAL ED KIDS

HOOKERS

BEATNIK CHICK

GUARD

ETC.

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# 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
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9. The Nicest Kids In Town- Reprise .....CORNLY COLLINS & COMPANY
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12. Welcome To The 60's .....TRACY, EDNA & COMPANY
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13. Run And Tell That.....SEAWEEED, LITTLE INEZ, & COMPANY
14. Big, Blonde & Beautiful.....MOTORMOUTH, TRACY, EDNA & COMPANY

## ACT 2

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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

**ACT ONE***A – Prologue**#1 – Good Morning Baltimore*

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

**TRACY**

OH, OH, OH,  
 WOKE UP TODAY  
 FEELING THE WAY I ALWAYS DO  
 OH, OH, OH,  
 HUNGRY FOR SOMETHING THAT I CAN'T EAT  
 THEN I HEAR THE BEAT

THAT RHYTHM OF TOWN  
 STARTS CALLING ME DOWN  
 IT'S LIKE A MESSAGE FROM HIGH ABOVE  
 OH, OH, OH  
 PULLING ME OUT  
 TO THE SMILES AND THE STREETS THAT I LOVE

**TRACY**

GOOD MORNING BALTIMORE  
 EVERY DAY'S LIKE AN OPEN DOOR

EVERY NIGHT IS A FANTASY  
 EVERY SOUND'S LIKE A SYMPHONY

GOOD MORNING BALTIMORE  
 AND SOME DAY  
 WHEN I TAKE TO THE FLOOR  
 THE WORLD'S GONNA WAKE UP AND SEE  
 BALTIMORE AND ME

OH, OH, OH,  
 LOOK AT MY HAIR  
 WHAT "DO" CAN COMPARE  
 WITH MINE TODAY?

**ENSEMBLE (BACKUP)**

GOOD MORNING BALTIMORE

AAH - AAH.....  
 FANTASY

GOOD MORNING BALTIMORE

OOH - OOH  
 AAH - SEE - EE

HOOT  
 HOO - OOT  
 .  
 .....MINE TODAY

(TRACY)

OH, OH, OH.  
I'VE GOT MY HAIRSPRAY AND RADIO  
I'M READY TO GO

THE RATS ON THE STREET  
ALL DANCE ROUND MY FEET  
THEY SEEM TO SAY  
TRACY, IT'S UP TO YOU

SO, OH, OH  
DON'T HOLD ME BACK  
'CAUSE TODAY  
ALL MY DREAMS WILL COME TRUE

GOOD MORNING BALTIMORE  
THERE'S THE FLASHER  
WHO LIVES NEXT DOOR  
THERE'S THE BUM  
ON HIS BAR ROOM STOOL  
THEY WISH ME LUCK ON MY WAY TO SCHOOL

GOOD MORNING BALTIMORE  
AND SOME DAY  
WHEN I TAKE TO THE FLOOR  
THE WORLD'S GONNA WAKE UP AND SEE

BALTIMORE AND ME

I KNOW EVERY STEP

I KNOW EVERY SONG

I KNOW THERE'S A PLACE  
WHERE I BELONG  
I SEE ALL THE PARTY LIGHTS  
SHINING AHEAD  
SO SOMEONE INVITE ME  
BEFORE I DROP DEAD

(ENSEMBLE)

HOOT

.....READY TO GO

OOH - OOH  
OOH - OOH  
OOH  
.....UP TO YOU

.....TODAY  
ALL MY DREAMS WILL COME TRUE

GOOD MORNING BALTIMORE

AAH - AAH

....BAR ROOM STOOL

GOOD MORNING BALTIMORE

OOH - OHH  
WAH  
SEE - EE

HOOT  
HOO-OOT

HOO - OOT

WHERE I BELONG  
HOOT  
HOO -OOT



**(TRACY)**

SO, OH, OH,  
GIVE ME A CHANCE  
'CAUSE WHEN I START TO DANCE

I'M A MOVIE STAR  
OH, OH, OH  
SOMETHING INSIDE OF ME  
MAKES ME MOVE  
WHEN I HEAR THAT GROOVE

MY MA TELLS ME NO  
BUT MY FEET TELL ME GO  
IT'S LIKE A DRUMMER  
INSIDE MY HEART

OH, OH, OH  
DON'T MAKE ME WAIT  
ONE MORE MOMENT  
FOR MY LIFE TO START

I LOVE YOU BALTIMORE  
EVERY DAY'S LIKE AN OPEN DOOR  
EVERY NIGHT IS A FANTASY  
EVERY SOUND'S LIKE A SYMPHONY

AND I PROMISE BALTIMORE  
THAT SOME DAY  
WHEN I TAKE TO THE FLOOR  
THE WORLD'S GONNA WAKE UP AND SEE  
GONNA WAKE UP & SEE  
BALTIMORE AND ME

BALTIMORE AND ME

BALTIMORE AND ME

**(ENSEMBLE)**

BEFORE SHE DROPS DEAD  
OOH  
OOH - OOH

MOVIE STAR  
OOH - OOH

MAKES ME MOVE  
WHEN I HEAR THAT GROOVE

OOH - OOH  
OOH - OOH  
OOH  
...SIDE MY HEART

ONE MORE MOMENT  
FOR MY LIFE TO START

GOOD MORNING  
GOOD MORNING  
WAITING FOR MY LIFE TO START  
I LOVE YOU BALTIMORE

AAH - AAH.....FANTASY

I PROMISE BALTIMORE

TAKE TO THE FLOOR  
WAH.....SEE  
GONNA WAKE UP & SEE

YES, MORE OR LESS WE ALL AGREE

SOMEDAY THE WORLD IS GONNA SEE  
.....AND ME.....

**ACT ONE - SCENE ONE**

*(TV Station WZZT and the TURNBLAD home simultaneously. Monday afternoon.)*

*#2 – The Nicest Kids In Town*

**CORNY**

Hey there, Teenage Baltimore! Don't  
change that channel! 'Cause it's time  
for the Corny Collins Show! Brought  
to you by Ultra Clutch Hairspray! For  
hair that holds up even in a NASA wind  
tunnel!

EV'RY AFTERNOON  
WHEN THE CLOCK STRIKES FOUR

A CRAZY BUNCH OF KIDS  
CRASH THROUGH THAT DOOR

THEY THROW OFF THEIR COATS  
AND LEAVE THE SQUARES BEHIND  
AND THEN THEY SHAKE IT,  
SHAKE IT, SHAKE IT  
LIKE THEY'RE LOSING THEIR MIND  
YOU'LL NEVER SEE THEM FROWN  
'CAUSE THEY'RE  
THE NICEST KIDS IN TOWN

EVERY AFTERNOON  
YOU TURN YOUR T.V. ON

AND WE KNOW YOU  
TURN THE SOUND UP  
WHEN YOUR PARENTS ARE GONE

AND THEN YOU  
TWIST AND SHOUT  
FOR YOUR FAVORITE STAR

**ENSEMBLE (BACKUP)**

OH-OO-OO-OO-OO-OO-OO-OO  
OH-OO-OO-OO-OO-OO-OO-OO  
OH-OO-OO-OO-OO-OO-OO-OO  
HOOT HOOT HOOT HOO-OOT

BOP-BEE-BA, BA-BA-BA-BA, BEE-BA

BOP-BEE-BA, BA-BA-BA-BA, BEE-BA

OW-OOT  
WHOO! OW-OOT

OW-OOT, OW-OOT

.....NICEST KIDS IN TOWN

NA, NA, NA, NA, NA, NA-NA-NA-NA

NA, NA, NA, NA, NA, NA-NA-NA-NA

OOH  
OOH

**(CORNY)**

AND ONCE YOU'VE  
 PRACTICED EVERY STEP  
 THAT'S IN YOUR REPERTOIRE  
 YOU BETTER COME ON DOWN  
 AND MEET THE  
 NICEST KIDS IN TOWN

**(BACKUP)**

OOH  
 OOH  
 OOH  
 .....NICEST KIDS IN TOWN

**TRACY**

Hurry, Penny, hurry - the show's already started! We're gonna miss it!

**PENNY**

I'm hurrying, Tracy, but my mother says I'm not allowed to perspire!

**TRACY**

C'mon!

**PRUDY**

Edna, is my laundry ready?

**EDNA**

*(EDNA is slaving away at her ironing board next to a huge stack of laundry. PRUDY is picking up her laundry.)*

Who wants to know? Sure it is, hun. Come on up. That'll be three dollars.

**PRUDY**

*(digging in her purse)*

That's pretty pricey for a few pairs of pettipants.

**EDNA**

I'm sorry, Prudy Pingleton, but there were some extra charges. Some of your personal stains required pounding on a rock.

*(TRACY and PENNY enter.)*

**TRACY**

I'm home!

**EDNA**

Four o'clock. Guess I don't need to ask who got detention again. Tracy Turnblad, mind your manners and say hello to our guest.

**TRACY**

Hello, Mrs. Pingleton.

**EDNA**

And you, Penny?

**PENNY**

Hello, Mrs. Pingleton...I mean...mother.

**EDNA**

*(to PRUDY)*

Teenagers. They just love watching that Corny Collins.

**PRUDY**

Delinquents. It ain't right dancing to that colored music.

**EDNA**

Don't be silly, it ain't colored. The TV's black and white.

*(PRUDY exits with her bundle, shaking her head in disapproval.)*

**CORNY**

**BACKUP**

NICE WHITE KIDS  
WHO LIKE TO LEAD THE WAY  
AND ONCE A MONTH  
WE HAVE OUR NEGRO DAY!  
AND I'M THE MAN  
WHO KEEPS IT SPINNING ROUND  
MISTER CORNY COLLINS  
WITH THE LATEST, GREATEST  
BALTIMORE SOUND!!

HOO - HOO  
HOO - HOO  
HOO - HOO  
.....NEGRO DAY  
AAH, AHH  
AHH  
  
HUH! HUH! WOOO  
.....SOU - OUND

SO EV'RY AFTERNOON  
DROP EVERYTHING

BOP-BE-BA, BA-BA-BA-BA, BE-BA

WHO NEEDS TO READ AND WRITE  
WHEN YOU CAN DANCE AND SING

BOP-BE-BA, BA-BA-BA-BA, BE-BA

FORGET ABOUT YOUR ALGEBRA  
AND CALCULUS  
YOU CAN ALWAYS DO YOUR HOMEWORK  
ON THE MORNING BUS  
CAN'T TELL A VERB FROM A NOUN  
THEY'RE THE NICEST KIDS IN TOWN

OW - OOT  
HOOT, OW-OOT  
  
OW-OOT, OW-OOT  
  
.....NICEST KIDS IN TOWN  
OH-OO-OO-OO-OO-OO-OO-OO

**CORNY & KIDS**

ROLL CALL!!

**AMBER**

I'M AMBER!

**BRAD**

BRAD!

**TAMMY**

TAMMY!

**FENDER**

FENDER!

**BRENDA**

BRENDA!

**SKETCH**

SKETCH!

**SHELLEY**

SHELLEY!

**IQ**

IQ!

**LOU ANN**

LOU ANN!

**LINK**

And I'm....LINK!

**TRACY**

Oh, Link, kiss me again and again.

**EDNA**

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

**GIRLS**

*(Scream)*

AAH

**CORNY**

SO, IF EV'RY NIGHT YOU'RE SHAKING  
AS YOU LIE IN BED

AND THE BASS AND DRUMS  
ARE POUNDING IN YOUR HEAD

**BACKUP**

AAH

AAH

MONY-MONY, OOH, MONY- MONY

AAH, AAH, AAH, AAH

MONY-MONY, OOH, MONY-MONY

**(CORNY)**

WHO CARES ABOUT SLEEP  
WHEN YOU CAN SNOOZE IN SCHOOL

THEY’LL NEVER GET TO COLLEGE  
BUT THEY SURE LOOK COOL

DON’T NEED A CAP AND A GOWN  
’CAUSE THEY’RE THE  
NICEST KIDS IN TOWN

THEY’RE THE  
NICEST, NICEST  
THEY’RE THE  
NICEST, NICEST  
THEY’RE THE  
SUGAR AND SPICE-EST, THE NICEST KIDS IN  
KIDS IN TOWN

**(BACKUP)**

HOW - OOT

HOOT, OW - OOT

OW - OOT, OW - OOT

.....NICEST KIDS IN TOWN

OH-OO-OO-OO-OO-OO-OO-OO

OH-OO-OO-OO-OO-OO-OO-OO

OH-OO-OO-OO-OO-OO-OO-OO

OH-OO-OO-OO-OO-OO-OO-OO

.....KIDS IN

KIDS IN TOWN - HOOT!

**CORN Y**

Yeah! And that was our new dance of the week - the “Stricken Chicken.” We’ll be right back.

*#2a - Nicest Kids Bumper Out*

*(Lights shift in the TV studio.)*

**VELMA**

And we’re off! All right, people, how many times do I have to tell you - We do NOT touch ourselves - anywhere - while on camera. Tammy, lose the padding. You too, Fender.

*(the kids sheepishly turn away to remove their padding)*

And Link, stop hogging the camera; you’re not Elvis yet. Amber...Hog the camera.

**AMBER**

Yes, mother.

**VELMA**

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

**CORN Y**

The kids are just over the moon for rhythm and blues, Velma. They can’t get enough.

**VELMA**

They're kids, Corny. That's why we have to steer them in the white direction...I mean...you know what I mean.

**LINK**

Amber, I've got something for you.

*(offers HIS ring)*

I figured, since we've been going together sort of...steadily...maybe we should make it official.

**AMBER**

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

*(THEY kiss.)*

**VELMA**

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

*#2b – Corny Collins (Underscore)*

*(The lights change to indicate that we're back on the air.)*

**CORNY**

Now don't forget, guys and Gidgets - our very first prime-time spectacular is coming up on June 6th. We'll be live at Baltimore's brand-new Eventorium broadcasting nationwide! Talent scouts will be on hand from all of the major record labels, and sponsoring the event will be none other than our own ULTRA CLUTCH HAIRSPRAY. So, let's give a great big fawning Baltimore salute to the President of Ultra Clutch, Harriman F. Spritzer.

*(SPRITZER nervously steps out and waves to the room.)*

**SPRITZER**

Ultra Clutch is happy to bring you fine youngsters to national attention.

**ALL**

Our big break!

**CORNY**

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

**AMBER**

My big break!

**EDNA**

*(looking at the television)*

Well, isn't she a lovely slim girl.

**TRACY**

*(to PENNY)*

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

**PENNY**

Plastic little spastic.

**TRACY**

Oh, no! I'm gonna kill myself. Look! She's wearing Link Larkin's council ring!

#3 – *The New Girl In Town*

**AMBER**

*(reading from a cue card)*

Hey, gang, don't forget to watch mom and me next Thursday on Mother-Daughter Day. And I want to be your Miss Teenage Hairspray. Remember, a vote for me from you is a vote for me.

**CORNY**

What an unexpected ad lib, Amber. And speaking of expecting the unexpected, our own fun loving, freewheeling Brenda will be taking a little leave of absence from the show. How long will you be gone, Brenda?

**BRENDA**

Nine months.

**CORNY**

So, it seems we'll have an opening for a girl who is just as fun loving, but maybe not quite as freewheeling. Wanna be one of the nicest kids in town? Cut school tomorrow and come on down to station WZZT to audition!

**TRACY**

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

**PENNY**

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

**EDNA**

*(snapping off the TV)*

That'll be enough of that for one day. No one is auditioning for anything. There'll be no cutting school in this house.

**PENNY**

But Mrs. Turnblad...

**EDNA**

Penny, go tell your mother she wants you.



**PENNY**

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

*(PENNY runs into WILBUR as HE enters)*

**WILBUR**

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

**EDNA**

Oh, stop, Wilbur. You're the funny one.

**TRACY**

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

**EDNA**

You're going to have to go further than that to get around me, young lady. No one's auditioning for anything. And what did I tell you about that hair? All ratted up like a teenaged Jezebel.

**TRACY**

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

**EDNA**

Yeah? Well, you ain't no first lady, are ya? She's a hair-hopper - that's what she is. And it got her put in detention again.

*(taking WILBUR aside)*

Wilbur, talk to her. Girls like Tracy... People like us... You know what I'm saying. They don't put people like us on television - Except to be laughed at.

**WILBUR**

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

**TRACY**

It's my dream, daddy.

**WILBUR**

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

**EDNA**

Being big is not the problem, Wilbur.

**WILBUR**

When I was your age my parents begged me to run away with the circus, but I said, "No. That's what you want. I have dreams of my own." I dreamt of opening a chain of joke shops worldwide. So, okay, I've still only got one, but some day, if I can figure out how to keep the air from leaking out of my sofa sized Whoopee Cushion, I'm going to make a noise heard 'round the world!

*(EDNA screams with delight!)*

**(WILBUR)**

You follow your dream, baby. I'm grabbin' an Orange Crush and heading back down to the Har-Dee-Har Hut. I've got my dream... And I wuv it!

**EDNA**

*(laughing again)*

You're not helping, Wilbur!

*(WILBUR exits and TRACY follows.)*

**TRACY**

Thanks, daddy.

**EDNA**

Tracy, come back up here. I've got hampers of laundry and my diet pill is wearing off!

**TRACY**

But, Mama I want to be famous.

**EDNA**

You want to be famous? Learn how to get blood out of car upholstery. Now that's a skill you could take right to the bank. You think I wanted to spend my life washing and ironing other people's clothing? No, I wanted to design them. I thought I would be the biggest thing in brassieres. Well, you better be careful what you wish for. Now start folding.

**TRACY**

Ugh.

*(Focus shifts to PENNY and PRUDY.)*

**PENNY**

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

**PRUDY**

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

*(Focus shifts to AMBER and VELMA)*

**VELMA**

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

**EDNA**

Stop! That's no way to treat clean clothes. One day you'll own "Edna's Occidental Laundry." Will you be ready?

**TRACY**

I hope not.

Don't contradict me!  
PRUDY

Don't disobey me!  
VELMA

Don't even think about going to that audition.  
EDNA

Please!  
GIRLS

No!  
MOMS

Mother!!!!  
GIRLS

**SCENE TWO****#4 – Mama, I'm A Big Girl Now**

STOP!  
MOMS

STOP TELLING ME WHAT TO DO  
PENNY

DON'T!  
MOMS

DON'T TREAT ME LIKE A CHILD OF TWO  
AMBER

NO!  
MOMS

I KNOW THAT YOU WANT WHAT'S BEST  
TRACY

PLEASE!  
MOMS

BUT MOTHER, PLEASE,  
TRACY

GIVE IT A REST!!!  
GIRLS

**MOMS & ENSEMBLE (BACKUP)**

STOP! DON'T! NO!

**GIRLS & BACKUP**

PLEASE!

**MOMS & BACKUP**

STOP! DON'T! NO!

**GIRLS & BACKUP**

PLEASE!

**MOMS & BACKUP**

STOP! DON'T! NO!

**GIRLS & BACKUP**

PLEASE!

MAMA, I'M A BIG GIRL NOW!

*(scene shifts to the GIRLS' bedroom vanities)*

**TRACY**

**BACKUP**

ONCE UPON A TIME

OOH

WHEN I WAS JUST A KID

YOU NEVER LET ME DO

OOH

JUST WHAT THE OLDER KIDS DID

BUT LOSE THAT LAUNDRY LIST

OOH

OF WHAT YOU WON'T ALLOW

OOH, OOH

CAUSE MAMA

.....MAMA

I'M A BIG GIRL NOW

I'M A BIG GIRL NOW

**AMBER**

ONCE UPON A TIME

OOH

I USED TO PLAY WITH TOYS

BUT NOW I'D RATHER PLAY AROUND

OOH

WITH TEENAGE BOYS

SO, IF I GET A HICKEY

OOH

PLEASE DON'T HAVE A COW

OOH, OOH

'CAUSE MAMA

.....MAMA

I'M A BIG GIRL NOW

I'M A BIG GIRL NOW

OO-OO-OO

**PENNY**

MA, I GOTTA TELL YOU

OOH

THAT WITHOUT A DOUBT

I GET MY BEST

OOH

**(PENNY)**

DANCING LESSONS FROM YOU  
 YOU'RE THE ONE WHO TAUGHT ME  
 HOW TO "TWIST AND SHOUT"  
 BECAUSE YOU SHOUT NON-STOP  
 AND YOU'RE SO TWISTED TOO-OO  
 O - O - O - O - O

**TRACY**

ONCE I USED TO FIDGET  
 'CAUSE I JUST SAT HOME

**AMBER**

BUT NOW I'M JUST LIKE GIDGET  
 AND I GOTTA GET TO ROME

**PENNY**

SO SAY, ARRIVEDERCI!

**TRACY**

TOODLE-LOO!

**AMBER**

AND CIAO!

**GIRLS**

'CAUSE MAMA  
 I'M A BIG GIRL NOW  
 OH, OH, OH

**(BACKUP)**

OOH, OOH

OOH

OOH

OOH, OOH

OOH, OOH

OOH, OOH

.....MAMA  
 I'M A BIG GIRL NOW  
 OH, OH, OH

**ALL**

STOP! DON'T! NO! PLEASE!  
 STOP! DON'T! NO! PLEASE!  
 STOP! DON'T! NO! PLEASE!

**GIRLS & BACKUP**

MAMA, I'M A BIG GIRL NOW

**TRACY**

ONCE UPON A TIME  
 I WAS A SHY YOUNG THING  
 COULD BARELY WALK AND TALK  
 SO MUCH AS DANCE AND SING  
 BUT LET ME HIT THE STAGE  
 I WANNA TAKE MY BOW

**BACKUP**

HEY MAMA, SAY MAMA  
 OOH

OOH, OOH

OOH, OOH

OOH, OOH

**(TRACY)**

'CAUSE MAMA  
I'M A BIG GIRL NOW

**AMBER**

OH - O - O - O - O  
ONCE UPON A TIME  
I USED TO DRESS UP 'KEN'  
BUT NOW THAT I'M A WOMAN  
I LIKE BIGGER MEN  
AND I DON'T NEED A BARBIE DOLL  
TO SHOW ME HOW  
'CAUSE MAMA  
I'M A BIG GIRL NOW

**GIRLS**

MA, YOU ALWAYS TAUGHT ME  
WHAT WAS RIGHT FROM WRONG  
AND NOW I JUST WANNA GIVE IT A TRY  
MAMA, I'VE BEEN IN THE NEST  
FOR FAR TOO LONG  
SO PLEASE GIVE A PUSH  
AND MAMA WATCH ME FLY

**AMBER**

WATCH ME FLY

**PENNY**

SOME DAY I WILL MEET A MAN  
YOU WON'T CONDEMN

**AMBER**

AND WE WILL HAVE SOME KIDS  
AND YOU CAN TORTURE THEM

**TRACY**

BUT LET ME BE A STAR  
BEFORE I TAKE THAT VOW

**GIRLS**

'CAUSE MAMA  
I'M A BIG GIRL NOW

**PENNY**

OH - O - OH

**(BACKUP)**

.....MAMA  
I'M A BIG GIRL NOW

OOH

OOH, OOH

OOH, OOH

OOH, OOH

.....MAMA

I'M A BIG GIRL NOW

OOH, OOH, WA

OOH.....

.....GIVE IT A TRY

WA, OOH

WATCH ME FLY

HEY, MAMA, SAY MAMA

**MOMS & BACKUP**

OOH

OOH

OOH, OOH

**BACKUP**

OOH, OOH

MAMA

I'M A BIG GIRL NOW

**GIRLS**

MAMA  
I'M A BIG GIRL NOW

**AMBER**

HEY - HEY - HEY - HEY - HEY

**GIRLS**

MAMA  
I'M A BIG GIRL

**AMBER**

OOH, SUCH A BIG, BIG GIRL!

**GIRLS**

I'M A BIG GIRL NOW...

OH, OH, OH, OH  
OH, OH, OH, OH PLEASE

**BACKUP**

MAMA  
I'M A BIG GIRL NOW

MAMA  
I'M A BIG GIRL

WOO!

I'M A BIG GIRL

**MOMS & BACKUP**

STOP! DON'T! NO! PLEASE!  
STOP! DON'T! NO! PLEASE!  
STOP! DON'T! NO! PLEASE!

**GIRLS & BACKUP**

MAMA, I'M A BIG GIRL NOW!!!

*(End of Scene Two)*

**#4a - Big Girl Playoff****ENSEMBLE**

STOP! DON'T! NO! PLEASE!—  
STOP! DON'T! NO! PLEASE!—  
STOP! DON'T! NO! PLEASE!—  
MAMA, I'M A BIG GIRL  
WHOO! SUCH A BIG, BIG GIRL!

**SCENE THREE - THE AUDITION**

*(The TV station. The COUNCIL MEMBERS and VELMA sit behind a long table.)*

**LOU ANN**

That's it, Mrs. Von Tussle. She was the last candidate.

**VELMA**

Really? That's all? Who would've guessed that Baltimore girls were all such skags? My, how this town has gone downhill since I was crowned Miss Baltimore Crabs.

*(TRACY & PENNY enter, out of breath. The COUNCIL starts to break up.)*

**TRACY**

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

**PENNY**

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

**TRACY**

*(to VELMA)*

Hi there. Am I too late to audition?

**VELMA**

*(dismissing HER)*

Not too late, dear. Just too much.

**PENNY**

Tracy. Look, it's Link!

**TRACY**

Link Larkin. So near, and yet so gorgeous.

**LINK**

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

*(And HE walks right into TRACY.)*

**LINK**

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

*(ALL freeze except TRACY and PENNY)*

#5 – *I Can Hear The Bells*

**TRACY**

I CAN HEAR THE BELLS

**PENNY**

Tracy, are you all right?

**TRACY**

DON'T YOU HEAR 'EM CHIME

**PENNY**

I don't hear anything.

**TRACY**

CAN'T 'CHA FEEL MY HEARTBEAT  
KEEPING PERFECT TIME  
AND ALL BECAUSE HE



**(TRACY)**

TOUCHED ME  
 HE LOOKED AT ME AND STARED, YES HE  
 BUMPED ME  
 MY HEART WAS UNPREPARED WHEN HE  
 TAPPED ME  
 AND KNOCKED ME OFF MY FEET  
 ONE LITTLE TOUCH  
 NOW MY LIFE'S COMPLETE 'CAUSE WHEN HE

NUDGED ME  
 LOVE PUT ME IN A FIX, YES IT  
 HIT ME  
 JUST LIKE A TON OF BRICKS, YES MY  
 HEART BURST  
 NOW I KNOW WHAT LIFE'S ABOUT  
 ONE LITTLE TOUCH  
 AND LOVE KNOCKED ME OUT AND,

**TRACY**

I CAN HEAR THE BELLS  
 MY HEAD IS SPINNING  
 I CAN HEAR THE BELLS  
 SOMETHING'S BEGINNING  
 EVERYBODY SAYS  
 THAT A GIRL WHO LOOKS LIKE ME  
 CAN'T WIN HIS LOVE  
 WELL, JUST WAIT AND SEE' CAUSE

I CAN HEAR THE BELLS  
 JUST HEAR THEM CHIMING  
 I CAN HEAR THE BELLS  
 MY TEMPRATURE'S CLIMBING  
 I CAN'T CONTAIN MY JOY  
 'CAUSE I FIN'LY FOUND THE BOY  
 I'VE BEEN MISSIN'  
 LISTEN, I CAN HEAR THE BELLS

ROUND ONE  
 HE'LL ASK ME ON A DATE AND THEN

**ENSEMBLE (BACKUP)**

I CAN HEAR THE BELLS  
 I CAN HEAR THE BELLS

I CAN HEAR THE BELLS  
 I CAN HEAR THE BELLS

AH.....AH.....AH.....AH...

ROUND ONE

(TRACY)

ROUND TWO  
I'LL PRIMP, BUT WON'T BE LATE BECAUSE  
ROUND THREE'S  
WHEN WE KISS INSIDE HIS CAR  
WON'T GO ALL THE WAY  
BUT I'LL GO PRETTY FAR THEN,

ROUND FOUR  
HE'LL ASK ME FOR MY HAND AND THEN  
ROUND FIVE  
WE'LL BOOK THE WEDDING BAND SO BY  
ROUND SIX  
AMBER, MUCH TO YOUR SURPRISE  
THIS HEAVYWEIGHT CHAMPION  
TAKES THE PRIZE AND

I CAN HEAR THE BELLS  
MY EARS ARE RINGING  
I CAN HEAR THE BELLS  
THE BRIDE'S MAIDS ARE SINGING

EV'RYBODY SAYS  
THAT A GUY WHO'S SUCH A GEM  
WON'T LOOK MY WAY  
BUT THE LAUGH'S ON THEM 'CAUSE

I CAN HEAR THE BELLS  
MY FATHER WILL SMILE  
I CAN HEAR THE BELLS  
AS HE WALKS ME DOWN THE AISLE  
MY MOTHER STARTS TO CRY  
BUT I CAN'T SEE 'CAUSE LINK AND I  
ARE FRENCH KISSIN'  
LISTEN, I CAN HEAR THE BELLS

I CAN HEAR THE BELLS  
MY HEAD IS REELING  
I CAN HEAR THE BELLS

(BACKUP)

ROUND TWO  
  
ROUND THREE

ROUND FOUR  
  
ROUND FIVE  
  
ROUND SIX

TAKES THE PRIZE AND

I CAN HEAR THE BELLS  
  
I CAN HEAR THE BELLS

AHH, AHH, AHH, AHH

I CAN HEAR THE BELLS

I CAN HEAR THE BELLS

AH.....AH.....AH.....AH....

I CAN HEAR THE BELLS

I CAN HEAR THE BELLS

**(TRACY)****(BACKUP)**

I CAN'T STOP THE PEALING

EV'RYBODY WARNS  
 THAT HE WON'T LIKE WHAT HE'LL SEE  
 BUT I KNOW THAT HE'LL LOOK  
 INSIDE OF ME, YEAH  
 I CAN HEAR THE BELLS  
 TODAY'S JUST THE START 'CAUSE  
 I CAN HEAR THE BELLS  
 AND 'TIL DEATH DO US PART

AHH.....  
 AHH.....  
 AHH.....AHH  
 ...SIDE OF ME, YEAH  
 I CAN HEAR THE BELLS  
 I CAN HEAR THE BELLS

AND EVEN WHEN WE DIE  
 WE'LL LOOK DOWN FROM UP ABOVE  
 REMEMBERING THE NIGHT  
 THAT WE TWO FELL IN LOVE  
 WE BOTH WILL SHARE A TEAR  
 AND HE'LL WHISPER AS WE'RE REMINISIN'  
 LISTEN!  
 I CAN HEAR THE BELLS  
 I CAN HEAR THE BELLS  
 I CAN HEAR THE BELLS

OOH.....OOH.....  
 OOH.....OOH.....  
 OOH.....OOH.....  
 ....TWO FELL IN LOVE  
 ....NISIN'  
 SHE CAN HEAR THE BELLS  
 SHE CAN HEAR THE BELLS  
 BUM  
 BUM  
 BUM  
 BUM

*(The song ends. The COUNCILETTs, led by AMBER, interrogate TRACY.)*

**AMBER**

And what are YOU doing here?

**TRACY**

I came to audition for Corny. My name is Tracy Turnblad. And, like you, I go to Patterson Park High...

**LOU ANN**

I've seen you.

**AMBER**

Who could miss her? Aren't you usually in detention about now?

**TRACY**

I cut school to come down here. Isn't that too cool? I'm sorry, I'm just a little nervous, can I start over. I assure you I'll calm down, right after I have a heart attack!!

#6 – *Miss Baltimore Crabs*

**(TRACY)**

Well, I brought my own 45's, so if you put 'em on, I'll show you my stuff!

**LOU ANN**

Haven't you already shown us enough?

*(The COUNCILETTES snicker)*

**VELMA**

OH MY GOD  
HOW TIMES HAVE CHANGED  
THIS GIRL'S EITHER BLIND  
OR COMPLETELY DERANGED  
AH, BUT TIME SEEMED TO HALT  
WHEN I WAS "MISS BALTIMORE CRABS"

**TRACY**

It's always been my childhood dream to dance on this show!

**AMBER**

Well, maybe you oughta go back to sleep!

**VELMA**

CHILDHOOD DREAMS  
FOR ME WERE CRACKED  
WHEN THAT DAMN SHIRLEY TEMPLE  
STOLE MY FRICKIN' ACT  
BUT THE CROWN'S IN THE VAULT  
FROM WHEN I WON "MISS BALTIMORE CRABS"  
THOSE POOR RUNNER-UPS  
MAY STILL HOLD SOME GRUDGES  
THEY PADDED THEIR 'CUPS'  
BUT I SCREWED THE JUDGES  
THOSE BROADS THOUGHT THEY'D WIN  
IF A PLATE THEY WOULD SPIN IN THEIR DANCE  
NOT A CHANCE!

CAUSE I HIT THE STAGE  
BATONS ABLAZE  
WHILE BELTING AIDA  
AND PREPARING CHEESE SOUFFLES!  
BUT THAT TRIPLE SOMERSAULT  
WAS HOW I CLINCHED "MISS BALTIMORE CRABS"!

**(VELMA)**

*(to the COUNCILETTES)*

Fire away, girls!

**TAMMY**

YOU'RE TOO WIDE FROM THE BACK

**AMBER**

HONEY, LOOK AT HER FRONT!

**VELMA**

WAIT, ARE WE ON "CANDID CAMERA"?

OK, WHERE IS ALLEN FUNT?

**AMBER**

DO YOU DANCE LIKE YOU DRESS?

**LINK**

GIRLS, THERE'S NO NEED TO BE CRUEL!

**VELMA**

WOULD YOU SWIM IN AN INTEGRATED POOL?

*(The music stops dead and the COUNCIL gasps in shock)*

**TRACY**

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

**VELMA**

Not in Baltimore it isn't.

**TRACY**

Um, where's Corny? I'd love to dance for him.

**VELMA**

I'm the producer and may I be frank?

*(Music back in, ominously building, building)*

**VELMA**

FIRST IMPRESSIONS CAN BE TOUGH  
AND WHEN I SAW YOU, I KNEW IT  
IF YOUR SIZE WEREN'T ENOUGH  
YOUR LAST ANSWER JUST BLEW IT!

AND SO, MY DEAR, SO SHORT AND STOUT  
YOU'LL NEVER BE "IN"

**COUNCIL MEMBERS**

OOH, OOH  
OOH, OOH  
OOH, OOH, OOH  
OOH, OOH, OOH, OOH

OOH, OOH, OOH, OOH

**VELMA & COUNCIL MEMBERS**

SO WE'RE KICKING YOU OUT!

**VELMA**

WITH YOUR FORM AND YOUR FACE  
WELL, IT ISN'T YOUR FAULT  
YOU'RE JUST DOWN WITH A CASE OF "MISS...

**VELMA & THE COUNCIL MEMBERS**

BALTIMORE...

**VELMA**

...CRABS!"

You're free to go.

**TRACY**

Uh, thank you?

**PENNY**

I could tell they secretly liked you.

*(LITTLE INEZ runs on)*

**LITTLE INEZ**

Hello Ma'am, may I please audition?

**VELMA**

Of course not!

BUT YOU CAN BOW AND EXALT  
'CAUSE I AM "MISS BALTIMORE..."

**VELMA & COUNCIL MEMBERS**

CRABS!"

*#6a – Transition To Detention*

*(the scene shifts as TRACY and LITTLE INEZ step downstage and pass one other.)*

**TRACY & LITTLE INEZ**

I KNOW EV'RY STEP  
I KNOW EV'RY SONG  
I KNOW THERE'S A PLACE WHERE I BELONG...

**TRACY**

*(SHE reaches the mirror)*

Why do they have to be so mean? "You're short, you're stout, you're not Council material." I wear the latest fashions, I keep up with all the styles. I'm teasing my hair

**(TRACY)**

as high as I can!

*(SHE sprays her hair with hairspray)*

Will they give me a chance? Encouragement? Appreciation? No, all I ever hear is...

**SCENE FOUR - DETENTION**

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

**PRINCIPAL**

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

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

**TRACY**

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

**SEAWEED**

Maybe you oughtn't try so hard?

**TRACY**

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

**SEAWEED**

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

*(SEAWEED turns on a small transistor radio. MUSIC starts and he does a soulful little dance.)*

**#7 – Detention To Hop (Underscore)**

It's how I use my blues.

**DUANE**

Use those blues, brother. You gotta use 'em or lose 'em.

**TRACY**

Hey, that move's swift.

**SEAWEED**

The man can dine me on a diet of detention so long as he don't starve me of my tunes.

*(another step)*

**(SEAWEED)**

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

**TRACY**

That's unbelievable. Can I do that?

**SEAWEED**

I don't know. Can you?

*(TRACY & SEAWEED dance together.)*

**TRACY**

Hello. My name is Tracy Turnblad.

**SEAWEED**

Ow!

**TRACY**

Ow!

**GILBERT**

Not bad for a white girl.

**SEAWEED**

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

*(SEAWEED does another step)*

**TRACY**

What's that step?

**SEAWEED**

Oh this? I call this one "Peyton Place After Midnight." I use it to attract the opposite sex.

*(TRACY jumps in with HIM)*

Fearless, girl. You really got it going on.

**TRACY**

This program's joining you already in progress.

*(TRACY suddenly freezes with recognition.)*

Oh, my God! I just realized who you are. You dance on Negro Day.

**LORRAINE**

Of course he does. His mom hosts the show.

**TRACY**

Your mom is Motormouth Maybelle, the DJ? That makes you like royalty! Negro Day is the best. I wish every day was Negro Day.



**SEAWEED**

At our house it is.

**TRACY**

Corny Collins is hosting the sophomore hop tomorrow night. If he saw me dancing like this with you, maybe he'd put me on his show.

**GILBERT**

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

**SEAWEED**

So, how you feeling about detention now?

**TRACY**

I'm a bad bad girl who needs to be punished.

*(THEY all begin to dance. The PRINCIPAL walks in on THEM.)*

**PRINCIPAL**

Smiling, laughing, dancing in detention? Tracy Turnblad, you can give up all hopes of college. I'm putting you in Special Ed with the rest of these characters!

**TRACY**

No college? Where do you go after Special Ed?

**STOOIE**

Congress!

**ALL**

Wah-hoo!

*(The school bell rings.)*

**SCENE FIVE - THE MADISON**

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

**CORNY**

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

**#8 - The Madison**

It's the hottest dance around and it was born right here in Baltimore. What's it called kids?

**STUDENTS**

The Madison!

**CORNY**

And where'd you see it first?

**STUDENTS**

The Corny Collins show!

**CORNY**

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

*(The KIDS form lines and dance.)*

**STUDENTS**

BABY DON'T SLEEP

BABY DON'T EAT

BABY JUST LIKES TO DO THE BOINK-BOINK

*(TRACY enters with SEAWEED.)*

**STUDENTS**

*(under dialogue)*

BABY DON'T SLEEP

BABY WON'T EAT

BABY JUST LIKES TO THE DO BOINK-BOINK

I TRY TO LIE DOWN

BUT SHE'S ALWAYS ON HER FEET

TO DO THE BOINK-BOINK

**TRACY**

Hurry, Seaweed, the dance has already started!

**SEAWEED**

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

**TRACY**

Look, they're doing the Madison, my favorite!

**SEAWEED**

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

**TRACY**

Then you better keep an eye on me.

**CORNY**

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

*(the KIDS do the dance)*

*(TRACY insinuates HERSELF in..)*

**STUDENTS**

Boink, boink.

**LITTLE INEZ**

How come we always have to dance in the back?

**SEAWEED**

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

**CORNY**

When I say "hit it," take it to the basket like Wilt the Stilt.....hit it!

*(to AMBER)*

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

**AMBER**

You got the mountain part right. Oink-oink.

**CORNY**

Now when I say "hit it," let's take a drive down Druid Hill....hit it! Hang a right....feed the monkey.....he's in the back seat.

*(ALL dance)*

**STUDENTS**

Boink, boink.

**LINK**

*(to TRACY)*

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

**TRACY**

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

**CORNY**

When I say "hit it," let's make like Jackie Gleason - hommina, hommina, hommina....hit it!

*(ALL start step)*

**ALL**

And away we go!

**TRACY**

Hi, Corny!

**CORNY**

Hey, cupcake. What's your name?

**TRACY**

*(as SHE does the "My Name Is" step)*

I'm Tracy Turnblad.

**CORNY**

What else have you got hiding in those Buster Browns?

**TRACY**

Well, here's one I picked up in detention. It's called "Peyton Place After Midnight."  
I use it to attract the opposite sex.

**SEAWEED**

Hey, hey, hey! Check her out everybody!

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

**LINK**

That girl's as free as the wind.

**AMBER**

Everybody stop liking her!!!!

**CORNY**

OK everybody, let's take it home. Crazy!

*(the KIDS do the Madison)*

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

**SCENE SIX - SUCCESS**

#9 – *The Nicest Kids Reprise*

**STUDENTS**

OH - OO - OO - OO - OO - OO - OO - OO

OH - OO - OO - OO - OO - OO - OO - OO

OH - OO - OO - OO - OO - OO - OO - OO

HOOT HOOT HOOT HOO-OOT

**CORNY**

Hey, there teenage Baltimore. You're just in time for The Corny Collins Show!

**SPRITZER**

Brought to you by Ultra Clutch!

**CORNY**

And it tastes good too.

Today's jam packed edition will feature Link Larkin singing a special request Top 40 hit "It Takes Two." So, let the party begin!

*(Focus shifts to the Turnblad home.)*

**PENNY**

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

**WILBUR**

*(entering hurriedly)*

Penny Pingleton, this better be important.

**PENNY**

It is!

**EDNA**

Oh no. Don't tell me Kruschev has his shoes off again!

**ALL**

ROLL CALL!!

**AMBER**

I'M AMBER!

**BRAD**

BRAD!

**TAMMY**

TAMMY!

**FENDER**

FENDER!

**BRENDA**

BRENDA!

**SKETCH**

SKETCH!

**SHELLEY**

SHELLEY!

**IQ**

IQ!

**LOU ANN**

LOU ANN!

**LINK**

LINK!

**TRACY**

And I'm....TRACY!

*(WILBUR, EDNA, & PENNY shriek)*

**COUNCIL MEMBERS**

Whoo!

**CORNY & KIDS**

SO, EV'RY NIGHT YOU'RE SHAKING  
AS YOU LIE IN BED

AND THE BASS AND DRUMS  
ARE POUNDING IN YOUR HEAD

**CORNY**

WHO CARES ABOUT SLEEP  
WHEN YOU CAN SNOOZE IN SCHOOL

THEY'LL NEVER GET TO COLLEGE  
BUT THEY SURE LOOK COOL

DON'T NEED A CAP AND A GOWN  
'CAUSE THEY'RE THE  
NICEST KIDS IN TOWN

THEY'RE THE  
NICEST, NICEST  
THEY'RE THE  
NICEST, NICEST  
THEY'RE THE  
SUGAR AND SPICE-EST, NICEST KIDS IN...  
KIDS IN TOWN

**WILBUR, EDNA, PENNY**

Go, Tracy! Go, go, Tracy!

**BACKUP**

OW - OOT!

HOOT, OW - OOT

OW - OOT, OW - OOT!

NICEST KIDS IN TOWN

OH-OO-OO-OO-OO-OO-OO

OH-OO-OO-OO-OO-OO-OO

OH-OO-OO-OO-OO-OO-OO

OH-OO-OO-OO-OO-OO-OO

KIDS IN....

KIDS IN TOWN...HOOT!

**CORNY**

Yeah! And that was our dance of the week - "Peyton Place After Midnight," introduced to you by our brand new Council member, Miss Tracy Turnblad.

**EDNA**

Oh, my word! Tracy! Live in our own living room!

**WILBUR**

I think I've seen her here before.

**PENNY**

And she's going to be a regular.

**EDNA**

Imagine, my little girl, regular at last.

**PENNY**

Hi, Tracy. It's me, Penny!

**EDNA**

She can't hear you.

*(The phone rings and SHE answers it.)*

Hello?... Yes. This is her childhood home. No, I'm not her father.

*(Back to the show....)*

**CORNY**

So let's wave a wistful bye-bye to Brenda - see you next year.

**COUNCIL MEMBERS**

*(waving to BRENDA as SHE exits)*

Awww...

**CORNY**

...and inaugurate the newest member of our Council, Tracy Turnblad! Cozy up to old Corny and tell us about yourself, Trrrrrace.

**TRACY**

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

*(ALL applaud and cheer)*

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

**CORNY**

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

**TRACY**

Well, I'd make every day Negro Day!

**VELMA & SPRITZER**

Aaaaiiiieeeee!!!!

*(SPRITZER runs off in horror, and VELMA follows.)*

**CORNY**

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

**AMBER**

*(grabbing the mic)*

No, she can't be Miss Hairspray! She's the before in the Metrecal diet ad, and I'm the after, and afters always win!

**CORNY**

Amber, what a comedian!

*(bonks Amber on the head)*

**(CORN Y)**

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

**AMBER**

*(grabbing the mic)*

No! He can't because everyone knows that whenever he sings, he sings to me, he's completely involved with me, see?

**CORN Y**

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

**TRACY**

Would I? Would I?

**AMBER**

*(grabbing the mic)*

You people are ignoring the laws of nature!

**CORN Y**

Link Larkin, our own budding Elvis, will now sing to the equally blooming Tracy Turnblad his version of this week's Top 40 hit, "It Takes Two."

#11 – *It Takes Two*

**AMBER**

Mother!

**GUYS (BACKUP)**

OOH OO OO OO OO OOH

OOH OO OO OO

IT TA-AKES TWO

OOH OO OO OO OO OO

OOH DOO DOO WOP!

**LINK**

THEY SAY IT'S A MAN'S WORLD

WELL, THAT CANNOT BE DENIED

BUT WHAT GOOD'S A MAN'S WORLD

WITHOUT A WOMAN BY YOUR SIDE

AND SO I WILL WAIT

UNTIL THAT MOMENT YOU DECIDE



## LINK

THAT I'M YOUR MAN  
 AND YOU'RE MY GIRL  
 THAT I'M THE SEA  
 AND YOU'RE THE PEARL  
 IT TAKES TWO BABY  
 IT TAKES TWO

A KING AIN'T A KING  
 WITHOUT THE POW'R BEHIND THE THRONE  
 A PRINCE IS A PAUPER BABE  
 WITHOUT A CHICK TO CALL HIS OWN  
 SO PLEASE DARLING CHOOSE ME  
 I DON'T WANNA RULE ALONE

TELL ME I'M YOUR KING  
 AND YOU'RE MY QUEEN  
 THAT NO ONE ELSE  
 CAN COME BETWEEN  
 IT TAKES TWO BABY  
 IT TAKES TWO

LANCELOT HAD GUINEVERE  
 MISSESS CLAUS HAD OLD ST. NICK  
 ROMEO HAD JULIET  
 AND LIZ, SHE HAS HER DICK  
 THEY SAY IT TAKES TWO TO TANGO  
 WELL THAT TANGO'S CHILD'S PLAY  
 SO TAKE ME TO THE DANCE FLOOR

AND WE'LL TWIST THE NIGHT AWAY

JUST LIKE FRANKIE AVALON  
 HAS HIS FAVORITE MOUSEKETEER  
 I DREAM OF A LOVER BABE  
 TO SAY THE THINGS I LONG TO HEAR  
 SO COME CLOSER BABY,  
 OH AND WHISPER IN MY EAR

## BACKUP

...I'M YOUR MAN  
 AND YOU'RE MY GIRL  
 ..I'M THE SEA  
 AND YOU'RE THE PEARL  
 IT TAKES TWO  
 IT TAKES TWO  
 DOO DOO WOP

OOH  
 OOH  
 OOH  
 OOH  
 AAH - AAH  
 AAH - AAH

.....I'M YOUR KING  
 AND YOU'RE MY QUEEN  
 THAT NO ONE ELSE  
 CAN COME BETWEEN  
 IT TAKES TWO  
 IT TAKES TWO  
 DON'CHA KNOW

HOOT, HOOT, HOOT, HOOT  
 OW-OOT , HOOT, HOOT, OOH  
 HOOT, HOOT, HOOT, HOOT  
 OW-OOT, HOOT, HOOT, HOO, HOO, HOO  
 HOOT, HOOT, HOOT, HOOT  
 OW-OOT, AH, WOO AH WOO  
 AAH AAH

AAH AAH AAH AAH

OOH  
 OOH WA - OO - WA - OO  
 OOH  
 .....WAH WAH  
 OOH - OOO  
 OOO - AAH

**TRACY**

YEAH.....

**(LINK) & GUYS**

(TELL ME) THAT YOU'RE MY GIRL  
(AND) I'M YOUR BOY

(THAT) YOU'RE MY PRIDE

(AND) I'M YOUR JOY  
(THAT) I'M THE SAND  
(AND) YOU'RE THE TIDE  
(I'LL) BE THE GROOM  
(IF YOU'LL) BE MY BRIDE

**LINK**

IT TAKES TWO BABY  
IT TAKES TWO  
IT TAKES TWO BABY

**LINK & TRACY**

IT TAKES TWO

**TRACY**

...I'M YOUR GIRL  
...YOU'RE MY BOY

...I'M YOUR PRIDE

..YOU'RE MY JOY  
...I'M THE SAND  
...YOU'RE THE TIDE  
...BE THE GROOM  
..I'LL BE YOUR BRIDE

**TRACY & GUYS**

IT TAKES TWO  
IT TAKES TWO

**GUYS**

AAH - AAH

.....TWO- OOH

*(As the song is ending... TRACY kisses LINK. Lights shift to "off air." VELMA enters with SPRITZER nipping at HER heels.)*

**SPRITZER**

Mrs. Von Tussle, Negro Day everyday? That chubby Communist girl and kissing on the mouth with possibly parted lips... I assure you, controversy is not what Ultra Clutch wishes to promote.

**CORNY**

Negroes and chubby girls buy hairspray, too, Mr. Spritzer.

**SPRITZER**

Mrs. Von Tussle, how do you plan to handle this?

**VELMA**

I plan to start by firing him!

**CORNY**

You can't fire Corny Collins from The Corny Collins Show.

**VELMA**

Why not? They do it all the time on Lassie!

**CORNY**

Mr. Spritzer, to keep your audience, you got to keep up with the times.

**VELMA**

This show's fine the way it is.

**CORNY**

Bringing Tracy on is just the beginning. I've got terrific ideas for updating the show.

**SPRITZER**

I'm getting one of my sick headaches. Is there a place where I might lie down?

**VELMA**

There's a bed in my office.

*(SPRITZER goes off. VELMA turns on CORNY.)*

So you've got ideas, do you? And going behind my back to put this no talent Commie on the show is one of them?

**CORNY**

Damn right, Velma. It's time we put kids on the show who look like the kids who watch the show.

**VELMA**

Not while I'm producing it.

**CORNY**

I was thinking it might be time to change that, too.

**VELMA**

Are you threatening me, Collins?

**CORNY**

Aw, you know me, Velma! On the other hand, I could always take the show to Channel 11.

*(CORNY exits laughing.)*

#11a – *Velma's Revenge*

**VELMA**

OH MY GOD

THAT SNAKE THAT SINGS

HE'S A PUPPET

BUT I HOLD THE PURSE AND THE STRINGS

**(VELMA)**

GOD, I KNEW NEGRO DAY  
WOULD BRING CHAOS AND CHANGE  
NOW HE'S PUSHING THIS PINKO  
WHO MIGHT GIVE US ALL MANGE

SHE'S A BLEMISH, A BLACKHEAD  
THAT MUST BE EXPELLED  
THERE'S A STANDARD OF BEAUTY  
THAT MUST BE UPHELD

YOU CAN SAY I'M A BIGOT  
BUT IT JUST ISN'T TRUE  
LOOK, I LOVE SAMMY DAVIS  
AND HE'S BLACK AND A JEW!

BUT THEY BETTER GET SET  
FOR A FULL OUT ASSAULT  
THEY SHOULD NEVER HAVE BOILED  
MISS BALTIMORE CRABS

*(End of song. End of Scene Six.)*

**SCENE SEVEN - WELCOME TO THE SIXTIES**

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

**EDNA**

*(into the phone)*

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

*(the phone rings again)*

This is crazy.

*(answering)*

Hello? What am I wearing? A housedress, scuffies, and supp hose. What are you wearing? Hello? Hello?

*(puzzled, SHE hangs up)*

**TRACY**

*(bursting in excitedly)*

Mama, did you see, did you see me?

**EDNA**

Of course I did. It was on television. I had to. The phone's been ringing like we was a telethon. To think, a beloved TV icon the fruit of my womb.

**TRACY**

So you're not mad?

**EDNA**

Mad? How could I be mad? You're famous! If you'd only told me you was going to get on the show I never would have said you couldn't. But sit....tell me, is fame everything you thought it would be? Are you happy, honey?

**TRACY**

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

**EDNA**

I know. I've been following. But you and I are going to have to have a talk about crooners. We can learn a lot from the mistakes of Miss Debbie Reynolds.

*(The telephone rings.)*

And there it goes again.

**TRACY**

*(answering the phone)*

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

**EDNA**

*(in an excited whisper)*

Mr. Pinky? THE Mr. Pinky? As in "MR. PINKY'S HEFTY HIDEAWAY - QUALITY CLOTHES FOR QUANTITY GAL'S"? That Mr. Pinky?

**TRACY**

You want to hire me as your exclusive spokesgirl and fashion effigy?

*(to EDNA)*

What's an effigy?

*(back on the phone)*

That's very flattering, but I'm afraid all business must go through my agent. ...It would be our pleasure. We'll be right over, Mr. Pinky. Goodbye!

*(TRACY hangs up the phone.)*

**EDNA**

An agent! I don't know any agents. How about a nice bail bondsman?

**TRACY**

Mother, put that thing down. I'm taking my new agent to the Hefty Hideaway and then out on the town.

**EDNA**

Who? Me? Tracy Turnblad, fame has gone to your head and left you wacky. You need a top-shelf professional. Who handled the Gabor sisters? Well, who didn't?

**TRACY**

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

*#12 – Welcome To The 60's*

**EDNA**

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

**TRACY**

HEY MAMA HEY MAMA, LOOK AROUND  
EV'RYBODY'S GROOVIN' TO A BRAND NEW SOUND  
HEY MAMA HEY MAMA, FOLLOW ME  
I KNOW SOMETHING'S IN YOU THAT YOU WANNA SET FREE

SO LET GO, GO, GO OF THE PAST NOW  
SAY HELLO TO THE LOVE IN YOUR HEART  
YES, I KNOW THAT THE WORLD'S SPINNING FAST NOW  
YOU GOTTA GET YOURSELF A BRAND NEW START

**TRACY, DYNAMITES & ENSEMBLE**

HEY MAMA  
WELCOME TO THE SIXTIES  
OH-O-O-O-O  
OH MAMA  
WELCOME TO THE SIXTIES  
OH-O-O-O-O  
GO MAMA  
GO, GO, GO!

WELCOME TO THE SIXTIES  
WO OO OO OO OO O

HEY MAMA  
YEAH, YEAH, YEAH,  
YEAH, YEAH, YEAH

*(TRACY & EDNA hit the streets of Baltimore for a fashion and hair make-over.)*

**TRACY**

HEY MAMA, HEY MAMA,  
TAKE MY HAND

**EDNA**

FIRST LET'S MAKE A PIT STOP AT  
THE WEINER STAND

**TRACY**

HEY MAMA, HEY MAMA,  
TAKE A CHANCE

**EDNA**

OH TRACY, IT'S BEEN YEARS  
SINCE SOMEONE ASKED ME TO DANCE

**TRACY, DYNAMITES & ENSEMBLE**

SO LET GO, GO, GO

**TRACY**

OF THE PAST NOW

**TRACY, DYNAMITES & ENSEMBLE**

SAY HELLO

**TRACY**

TO THE LIGHT IN YOUR EYES

**DYNAMITES & ALL**

OOH OOH OOH

OOH OOH OOH

YES, I KNOW THAT THE WORLD'S SPINNING FAST NOW

BUT YOU GOTTA RUN THE RACE TO WIN THE PRIZE

**ALL**

HEY MAMA, WELCOME TO THE SIXTIES

OH O O O O

OH MAMA, WELCOME TO THE SIXTIES

OH O O O O

GO MAMA, GO, GO, GO!

WELCOME TO THE SIXTIES

WO-O-O-O-O

HEY, MAMA

YEAH, YEAH, YEAH

YEAH, YEAH, YEAH

*(They arrive at “THE HEFTY HIDEAWAY” to find MR. PINKY giving away free doughnuts.)*

**MR. PINKY**

Free jelly doughnuts while they last. Eat ‘em up, girls. I’ve got ten tons of taffeta inside.

**TRACY**

Hello, Mr. Pinky. I’m Tracy.

**MR. PINKY**

There’s my shining star! Television doesn’t do you justice.

**EDNA**

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

**MR. PINKY**

Now, Tracy, this can’t be your agent. She must be your gorgeous, big sister.

**EDNA**

*(squealing with delight)*

Why, Mr. Pinky, you’re twisting my head! I’m not her gorgeous, big sister, I’m...

**MR. PINKY**

...54 Double D?

**EDNA**

Triple E!!!

**MR. PINKY**

Oh, Mama, I’ve hit the motherlode! Step inside and let’s make a deal.

*(MR. PINKY & EDNA disappear into the store.)*

**ALL**

YOUR MAMA’S WELCOMING THE SIXTIES

OH O O O O

YOUR MAMA’S WELCOMING THE SIXTIES

OH O O O O

GO MAMA, GO, GO, GO!

*(FANS besiege TRACY for photos and autographs.)*

**DYNAMITES**

**ALL**

WELCOME TO THE RHYTHM  
OF A BRAND NEW DAY

HOOT HOO, HOOT HOO

**TRACY**

TAKE YOUR OLD-FASHIONED FEARS



**DYNAMITES & ALL**

AND JUST THROW THEM AWAY

**MR PINKY'S STAFF**

YOU SHOULD ADD SOME COLOR  
AND A FRESH NEW "DO"

**ALL**

HOOT HOO, HOOT HOO

**ALL**

'CAUSE IT'S TIME FOR A STAR  
WHO LOOKS JUST LIKE YOU!

**DYNAMITE #3**

DON'T CHA LET NOBODY TRY TO STEAL YOUR FUN  
'CAUSE A LITTLE TOUCH OF LIPSTICK NEVER HURT NO ONE

**DYNAMITE #2**

THE FUTURE HAS GOT A MILLION ROADS FOR YOU TO CHOOSE  
BUT YOU'LL WALK A LITTLE TALLER IN SOME HIGH-HEELED SHOES

**DYNAMITE #1**

AND ONCE YOU FIND THE STYLE THAT MAKES YOU FEEL LIKE YOU  
SOMETHING FRESH SOMETHING NEW

**DYNAMITES**

STEP ON OUT  
HEAR US SHOUT

**TRACY & DYNAMITES**

MAMA, THAT'S YOUR CUE!!!  
YEAH, YEAH, YEAH

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

HEY TRACY, HEY BABY,  
LOOK AT ME!  
I'M THE CUTEST CHICKIE  
THAT YOU EVER DID SEE

HEY TRACY, HEY BABY,  
LOOK AT US  
WHERE IS THERE A TEAM  
THAT'S HALF AS FABULOUS?!

*(TRACY enters HEFTY HIDEAWAY)*

**ALL**

I LET GO, GO, GO

**EDNA**

OF THE PAST NOW

**ALL**

SAID HELLO

**EDNA**

**BACKUP**

TO THIS RED CARPET RIDE

HOO, HOO, HOO

YES, I KNOW

THAT THE WORLD'S SPINNING FAST NOW

TELL LOLLOBRIGIDA TO STEP ASIDE!

HOO, HOO

**EDNA & TRACY**

YOUR MAMA'S

WELCOMING THE SIXTIES

YOUR MAMA'S

WELCOMING THE SIXTIES

**EDNA, TRACY & GUYS**

OH-O-O-O-O

WO, OH, OH, OH

OH YOUR MAMA'S

WELCOMING THE SIXTIES

OH YOUR MAMA'S

WELCOMING THE SIXTIES

OH, OH-O-O-O-O-OH

OH, OH

OH-O-O-O-O

GO MAMA

GO MAMA

GO, GO, GO

GO, GO, GO

WELCOME TO THE SIXTIES

**ALL**

OPEN THE DOOR FOR THE GIRL

WHO HAS MORE, SHE'S A STAR

TRACY, GO, GO, GO!

*(Tracy re-enters in a matching outfit)*

**TRACY & EDNA**

**BACKUP**

HEY MAMA

WELCOME TO THE SIXTIES

WELCOME TO THE SIXTIES

**TRACY, EDNA & GUYS**

OH-O-O-O-O

**TRACY & EDNA**

OH MAMA

WELCOME TO THE SIXTIES

**TRACY, EDNA & GUYS**

OH-O-O-O-O

**TRACY & EDNA**

GO MAMA

GO, GO, GO!

WELCOME TO THE SIXTIES

**BACKUP**

WO, OH, OH, OH

WELCOME TO THE SIXTIES

OH-O-O-O-O-OH OH OH

GO MAMA

GO, GO, GO!

WELCOME TO THE SIXTIES

GO MAMA

**ALL**

OH-OH-WOH-OH-OH

GO MAMA, GO, GO, GO!

*#12a - 60's Playoff*

HEY MAMA, WELCOME TO THE SIXTIES

**EDNA**

YOUR MAMA'S HIP.

**TRACY**

HIP!

**EDNA**

YOUR MAMA'S IN.

**TRACY**

GO, MAMA!

**EDNA**

YOUR MAMA'S LOOKING AT HERSELF  
AND WOND'RIN' WHERE YOU BEEN?

**TRACY**

WHERE YOU BEEN?

**ENSEMBLE**

HEY MAMA, WELCOME TO THE SIXTIES!

**EDNA**

YOUR MAMA'S LIT.

**TRACY**

LIT!

**EDNA**

SHE'S ALL AGLOW.

**TRACY**

AGLOW!

**EDNA**

YOUR MAMA ONCE WAS HOLDING BACK

**EDNA**

BUT MAMA'S GOTTA LET GO GO GO!

**DYNAMITE #2**

WELCOME TO THE "6" TO THE "0"  
TO THE APOSTROPHE "S"  
A YEAH YEAH YEAH—

**DYNAMITE #3**

WHOA, YEAH, YEAH, YEAH  
YEAH, YEAH, YEAH, YEAH (*etc.*)

**DYNAMITE #1**

OHH YEAH, OHH YEAH,  
WHOO OOH WHOO OOH (*etc.*)

**BACKUP**

HEY MAMA WELCOME TO THE SIXTIES!

HEY MAMA WELCOME TO THE SIXTIES!

HEY MAMA WELCOME TO THE SIXTIES!

GO, MAMA, GO, GO, GO!

**ALL**

OH OH OH—(*etc.*)  
OH OH GO, MAMA  
GO,GO, GO!

## **SCENE EIGHT - DODGEBALL**

*(Patterson Park High School playground. AMBER, LOU ANN, & TAMMY enter. SHELLEY enters wearing a wig designed to make HER look like TRACY. AMBER stares...)*

**AMBER**

What is that supposed to be?

**SHELLEY**

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

**GYM TEACHER**

Gather up, students. Brace yourselves for Scatter Dodge Ball.

**AMBER**

Kathy Schmink told me she heard Tracy was in the back seat of a car with two boys at once...playing tonsil hockey...in the nude!

**TAMMY**

Is it true they put her in Special Ed?

**AMBER**

Yup. Tracy Turnblah is a tramp AND she's retarded. That's right - She's fast and slow at the same time! Link Larkin, how could you kiss that bee-hived buffalo right on the...air?

**LINK**

That didn't mean anything, Amber. It was just a cool way to end the song.

*(TRACY, SEAWEED and the SPECIAL ED KIDS enter.)*

**FENDER**

Hey, here they come! Special ED! Snicker snicker sneer sneer.

**LINK**

That ain't cool, Fender. Knock it off. Try to act like a grown-up.

**GYM TEACHER**

Ha, ha! Special Ed! Ha, ha!

**TRACY**

*(sees LINK. Prays to herself)*

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

**SEAWEED**

Got a prayer for me too? This game can get pretty vicious.

**TRACY**

What is scatter dodge ball anyway?

**SEAWEED**

It's sort of like a protest rally. When the police show up, you better....

**SEAWEED, DUANE & GILBERT**

*(together)*

....scatter and dodge!

**PENNY**

*(coming to TRACY)*

Hi Tracy. Sorry about your Special Ed-ness. But think of it as a testament to the record breaking extremes your hair has reached. I'm so jealous.

*(noticing SEAWEED)*

Hello.

**TRACY**

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

**SEAWEED**

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

**PENNY**

*(proudly)*

I do two packs a day.

**SEAWEED**

Hmm... All that chewing must make the muscles in your mouth mighty strong.

**PENNY**

*(blushing with pride)*

Not really. Probably just average.

**AMBER**

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

**LINK**

Knock it off, Amber.

**TRACY**

Amber Von Tussle, you have acne of the soul.

*#12b – Scatter Dodgeball*

**GYM TEACHER**

Students...Commence!

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

**AMBER**

Hey, thunder thighs, dodge this!

**TRACY**

You throw like a girl!

**SEAWEED**

Hey, no fair throwing at the head.

**GYM TEACHER**

Yeah, go for his nuts!

*(the ball barely misses HIS head)*

**LINK**

Everybody take it easy. This isn't World War Three.

*(AMBER gets the ball away from LINK and takes dead aim at TRACY's head.)*

**AMBER**

Says you! Eat dodge ball, Trampy Ton-o-lard!

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

**GYM TEACHER**

Game over.

*(school bell rings)*

Class dismissed! All right girls, who wants to take a shower? Extra credit!

*(the GIRLS and GYM TEACHER exit)*

**AMBER**

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

**LINK**

Amber, that wasn't necessary.

**AMBER**

I said; Are you coming, Link?

**LINK**

In a minute.

**AMBER**

I'll be waiting under the bleachers.

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

**PENNY**

Uh oh, Tracy? Are you dead?

**SEAWEED**

I better go get the school nurse.

**PENNY**

I'll go with you.

*(THEY go off together leaving LINK alone with TRACY.)*

**LINK**

*(at TRACY's side)*

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

*(A bell tone identifies "I Can Hear The Bells" as LINK mouths those words.)*

#12c - Hear The Bells Reprise

**LINK**

I CAN HEAR THE BELLS

**TRACY**

*(reviving)*

Where am I? Link?

**LINK**

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

**TRACY**

*(Into LINK’S eyes)*

Wherever I am, nobody change the channel.

**LINK**

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

**PENNY**

*(returning with SEAWEED)*

The nurse is out sick, but look what Seaweed found.

**SEAWEED**

*(removing the stuff from HIS pocket)*

Band-Aids and Q-Tips! And a rubber. No, I guess that’s mine.

**PENNY**

He’s so nurturing.

**TRACY**

Oh, Link, this is my friend Seaweed.

*(The BOYS grunt toward each other.)*

**LINK**

How you doin’?

**SEAWEED**

How you doin’?

**PENNY**

*(to TRACY)*

How are you doing?

**TRACY**

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

**SEAWEED**

Hey, Trace, I know what’ll make you feel better.



**(SEAWEED)**

My mom's pitchin' a platter party at our record shop on North Avenue. Wanna come check it out?

**PENNY**

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

**SEAWEED**

You surely may.

**TRACY**

I've never been to North Avenue before.

**LINK**

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

**SEAWEED**

Don't worry, cracker boy, it's cool.

**TRACY**

What do you think, Link?

**LINK**

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

**PENNY**

Imagine being invited places by colored people.

**TRACY**

It feels so hip!

**SEAWEED**

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

I CAN'T SEE

WHY PEOPLE LOOK AT ME

AND ONLY SEE

THE COLOR OF MY FACE

AND THEN THERE'S THOSE

THAT TRY TO HELP, GOD KNOWS

BUT ALWAYS HAVE TO

PUT ME IN MY PLACE

NOW I WON'T ASK YOU

TO BE COLOR BLIND

'CAUSE IF YOU PICK THE FRUIT

THEN GIRL, YOU'RE SURE TO FIND

**(SEAWEED)**

THE BLACKER THE BERRY  
THE SWEETER THE JUICE  
I COULD SAY IT AIN'T SO  
BUT DARLIN', WHAT'S THE USE

THE DARKER THE CHOCOLATE  
THE RICHER THE TASTE  
AND THAT'S WHERE IT'S AT..  
...NOW RUN AND TELL THAT!!  
RUN AND TELL THAT!

**SEAWEED**

NOW RUN AND TELL THAT!

I CAN'T SEE  
WHY PEOPLE DISAGREE  
EACH TIME I TELL THEM  
WHAT I KNOW IS TRUE

AND IF YOU COME  
AND SEE THE WORLD I'M FROM  
I BET YOUR HEART  
IS GONNA FEEL IT TOO

YEAH, I COULD LIE  
BUT BABY, LET'S BE BOLD  
VANILLA CAN BE NICE  
BUT IF THE TRUTH BE TOLD

THE BLACKER THE BERRY  
THE SWEETER THE JUICE  
I COULD SAY IT AIN'T SO  
BUT DARLIN', WHAT'S THE USE

THE DARKER THE CHOCOLATE  
THE RICHER THE TASTE  
AND THAT'S WHERE IT'S AT..

..NOW RUN AND TELL THAT!!

**BACKUP**

RUN AND TELL THAT

RUN AND TELL THAT  
I CAN'T SEE  
OOH OOH  
OOH OOH  
OOH OOH

AND IF YOU COME  
OOH OOH  
OOH OOH  
OOH OOH

VANILLA CAN BE NICE  
UH HU HUH

HOOT  
UH HU HUH

HOO-OO

HOOT

AND THAT'S WHERE IT'S AT..  
WOO!

**(SEAWEED)**

NOW RUN AND TELL THAT

NOW RUN AND TELL THAT

RUN AND TELL THAT

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

**SCENE NINE - THE RECORD SHOP**

*(MOTORMOUTH MAYBELLE'S record shop. LITTLE INEZ and other BLACK TEENS are dancing as SEAWEED, PENNY, TRACY, and LINK arrive. Music continues under the dialogue.)*

**LITTLE INEZ**

Hey, you're Tracy. You're my favorite dancer on the Corny Collins Show.

**SEAWEED**

This is my sister, Little Inez.

**TRACY**

Sure. I saw you at the auditions.

**LITTLE INEZ**

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

**LITTLE INEZ**

I'M TIRED OF COV'RIN' UP  
ALL MY PRIDE

I'VE GOT A NEW WAY OF MOVIN'  
AND I GOT MY OWN VOICE

PEOPLE 'ROUND HERE  
CAN BARELY PAY THEIR RENT  
THEY'RE TRYIN' TO MAKE DOLLAR  
OUT OF FIFTEEN CENT

BUT WE GOT A SPIRIT

**(BACKUP)**

RUN AND TELL THAT

RUN AND TELL THAT

RUN AND TELL THAT

RUN AND TELL THAT

**BACKUP**

(HAND CLAPS)

SO GIVE ME FIVE  
ON THE BLACK-HAND SIDE

SO HOW CAN I HELP  
BUT TO SHOUT AND REJOICE  
OOH.....

OOH.....

OOH.....

**(LITTLE INEZ)**

**(BACKUP)**

MONEY JUST CAN'T BUY  
IT'S DEEP AS A RIVER  
AND SOARS TO THE SKY!!

DEEP AS A RIVER  
AND SOARS TO THE SKY!!

**SEAWEED**

I CAN'T SEE  
THE REASON IT CAN'T BE  
THE KINDA WORLD  
WHERE WE ALL GET OUR CHANCE  
THE TIME IS NOW  
AND WE CAN SHOW 'EM HOW  
JUST TURN THE MUSIC UP  
AND LET'S ALL DANCE

I CAN'T SEE

THE TIME IS NOW

'CAUSE ALL THINGS ARE EQUAL  
WHEN IT COMES TO LOVE  
WELL, THAT AIN'T QUITE TRUE  
'CAUSE WHEN PUSH COMES TO SHOVE...  
THE BLACKER THE BERRY  
THE SWEETER THE JUICE  
I COULD SAY IT AIN'T SO  
BUT DARLIN', WHAT'S THE USE  
THE DARKER THE CHOCOLATE  
THE RICHER THE TASTE  
AND THAT'S WHERE IT'S AT...  
...NOW RUN AND TELL THAT!!

OOH OOH OOH  
OOH OOH OOH  
OOH OOH OOH  
OOH OOH OOH HUH!  
HOOT  
UH HU HUH

HOO-OO  
HOOT  
HMM  
THAT'S WHERE IT'S AT - WOO

RUN AND TELL THAT

RUN AND TELL THAT

RUN AND TELL THAT

RUN AND TELL THAT

RUN AND TELL THAT!

RUN AND TELL THAT

*(THE SONG ENDS and MOTORMOUTH makes HER entrance.)*

**MOTORMOUTH**

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

**ALL**

Ms. Motormouth Maybelle!

**SEAWEED**

Mama, I brought some friends.

**MOTORMOUTH**

Whoop-dee-doo, What a coup! The ever sparkin', Sir Link Larkin!

**LINK**

Always nice to see you, Ms. Motormouth.

**PENNY**

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

**MOTORMOUTH**

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

**TRACY**

This is just so Afro-tastic. Can I say how thrilled I am to meet you. I'm Seaweed's friend, Tracy.

**MOTORMOUTH**

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

**TRACY**

Gee, thanks. The only reason I'm on the show is because of your son. Why can't we all dance together like this on TV?

**MOTORMOUTH**

Think we haven't tried? We've pleaded, begged and lied. We pressured the Mayor, petitioned the Gov, and what did we get?

**MOTORMOUTH & KIDS**

One day a month.

**SEAWEED**

Enough talk. We came to dance. Let's play some hide and seek!

*(MUSIC starts.)*

**#13a – Dirty Boogie****TRACY, PENNY, & LINK**

The dirty boogie!

*(THEY start to dance when the door suddenly burst open.)*

**AMBER**

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

**LINK**

Trying to fit in. What are you doing?

**AMBER**

I waited for you under the bleachers half way through the JV track meet, then I saw you getting on the North Avenue bus and I followed you here in my new car.

**LINK**

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

*(The door bursts open again.)*

**VELMA**

Aaaaaaaaiiiiiiiiiieeeeeee!!!! Amber! Has anyone touched you?

**MOTORMOUTH**

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

**VELMA**

I saw you getting into your darling, new car, so I followed you in mine. Motormouth, are you brainwashing these children?

**MOTORMOUTH**

They're only dancing.

**TRACY**

Yeah, we're dancing.

**VELMA**

*(taking in TRACY)*

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

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

**EDNA**

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

*(calling out the door)*

Wilbur! It was the kids I saw.

**TRACY**

Mama, what are you doing here?

**EDNA**

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

**VELMA**

*(taking in EDNA)*

Oh! So, you're what spawned that!

**EDNA**

Excuse me?

**VELMA**

I guess you two are living proof that the watermelon doesn't fall very far from the vine.

**EDNA**

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

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

**WILBUR**

Alright; a party! Anyone for chicken and waffles?

**CINDY WATKINS**

If we get any more white people in here, it'll be a suburb.

**VELMA**

*(starting toward the door)*

Come on, Amber. Let's get back to the right side of the tracks, if our cars are still there.

**AMBER**

*(following VELMA)*

Let's go, Link.

**LINK**

Amber, you're being rude to these people.

**VELMA**

*(as if to a dog)*

Amber. Come!

**AMBER**

*(just like mama)*

Link. Come!

*(HE doesn't move)*

Link! Come!!!

**LINK**

Amber. Go.

**AMBER**

*(trying to save face)*

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

*(SHE marches out the door)*

**VELMA**

With pleasure.

*(THEY are gone. A pause and then...)*

**EDNA**

I didn't care for them.

**LITTLE INEZ**

Are all white people are like that?

**WILBUR**

Naw...Just most.

**TRACY**

Well, I know how we can start changing things. If kids saw us dancing together on TV they'd realize that we're not so different after all. We just want to have a good time.

**SEAWEED**

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

**LINK**

*(getting nervous)*

Tracy...

**TRACY**

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

**LINK**

*(relieved)*

Whew.

**TRACY**

*(pointing to MOTORMOUTH )*

You're going to crash White Day!

**MOTORMOUTH**

White Day is everyday. Ya gotta get more specific than that!

**TRACY**

Is tomorrow specific enough? Think: It's Mother Daughter Day. Ms. Motormouth, you work for the station. They could never turn you and Little Inez away. And once the two of you break the barrier, we'll all be free to dance on TV together.

**SEAWEED**

That thinking's downright revolutionary.

**LITTLE INEZ**

We'll set off sparks, like Rosa Parks!



**MOTORMOUTH**

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

**TRACY**

Then we'll all walk out together. There's me. There's Link and I'm sure we can get the others. Without dancers they've got no show.

**CINDY WATKINS**

You got that right.

**MOTORMOUTH**

*(to WILBUR and EDNA)*

What a decision; your girl's got vision.

**EDNA**

We've always tried to teach her to do what's right.

**WILBUR**

...and give correct change.

**LINK**

*(pulling TRACY aside)*

Tracy, you can't do this. You're new to the Council. You'll be blackballed and thrown off the show for sure.

**TRACY**

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

**LINK**

Not me.

**TRACY**

You don't think segregation is wrong?

**LINK**

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

*(realizes this sounds too shallow)*

That came out wrong. I've been singing and dancing and smiling on that show for three years waiting for it to lead to my break. You've got everything; brains, talent, personality. Me? I've got one chance to get seen nationwide. Tracy, Saturday night is everything I've worked for. I'm not gonna throw it away. C'mon, I'm leaving and you gotta go too.

*(HE starts toward the door)*

**TRACY**

No! I want to do this, and so should you. It's what's right. Link stay. Please.

**LINK**

Sorry.

**TRACY**

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

**LINK**

Sure. Me too. But I don't know. 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!

**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

**EDNA**

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

**BACKUP**

HOO-HOO  
OOH-OOH

**WILBUR**

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

**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!

**BACKUP**

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!

**MOTORMOUTH**

THEN WE'LL BE  
BIG, BLONDE AND BEAUTIFUL  
  
IT'S TIME TO FACE THE FACT  
IT'S IRREFUTABLE

**BACKUP**

BIG, BLONDE AND BEAUTIFUL  
  
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**

#14a – *Entr'acte*

**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

**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

**(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**

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

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

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

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

**ENSEMBLE (BACKUP)**

WITHOUT LOVE  
OOH-OOH

WITHOUT LOVE  
OOH-OOH-OOH

I'LL BE YOURS FOREVER  
WITHOUT LOVE  
...DOOT

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!



**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!

**LINK**

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

*(embarrassed)*

I've got some hairspray too.

*(HE produces it from HIS jacket)*

**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.)*

**LINK**

Oh, Tracy!

**TRACY**

Oh, Link!

**PENNY**

Oh, Seaweed!

**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**

IT'S LIKE GETTING MY BIG BREAK  
AND LARYNGITIS

**BACKUP**

OOH-OOH-OOH

**ALL**

WITHOUT LOVE

**PENNY**

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

**BACKUP**

OOH-OOH

**ALL**

WITHOUT LOVE

**TRACY**

LIFE IS LIKE MY MOTHER ON A DIET

**BACKUP**

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**

YES NOW YOU'VE CAPTURED ME

**BACKUP**

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**

NO I DON'T WANNA LIVE WITHOUT

**BACKUP**

... DON'T WANNA LIVE WITHOUT

**TRACY & LINK**

NO I AIN'T LYIN'

**SEAWEED & PENNY**

NEVER SET ME FREE

**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.

**PENNY**

With arms.

**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'

**(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 – (It's) Hairspray

**CORNY**

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

**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!

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

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

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

**ENSEMBLE (BACKUP)**

....HAIRSPRAY!

....HAIRSPRAY!

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

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

**(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

**CORN Y**

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

**BACKUP**

YOU MIGHT JUST  
OOH, OOH...HAIRSPRAY

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

HAIRSPRAY WOW

**CORN Y**

THAT'S ME!

**ENSEMBLE**

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

**CORN Y & 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

**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.)*

**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?

**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

**CORNY**

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

*(looking at the scoreboard)*

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

**AMBER**

*(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**

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

**COUNCIL MEMBERS**

OOH-OOH

**GUYS**

SHE'S GOT COOTIES

**GIRLS**

COOTIES

**AMBER**

THEY'VE FOUND A PLACE TO NEST

**GUYS**

SHE'S GOT COOTIES

**GIRLS**

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

**GIRLS**

COOTIES

**AMBER**

NOBODY WANTS TO SIT BY HER

**GUYS**

SHE'S GOT COOTIES

**GIRLS**

COOTIES

**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.

**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



**(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**

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!

'CAUSE THE WORLD KEEPS SPINNING  
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

**BACKUP**

HOOT HOOT

**SEAWEED**

ROUND AND ROUND

**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.)***CORNY**

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?

**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

AS IT COMES SPEEDING DOWN THE TRACK

CHILD, YESTERDAY IS HIST'RY

AND IT'S NEVER COMING BACK

'CAUSE TOMORROW IS A BRAND NEW DAY

AND IT DON'T KNOW WHITE FROM BLACK

'CAUSE THE WORLD KEEPS SPINNING

ROUND AND ROUND

AND MY HEART'S 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 BEAT

NO!

OO-OO-OO CHILD YES

BE GONE

LOOK AHEAD

'CAUSE TOMORROW

...BRAND NEW DAY

YEAH!

KEEPS SPINNING

ROUND AND ROUND

KEEPING TIME

TO THE SPEED OF SOUND

'TILL I HEARD THE DRUMS

AND I FOUND MY WAY

**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

**(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 TUSSELES

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**

EVER SINCE WE FIRST SAW THE SUN

IT SEEMS VON TUSSELE GIRLS ARE ALWAYS

TRYIN' TO PLEASE SOMEONE

BUT NOW WE'RE GONNA

SHAKE AND SHIMMY IT

AND HAVE SOME FUN TODAY

**BACKUP**

HOOT-HOOT

HOOT-HOOT

HHO-OOT

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



**(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!

**#25 – Exit Music**

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## 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**



*TACET*

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

21

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

Bal - ti - more ah

25

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

Fan - ta - sy Good morn - ing

29

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

Bal - ti - more Ooh ooh

32

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

Wah See - ee

#1 - "Good Morning Baltimore"

35 36 37 38

me Oh, oh, oh look at my hair what

Hoot Hoo

39 40 41 42

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

oot mine to-day hoot

43 44 45

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

read - y to go ooh ooh

46 47 48

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

ooh ooh ooh up to you

#1 - "Good Morning Baltimore"



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 There's the flash - er that

53

54 true good morn - ing Bal - ti - more

55 lives next door There's the bum on his bar - room stool

56

57 ah Bar - room stool

58 they wish me luck on my way to school Good morn - ing

59

60 Good morn - ing

#1 - "Good Morning Baltimore"

61 Bal - ti - more 62 And some day when I 63 take to the floor the

Bal - ti - more Ooh - ooh

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

wah See - ee

67 me 68 I know eve - ry step I

Hoot Hoo -

70 know eve - ry song 71 I know there's a place where I be-long I

oot Hoo - oot where I be-long

#1 - "Good Morning Baltimore"

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 -

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

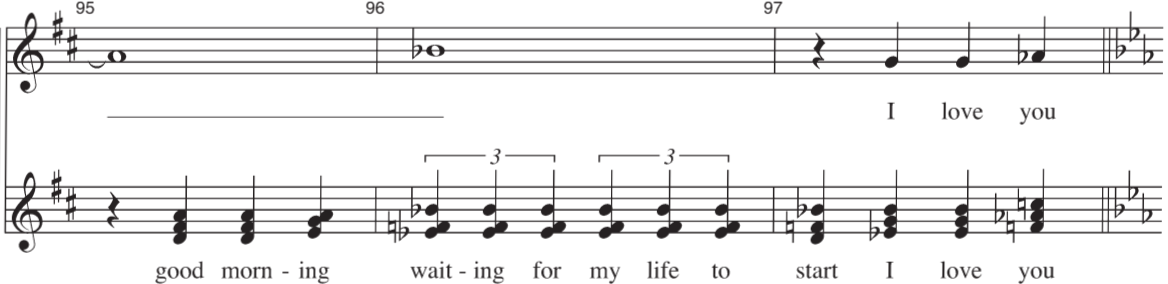
ooh — Makes me move

#1 - "Good Morning Baltimore"

85  I hear that groove my ma tells me no— but my feet tell me go  
I hear the groove Ooh ooh ooh ooh

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

92  don't make me wait one more mo-ment for my life to start  
One more mo-ment for my life to start good morn - ing

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

#1 - "Good Morning Baltimore"

98

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

Bal - ti - more Ah

101 102 103

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

fan - ta - sy

104 105 106

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

I pro - mise Bal - ti - more

107 108 109

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 3 112 113 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 in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 110 has a whole note 'see'. Measure 111 has a quarter rest followed by a triplet of eighth notes. Measure 112 has a quarter note followed by a quarter rest and a quarter note. Measure 113 has a quarter rest followed by a triplet of eighth notes. The lyrics are 'see Gon-na wake up and see Bal-ti-more and' for the vocal line and 'See - ee Gon-na wake up and see' for the piano line.

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 in the upper staff has a whole note 'me' in measure 114, a quarter rest in measure 115, and a quarter note followed by a quarter rest and a quarter note in measure 116. The piano accompaniment in the lower staff consists of eighth-note chords. The lyrics are 'me Bal-ti-more and me' for the vocal line and 'yes more or less we all a - gree some-day the world is gon-na' for the piano line.

**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, marked with a 'Ritard' (ritardando) instruction. The vocal line in the upper staff has a quarter rest in measure 117, a quarter note followed by a quarter rest and a quarter note in measure 118, and a quarter note followed by a quarter rest and a quarter note in measure 119. The piano accompaniment in the lower staff has chords. The lyrics are 'Bal - ti - more and me' for the vocal line and 'see and me' for the piano line.

Corny, Amber,  
Link, Ensemble

THE NICEST KIDS IN TOWN

2

♩ = 172

4

A-D

**ENSEMBLE:**

1 Ooh oo

2

3 Ooh ooh ooo

4 oo oo

5 Ooh

6

7

8 Hoo Hoo Hoo Hoo

9

**CORNY:**

10

11

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

**ENSEMBLE:**

oot

Bop bee ba ba

12

13

14

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 bee ba ow oot

18 19

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

Whooh! ow woot

20 21

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

Ow oot ow woot

22 → 69

nic - est kids in town

nic - est kids in town

#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

74

75

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

— na na na na

76

77

78

And then you twist and shout— for your

Naa na na na na— na na na na Ooh

79

80

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

ooh ooh ooh

81 82 83

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

ooh 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

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 95 Col - lins with the lat - est great - est

Huh! Huh!

96 Bal - ti - more 97 sound! 98 So

Woo! Sound!

99 Ev - 'ry af - ter - noon drop 100 ev - 'ry - thing 101

Bop bee - ba ba

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. The top staff is a vocal line in G major with a key signature of one flat (F major). It starts with a whole rest in measure 102, followed by a quarter note G4 in measure 103, and a quarter note F4 in measure 104. The bottom staff is a piano accompaniment consisting of chords: F major (measures 102-103) and G major (measure 104).

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. The top staff is a vocal line with whole rests in measures 105 and 106, followed by a quarter note G4 in measure 107. The bottom staff is a piano accompaniment with chords: F major (measures 105-106) and G major (measure 107).

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. The top staff is a vocal line with a quarter note G4 in measure 108 and a quarter note F4 in measure 109. The bottom staff is a piano accompaniment with chords: F major (measure 108) and G major (measure 109).

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. The top staff is a vocal line with a quarter note G4 in measure 110, a quarter note F4 in measure 111, and a quarter note G4 in measure 112. The bottom staff is a piano accompaniment with chords: F major (measures 110-111) and G major (measure 112).

#2 - The Nicest Kids In Town

113 114 115

Roll call!

Ooh oo

Roll call!

116 **AMBER:** 117 118 **BRAD:** 119 **TAMMY:** **FENDER:**

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

120 **BRENDA:** **SKETCH:** 121 **SHELLY:** **I.Q.:** **LOUANN:** 122 **LINK:**

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

123 124 **4x** 125 **CORNY:**

Link So if

126 127

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

Aah

128 129

And the  
Mo - ny mo - ny ooh mo - ny mo - ny

130 131

bass and drums are pound - ing in your head  
Ah

**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 -

Detailed description: This system contains measures 136 and 137. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). Measure 136 features a melodic line with eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4. Measure 137 continues with B4, A4, G#4, F#4, E4, D4. The lyrics are 'nev - er get to col - lege but they sure look cool — Don't need a'. The piano accompaniment is in the bass clef with a key signature of three sharps. It features a steady eighth-note bass line in the left hand and chords in the right hand.

138 139

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

oot nic - est kids in town

Detailed description: This system contains measures 138 and 139. The vocal line continues with a treble clef and a key signature of three sharps. Measure 138 has a melodic line: F#4, G#4, A4, B4, C5, B4, A4, G#4. Measure 139 continues with F#4, G#4, A4, B4, C5, B4, A4, G#4. The lyrics are 'cap and a gown — 'cause they're the nic - est kids in town'. The piano accompaniment continues with the same eighth-note bass line and chords.

140 141 142

They're — the nic - est nic - est —

Ooh oo — Ooh ooh oo —

Detailed description: This system contains measures 140, 141, and 142. The vocal line has a treble clef and a key signature of three sharps. Measure 140 is a whole rest. Measure 141 has a melodic line: F#4, G#4, A4, B4, C5, B4, A4, G#4. Measure 142 continues with F#4, G#4, A4, B4, C5, B4, A4, G#4. The lyrics are 'They're — the nic - est nic - est —'. The piano accompaniment features a more active eighth-note bass line and chords in the right hand.

143 143A 143B

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

Ooh oo —

Detailed description: This system contains measures 143, 143A, and 143B. The vocal line has a treble clef and a key signature of three sharps. Measure 143 has a melodic line: F#4, G#4, A4, B4, C5, B4, A4, G#4. Measure 143A continues with F#4, G#4, A4, B4, C5, B4, A4, G#4. Measure 143B continues with F#4, G#4, A4, B4, C5, B4, A4, G#4. The lyrics are 'They're — the nic - est nic - est — They're the su -'. The piano accompaniment continues with the same eighth-note bass line and chords.

#2 - *The Nicest Kids In Town*

Musical score for measures 144-146. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is written on a treble clef staff. Measure 144 starts with a slur over four eighth notes: G4, A4, B4, C5. Measure 145 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 146 has a quarter rest, a quarter note G4, and a quarter note F#4. The lyrics are: "gar and spice - est The nic - est kids in". Below the staff, there is a piano accompaniment with a bass clef. It features a bass line with notes G2, F#2, E2, D2, C2, B1, A1, G1, and a chordal accompaniment with notes G2, C3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

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

145

146

Ooh oo kids in

Musical score for measures 147-149. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is written on a treble clef staff. Measure 147 has a quarter rest, a quarter note G4, and a quarter note F#4. Measure 148 has a quarter rest, a quarter note G4, and a quarter note F#4. Measure 149 has a quarter rest, a quarter note G4, and a quarter note F#4. The lyrics are: "kids in town". Below the staff, there is a piano accompaniment with a bass clef. It features a bass line with notes G2, F#2, E2, D2, C2, B1, A1, G1, and a chordal accompaniment with notes G2, C3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

147 kids in town

148

149

kids in town Hoot!

#2 - The Nicest Kids In Town



**NICEST KIDS BUMPER OUT**

2a

*TACET*

Nicest Kids

# CORNY COLLINS UNDERSCORE

2b

1 8  
1-8

9 4  
9-12

13 → 17 NICEST KIDS: 18  
Bah bah bah

**THE NEW GIRL IN TOWN**

3

*TACET*

Tracy, Amber, Penny,  
Edna, Velma, Prudy,  
Ensemble

# MAMA, I'M A BIG GIRL NOW

4

cue: "Please! No! Mother!"

**Rubato** ♩ = 141

1 **MOTHERS:** **PENNY:** 2 **MOTHERS:** 3 **AMBER:** 4

Stop! Stop tell-ing me what to do Don't! Don't treat me like a child of two

5 **MOTHERS:** **TRACY:** 6 **MOTHERS:** 7 **TRACY:** 8 **Rit. ALL 3 :** 9 **Tempo - Shuffle** ♩ = 141

No! I know that you want what's best Please! But moth-er please give it a rest

10 **MOTHERS:** 11 **ALL 3 GIRLS:** 12 **MOTHERS:** 13 **ALL 3 GIRLS:**

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

**CHORUS:**

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

14 **MOTHERS:** 15 **ALL 3 GIRLS:** 16 17

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

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

18

TRACY:

19 20

Once up - on a time when I was just a kid — You nev - er let me do just what the

ENS:

Ooh — Ooh ooh —

21 22 23

oth - er kids did — But lose that laun - dry list of what you won't al - low — 'Cause

— Ooh ooh — Ooh ooh

24 25 26 AMBER:

Ma - ma I'm a big girl now Once up - on a time I used to

Ma - ma I'm a big girl now Ooh —

27 28 29

play with toys — But now I'd rath - er play a - round with teen - age boys — So

— Ooh ooh — Ooh

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

30 if I get a hick - ey, please, don't 31 have a cow — 'Cause 32 Ma-ma I'm a big girl now

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

33 Ma, I got - ta 34 PENNY: tell you that with - out a doubt 35 I get my

Oo - oo - oo Ooh —

36 best danc - ing 37 les - sons from you - oo 38 You're the one who taught me how to

Ooh — Ooh ooh —

39 "twist and shout" — 40 Be-cause you shout non-stop and you're so 41 twist-ed too-oo! 42 O - o - o - o - o

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

43 **TRACY:** 44 **AMBER:45**

Once I used to fid-get 'cause I just sat home—— But now I'm just like Gid-get and I

Ooh Ooh ooh

46 **PENNY: 47** **TRACY: 48** **AMBER:** **ALL 3 :**

got-ta get to Rome So say ar-riv-a der-c! Too-dle-loo! And ciao!— 'Cause

Ooh ooh Ooh ooh

49 **ALL 3 GIRLS + MOTHERS:** 50

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

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

51 52 53 54

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

**CHORUS:**  
Stop! Don't! No! Please!—— Stop! Don't! No! Please!——

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





67

68 69

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

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

— 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:  
Hey Ma-ma Say Ma-ma

ENS. + MOTHERS:

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:

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

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

**ALL 3 :** 91

**PENNY:** 92 *3*

(MOTHERS out)

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

93 **ALL 3 :** Ma - ma I'm a big girl now

**AMBER:** 94 *3* Hey hey hey hey hey

**ALL 3 :** 95 Ma - ma I'm a

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

96 big girl

97 **AMBER:** Ooh, such a big, big girl

98 **ALL 3 :** I'm a big girl

big girl Woo! I'm a big girl

99 *3* now \_\_\_\_\_

100 Oh oh oh oh - oh \_\_\_\_\_

101 *3* Oh oh oh

102 *3*

**ENS. + MOTHERS:**

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

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

103  
oh \_\_\_\_\_ Please \_\_\_\_\_ Ma-ma I'm a big girl now  
(MOTHERS out)

104  
105  
106  
— Stop! Don't! No! Please! \_\_\_\_\_ Ma-ma I'm a big girl now

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

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 9 10

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

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

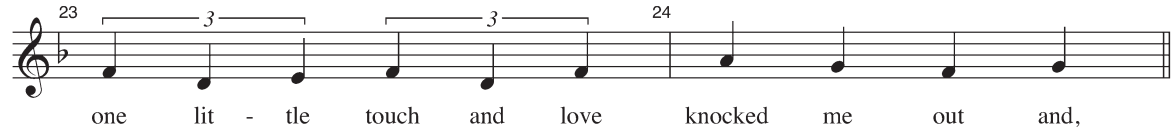
17



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

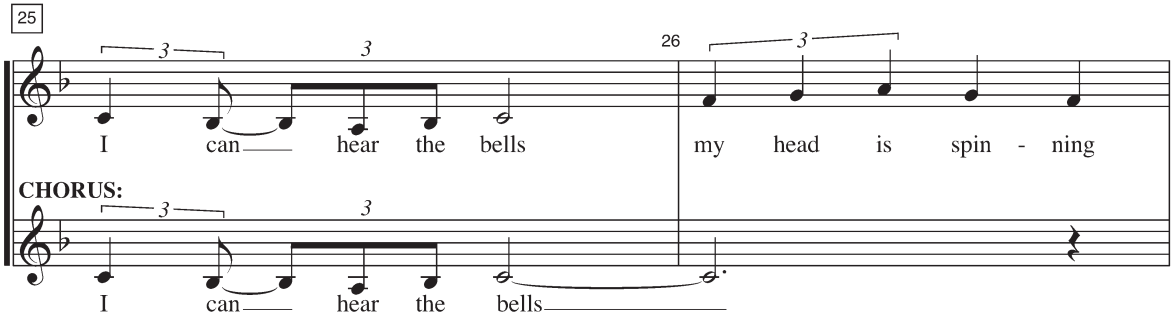


like a ton of bricks yes my heart burst now I know what life's a-bout




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

25

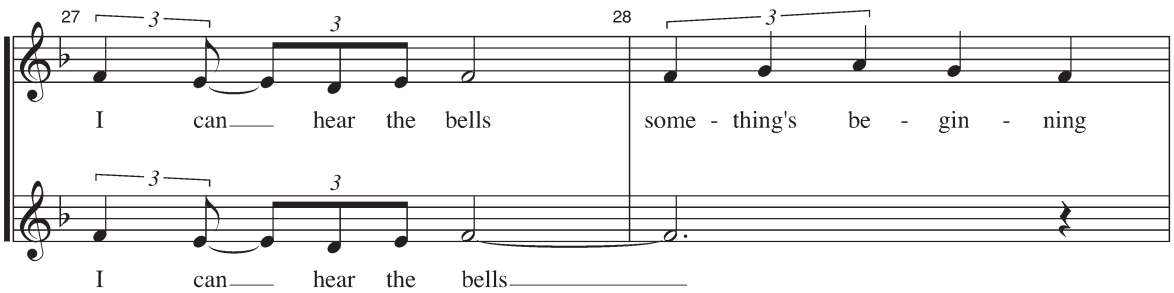


I can hear the bells my head is spin - ning


**CHORUS:**



I can hear the bells



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



I can hear the bells

#5 - 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 34 3

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

I can hear the bells

35 3 36 3

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

I can hear the bells

37 3 38 3 39 3

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



40 41 42

lis - ten, I can hear the be - ells

Ahh Ahh Ahh Ahh Ahh— Ahh Ahh

43 44

Ahh Ahh Ahh— Ahh Ahh Ahh Ahh

45 46 47

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

Round one round two

48 49 50

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

Detailed description: This block contains the first system of a musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#). Measure 51 contains the lyrics 'go all the way but I'll' with two triplet markings over the notes. Measure 52 contains 'go pret - ty far then,' with a triplet marking. Measure 53 contains 'round four he'll' with a triplet marking. The piano accompaniment is mostly rests in measures 51 and 52, and has some notes in measure 53. The text 'round four' is centered below the piano staff.

54 3 3 3 55

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

round five

Detailed description: This block contains the second system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Measure 54 contains the lyrics 'ask me— for my hand and then' with three triplet markings. Measure 55 contains 'round five we'll' with a triplet marking. The piano accompaniment has some notes in measure 55. The text 'round five' is centered below the piano staff.

56 3 3 3 57 3 58

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

round six

Detailed description: This block contains the third system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Measure 56 contains the lyrics 'book the— wed-ding band so by' with three triplet markings. Measure 57 contains 'round six, Am - ber,' with a triplet marking. Measure 58 contains 'much to your sur-prise this' with a triplet marking. The piano accompaniment has some notes in measure 57. The text 'round six' is centered below the piano staff.

59 3 3 60

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

takes the prize and

Detailed description: This block contains the fourth system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Measure 59 contains the lyrics 'heav - y - weight champ - i - on' with two triplet markings. Measure 60 contains 'takes the prize and' with a triplet marking. The piano accompaniment has some notes in measure 60. The text 'takes the prize and' is centered below the piano staff.

#5 - I Can Hear The Bells

61

I can hear the bells my ears are ring - ing

I can hear the bells

63

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

I can hear the bells

65

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

Ahh Ahh Ahh Ahh

68

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

I can hear the bells

#5 - I Can Hear The Bells

Musical notation for measures 71 and 72. The key signature is three sharps (F#, C#, G#). Measure 71 contains the lyrics "I can hear the bells" with a triplet of eighth notes. Measure 72 contains the lyrics "as he walks me down the aisle my" with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the left hand.

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

I can hear the bells

Musical notation for measures 73, 74, and 75. Measure 73 contains the lyrics "mo-ther starts to cry but I can't" with a triplet of eighth notes. Measure 74 contains the lyrics "see 'cause Link and I are French" with a triplet of eighth notes. Measure 75 contains the lyrics "ki - i - sin'" with a triplet of eighth notes. The piano accompaniment is mostly silent with some low notes.

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

Musical notation for measures 76, 77, and 78. Measure 76 contains the lyrics "lis - ten," with a triplet of eighth notes. Measure 77 contains the lyrics "I can hear the" with a triplet of eighth notes. Measure 78 contains the lyrics "bells" with a long note. The piano accompaniment has a triplet of eighth notes in the right hand and some notes in the left hand.

lis - ten, I can hear the bells

Ahh Ahh Ahh Ahh Ahh Ahh Ahh

Musical notation for measures 79 and 80. Measure 79 contains the lyrics "Ahh" with a triplet of eighth notes. Measure 80 contains the lyrics "Ahh Ahh Ahh Ahh Ahh" with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and some notes in the left hand.

Ahh Ahh Ahh Ahh Ahh Ahh Ahh

#5 - I Can Hear The Bells

81 I can hear the bells my head is reel - ing

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

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

side of me yeah me can hear the bells

#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

101 bells \_\_\_\_\_

102 **Rit.** 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

1-4

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 12

3x's

"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

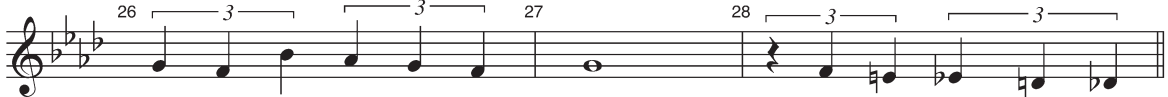
18 19 20

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



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

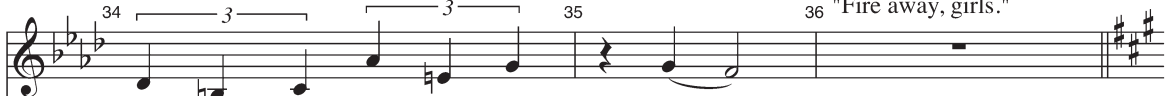
26  

 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

#6 - Miss Baltimore Crabs

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 57

Where is Al - len Funt?

**AMBER:**

Do you dance like you dress? Girls, there's

**LINK:**

58 59 → 64

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

no need to be cruel.

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

"May I be frank?"

65 66 67

First im -

#6 - Miss Baltimore Crabs

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

77 3 3 78 3 3

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

79 80

Bal - - - ti - more

Bal - - - ti - more

81 82 83 84

**VELMA:** "You're free to go." "Thank you."

Crabs" — "You're free to go." "Thank you."

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

"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

#6 - Miss Baltimore Crabs

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

**9** 10 (to 69) *(dialogue continues)* **15**

know there's a place where I be-long

7

# DETENTION TO HOP

*TACET*

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

# THE MADISON

8

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

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

**Shuffle** ♩ = 116  
→1-4

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 -

9

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!"

13

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"

Musical staff for measures 17-20. Measure 17 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Measure 18 continues the melody. Measure 19 has a quarter rest followed by a quarter note. Measure 20 has a quarter rest followed by a quarter note. The staff ends with a dynamic marking of *f*.

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

Musical staff for measures 21-24. Measure 21 is labeled 'BALTIMORE BOX' in a box. The staff features complex rhythmic patterns with many beamed notes. Measure 22 has a dynamic marking of *f*. Measure 23 has a dynamic marking of *f*. Measure 24 has a dynamic marking of *f* and a fermata. The staff ends with the text '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."

Musical staff for measures 25-28. Measure 25 is labeled 'Under Dialogue'. The staff features a melody with eighth and quarter notes. Measure 26 has a dynamic marking of *f*. Measure 27 has a dynamic marking of *f*. Measure 28 has a dynamic marking of *f*.

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

WILT THE STILT

Musical staff for measures 29-32. Measure 29 has a dynamic marking of *f*. Measure 30 has a dynamic marking of *f*. Measure 31 has a dynamic marking of *f*. Measure 32 has a dynamic marking of *f* and a fermata. The staff ends with a dynamic marking of *f*.

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

A: "You got the mountain part right."

Musical staff for measures 33-36. Measure 33 has a dynamic marking of *f*. Measure 34 has a dynamic marking of *f*. Measure 35 has a dynamic marking of *f*. Measure 36 is labeled 'AMBER:' and has a dynamic marking of *f*. The staff ends with the text 'oink oink'.

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

TAKE A DRIVE

Musical staff for measures 37-40. Measure 37 has a dynamic marking of *mf*. Measure 38 has a dynamic marking of *mf*. Measure 39 has a dynamic marking of *mf*. Measure 40 has a dynamic marking of *f*. The staff ends with a dynamic marking of *f*.



"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

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."

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."

GRAND MADISON

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

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

# THE NICEST KIDS REPRISE

9

2

1-2

3  $\text{♩} = 172$

Ooh ooo\_\_\_\_\_ oo Ooh ooh ooo\_\_\_\_\_ oo

Ooh ooo\_\_\_\_\_ oo Hoot hoot hoot hoo -

**4x's Under Dialogue** "...and it tastes good, too!" **4x's** "...Let the party begin!"

11 (1st x only) 12 13 14

oot

8

15-22

3

23-25 26 (To 38)

38

Roll call! I'm Am-ber Brad

Roll call!

42

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

46

And I'm Tra-cy! So, if

**CORNY:**

**CHORUS:**

Who! 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—

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

52 - 53 54

Go, go Tra-cy!

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

55 56 57

Who cares a - bout sleep when you can

Ow - oot

58 59

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

Hoot ow - oot

60 61 62

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

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

#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 —

66 B (To 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, Tracy,  
Ensemble

# IT TAKES TWO

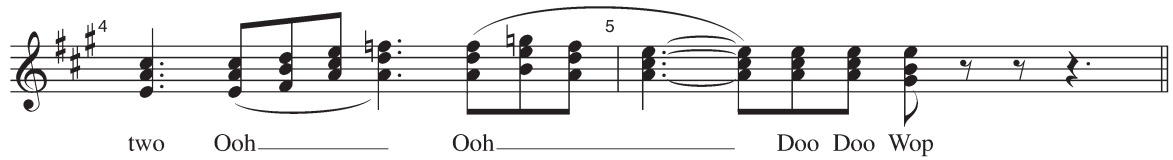
11

Cue: "his version of..."

1, 2, 3...  $\text{♩} = 73$




Ooh Ooh It takes



two Ooh Ooh Doo Doo Wop

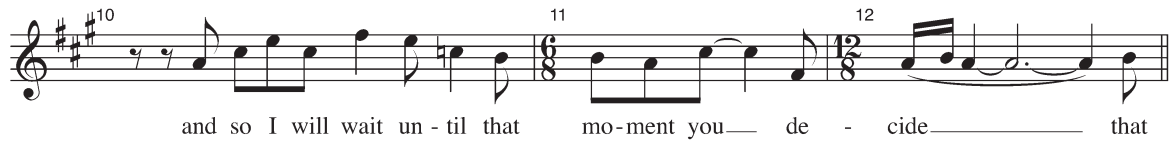
6 LINK:



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



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



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

I'm your man and you're my girl.— I'm the sea and you're the pearl—

Detailed description: This block contains the first system of music, measures 13 and 14. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and rhythmic patterns.

15

two— ba - by it— takes two.—

It takes two,—— it— takes two—— doo doo wop!

Detailed description: This block contains the second system of music, measures 15 and 16. The vocal line continues with a quarter rest, then a series of eighth and quarter notes. The piano accompaniment features a mix of chords and rhythmic patterns, including a triplet of eighth notes in measure 16.

17

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

Ooh Ooh

Detailed description: This block contains the third system of music, measures 17 and 18. The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of sustained chords. The lyrics 'Ooh' are written below the piano part.

19

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

Ooh ooh

Detailed description: This block contains the fourth system of music, measures 19 and 20. The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of sustained chords. The lyrics 'Ooh' are written below the piano part. Measure 20 includes a triplet of eighth notes and a four-measure rest.

#11 - It Takes Two



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

36  
Just like Fran-kie Av - a - lon— has his fav - 'rite mouse - ke - teer —  
Ooh Ooh— Wah - oo - wah

#11 - It Takes Two

38 4 39 3

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

Ooh— Ooh— Wah Wah

40 41 42

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

TRACY: Yeah, —

Ooh— Ooh Ahh

43 44

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

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 a musical score. It consists of three staves. The top staff is the vocal line, starting at measure 45 and ending at measure 46. The middle staff is the vocal line with lyrics. The bottom staff is the piano accompaniment, featuring chords and some melodic lines. The key signature is two sharps (F# and C#).

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. It consists of three staves. The top staff is the vocal line, starting at measure 47 and ending at measure 49. The middle staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. Measure 48 is marked with a 'Rit.' (Ritardando) instruction. The key signature remains two sharps. The time signature changes from 4/4 to 6/8 at measure 49.

#11 - It Takes Two

**A tempo** **Rit.**

50 51 52 53

It takes two

It takes two

Ahh Two, Ooh

#11 - It Takes Two

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

16 love Sam-my Dav-is and he's 17 Black and a Jew. But they 18 bet-ter get set for a

19 full out as-sault. They should 20 nev-er have bo-iled Miss 21 Bal - 22 ti-more

**Rit.**

23 crabs 24 25 26 27

Tracy, Edna,  
Dynamites,  
Ensemble

# WELCOME TO THE 60's

12

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 TRACY +DYNAMITES & ENS: — now— you got-ta get your-self a brand new start Hey Ma-ma Wel-come to the

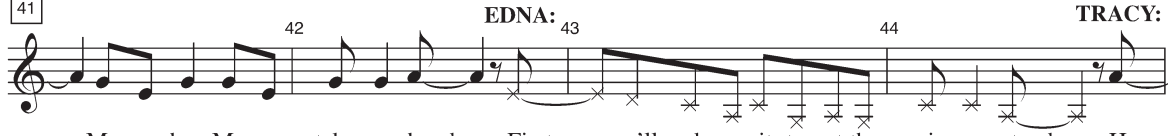


25  
  
 Six - ties Oh - o - o - o - o - o Oh — Ma - ma Wel - come to the


29  
  
 Six - ties Oh - o - o - o - o - o Go — Ma - ma go. go.

33 **DYNAMITES & ENS:**  
  
 Wel - come to the six - ties Wo - o - o - o - o — Hey — Ma -

37 **TRACY:**  
  
 ma — Yeah yeah yeah — yeah — yeah yeah Hey

41 **EDNA:** **TRACY:**  
  
 — Ma - ma, hey Ma - ma take my hand — First — we'll make a pit stop at the wie - ner stand — Hey

45 **EDNA:**  
  
 — Ma - ma, hey Ma - ma take a chance — Oh Tra - cy it's been years since some - one

48 **+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 53 that the world's spin- ing fast

**DYNAMITES & ENS:**

Ooh ooh ooh ooh

54 now, but you got-ta 55 run the race to win the 56 prize. Hey Ma-ma wel-come to the

Ooh ooh Hey Ma-ma wel-come to the

**TRACY + DYNAMITES & ENS:**

57 Six - ties Oh - o - o - o - o 58 59 60 Oh Ma-ma Wel-come to the

61 Six - ties 62 Oh - o - o - o - o 63 64 Go Ma-ma go, go, go.

**DYNAMITES + ENS:**

65 Wel - come to the 66 67 68 six - ties Wo - o - o - o - o Hey Ma -

69 70 71 72

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

73 (Dialogue) 16

v73-88r

3

v89-91r

1st ending 92

2nd ending 92A (to 94)

"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:**

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:** **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

121 122 **DYN. #1:** 123

— a lit-tle tal-ler in some high heel shoes— And once you find the style that makes you

124 125 **ALL:**

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

126 127 **2**

Hear us shout Ma-ma that's your cue—

v128-129r

129 A **ALL:** 129 B **EDNA:** → 130 131

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

132 133 134

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

135 136 137 (To 140)

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

146 147 **TRACY, EDNA:**

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

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



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:** 165 **TRACY + EDNA:** 166 167

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

Six-ties **GIRLS:** **+GUYS:** woh-oh-oh - oh Oh— Ma-ma wel-come to the

168 **+GUYS:** 169 **TRACY + EDNA:** 170 171

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

Six-ties **GIRLS:** **GIRLS:** **+GUYS:** Oh-o-o - o-o Oh oh oh— Go— Ma-ma go, go, go!



172 173 174 175 176

Wel - come to the Six - ties \_\_\_\_\_ Go Ma -- ma\_\_\_\_

177 178 179

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**

A-C

D

ENS:

Hey Ma - ma wel - come to the

**1**

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**

Hey Ma - ma wel - come to the

TRACY:

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

5  
six - ties

6

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

7  
Hey Ma - ma wel - come to the

8  
once was hold - ing back but Ma - ma's got - ta let go — go go!

9  
six - ties

10  
11

**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

Hey Hey Yeah Woh woh woh woh yeah yeah yeah

DYN.#3:

15 16 17

Hey Mama wel - come to the six - ties

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

DYN.#1:

18 19 20 21

Go, Ma-ma, go. go, go!

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

DYN.#1:

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

#12a - 60's Playoff

**SCATTER DODGEBALL**

12b

*TACET*

Link

# HEAR THE BELLS - REPRISE

12c

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

1 **Conduct**

2 **LINK:**

I can hear the bells

Seaweed, Little Inez,  
Ensemble

# RUN & TELL THAT

13

CUE: "Hey Trace..."

♩ = 150

4  
1-4

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:**

13 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

22 23 24

col-or blind— 'cause if you pick the fruit— then girl you're sure to find— the

Detailed description: This block contains the first line of musical notation, measures 22 through 24. The melody is written on a single staff in a key with three flats (B-flat major or D-flat minor). Measure 22 starts with a quarter rest followed by a quarter note G4, then eighth notes A4, B-flat4, and C5. Measure 23 continues with eighth notes D5, E5, F5, and G5. Measure 24 begins with a quarter rest, followed by a quarter note G4, then eighth notes F4, E4, and D4.

25 26 27

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

Detailed description: This block contains the second line of musical notation, measures 25 through 27. Measure 25 starts with a quarter rest, followed by a quarter note G4, then eighth notes A4, B-flat4, and C5. Measure 26 continues with eighth notes D5, E5, F5, and G5. Measure 27 begins with a quarter rest, followed by a quarter note G4, then eighth notes F4, E4, and D4.

28 29 30

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

Detailed description: This block contains the third line of musical notation, measures 28 through 30. Measure 28 starts with a quarter rest, followed by a quarter note G4, then eighth notes A4, B-flat4, and C5. Measure 29 continues with eighth notes D5, E5, F5, and G5. Measure 30 begins with a quarter rest, followed by a quarter note G4, then eighth notes F4, E4, and D4.

31 32 33

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

Run and tell

Detailed description: This block contains the fourth line of musical notation, measures 31 through 33. Measure 31 starts with a quarter rest, followed by a quarter note G4, then eighth notes A4, B-flat4, and C5. Measure 32 continues with eighth notes D5, E5, F5, and G5. Measure 33 begins with a quarter rest, followed by a quarter note G4, then eighth notes F4, E4, and D4. Below the staff, there are three chords: a G4 chord, an F4 chord, and an E4 chord.

34 35 36

that Now run and tell— that! Now

that Run and tell that

Detailed description: This block contains the fifth line of musical notation, measures 34 through 36. Measure 34 starts with a quarter rest, followed by a quarter note G4, then eighth notes A4, B-flat4, and C5. Measure 35 continues with eighth notes D5, E5, F5, and G5. Measure 36 begins with a quarter rest, followed by a quarter note G4, then eighth notes F4, E4, and D4. Below the staff, there are three chords: a G4 chord, an F4 chord, and an E4 chord.

#13 - Run & Tell That



37  
 I can't see— why peo-ple 38 dis-a-gree 39 each time I tell them what I know is true

I can't see— ooh ooh ooh ooh ooh ooh

40  
 — and if you come 41 and see the 42 world I'm from I bet your

if you come— ooh ooh ooh

43  
 heart is gon - na feel it too— 44 yeah I could lie— 45 but ba - by

ooh— ooh ooh—

46  
 let's be bold— 47 va - nil - la can be nice but if the 48 truth be told— the

va - ni - la can be nice uh - hu - huh

## #13 - Run &amp; Tell That

49 50 51

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

Hoot uh - hu - huh

52 53 54

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

hoo - oo hoot hmm!

55 56 57

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

That's where it's at!— Woo! Run and tell

58 59 60

run and tell— that! run and tell

that Run and tell that

#13 - Run & Tell That

61 that! 62 run and tell that! →64 65

Run and tell that Run and tell that

66 7 74 3x 75 "Hey, you're Tracy..."

67-73

"...young, gifted black behind." 76 77 LITTLE INEZ: 78

I'm ti - red of cov - 'rin up all—

79 80 81

— my pride — I've got a

so give me five on the black hand side

#13 - Run & Tell That

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-joice 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—

#13 - Run & Tell That

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

mus-ic up and let's all dance— 'cause all things are e - qual 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

Musical score for measures 119-122. The top staff is in treble clef with a key signature of one flat (B-flat). Measure 119 contains the lyrics "that!". Measure 120 is a whole rest. Measure 121 contains the lyrics "Run and tell" followed by a long horizontal line. Measure 122 contains a whole note. The bottom staff is in treble clef with a key signature of one flat. It contains chords for measures 119-122. Measure 120 has the lyrics "Run and tell" and measure 121 has the lyrics "that!". The system ends with a double bar line.

Musical score for measures 123-125. The top staff is in treble clef with a key signature of one flat. Measure 123 contains the lyrics "that!" followed by a long horizontal line. Measure 124 contains a whole note with a fermata. Measure 125 contains a whole note with a fermata. The bottom staff is in treble clef with a key signature of one flat. It contains chords for measures 123-125, each with a fermata. The system ends with a double bar line.

13a

# DIRTY BOOGIE

*TACET*



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

13 14

soon as I learned how to strut my funk - y stuff. — I

15 16

found out that the world at large can't get e - nough so...

17 18 19

Bring on — that pe - can pie — Pour — some su - gar on it ba - by

20 21 22

Don't be shy — Scoop — me up a mess of that choc - o - late swirl. —

23 24

Don't be stin - gy I'm a grow - ing girl. — I of - fer

25 26 27

big love — with no a - po - lo - gy. — How — can I den - y the world the

#14 - *Big, Blonde & Beautiful*

28 29 30

most of me. — I — am not a-fraid to throw my weight a-round. — Pound

31 32 33

— by pound by pound. — Be-cause I'm Big, blonde, and

34 35 36

beau-ti-ful. — There — is noth-ing 'bout me that's un - suit-a-ble, — No-

37 38

- one wants a meal that onl - y of - fers the least When girl, we're

39 40 41

serv-ing up the whole damn feast! Slice me off a piece of that

Ooh — Ooh — OO! —

42 43

hog head cheese — Then take a look in - side my book of

#14 – *Big, Blonde & Beautiful*

44 re-ci-pes.— 45 Now, don't you sniff a-round for some-thing fluf-fy and light.— I

Hoo Hoo Oo\_\_\_\_\_ Fluf-fy and Light

47 need a man who brings a man's size 48 ap - pe - tite. I'll use a

49 pinch of sug-ar and a dash of spice.— 50 I'll let ya lick the spoon be-cause it

Pinch of sug-ar and a dash of spice—

52 tastes so nice.— 53 I'll keep it in my ov-en till it's good and hot.— 54 Keep on

Hoo Hoo Oo\_\_\_\_\_ Good and Hot.—

55 stir - ring till it hits— the spot.— 56 Be - cause I'm

#14 - Big, Blonde & Beautiful

57 Big, blonde, and beau - ti - ful, — and Ed - na girl you're look - ing so re -

58

59

Big, Blonde, Beau - ti - ful —

60 - cuit - a - ble. — Why — sit in the bleach - ers

61

Ooh, — Ooh

62 tim - id and a - fraid When Ed - na you — can be your own par - ade!

63

Ooh Ooh —

64

3

65-67

#14 - Big, Blonde & Beautiful

68 69 70 **ALL:**

Look out— old

Wo - oh - oh— Oh Oh Oh— Look out— old

71 72

Bal - ti - more— we're march - ing in and we ain't shuf - flin' through that

Bal - ti - more— we're march - ing in and we ain't shuf - flin' through that

73 **EDNA:** 74

old back door, and Trac - y, I will join your fight if I can

old back door Hoo Hoo - ooh Ooh

75 **WILBUR:** 76

keep up this pace and Girls, I'll be right at your side if I can

**MOTORMOUTH:**

77 find some space, — so you can 78 hold your head up just as

Hoot, Head up just as

79 big as ya' please. — 80 You know they'll hear me knock - in with the

big as ya' please —

**ALL: Ow!**

81 two of these? — (ALL:) 82 To - mor - row side by side we'll show the

**EDNA:**

83 world what's right 84 Looks like I'm touch - ing up my roots — to - night!

MOTORMOUTH:

85 Then we'll be 86 Big, blond, and beau - ti - ful. 87 It's

Big, Blonde, Beau - ti - ful

88 time to face the fact it's ir - re - fu - ta - ble. 89 Can't

Hoot Hoo Hoo Ooh

90 — ya hear that rum-bling? That's our hun-ger to be free. 91 It's time to

Ooh Hun-ger to be free

92 fin - 'ly taste e - qual - i - ty. 93

Fin - 'ly taste e - qual - i - ty. COUNCIL + MOMS: On moth - er



93 A

MOTORMOUTH:

daugh - ter day where thin is in, we're white as wool

93 B

93 C

93 D

big is back! And as for black it's beau - ti - ful all shapes and

MM, GANG, LEADS:

beau - ti - ful

94

EDNA:

95

VELMA:

MOTORMOUTH:

siz - es fol - low me Let's bust their chops Quick call the cops! We're gon - na

We're gon - na

96

97

COUNCIL+ MOMS:

dance our way to vic - to - ry! — Stay a - way

dance our way to vic - to - ry!

98 99 **MM, GANG, LEADS:**

This is - n't Ne - gro day! 2 4 6 8

**DYNAMITES:** 3 3

And get us on T. V.

100 101 102

T. V.'s got to in - te-grate! 2 4 6 8 T. V.'s got to in - te-grate!

**COUNCIL+ MOMS:**

And get us on T. V. Stay a-way This is - n't Ne-gro day!

103 **MOTORMOUTH:** 104 **EDNA:** 105 **LINK:**

We're here to dance! We're here to stay Tra-cy, This was beau-ti-ful

106 **MOTORMOUTH:** 3 3 107

Big, blonde and beau-ti-ful lead the way

**ALL:** 3 3 3

No-one's get-ting on T.

108 109 110

V. to - day! \_\_\_\_\_

**End of Act One**

14a

**ENTR'ACTE**

*TACET*

Edna, Velma, Penny  
Amber, Matron,  
Little Inez, Motormouth,  
Tracy, Ensemble Women

# THE BIG DOLL HOUSE

15

**Slow Swing**

6 A-F 2 1-2

**GROUPS 1,2,3:** **GROUPS 2,3:** **GROUP 3:**

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

**ALL:**

slam - mer this cool - er, this big doll

$\text{♩} = 162$

**Moderate Swing** (Dialogue)

7 house 3 8-10

**Vamp**

4 10A-10D 11 12

**VELMA:** **EDNA:**

13 Locked up with all these low - life wo - men And hor - i - zon - tal stripes ain't ex -

16 **AMBER:** 17 **MATRON:** 18

act - ly slim - min' Is there a - ny - bo - dy here who can dry clean my blouse? It's the

19 **ALL:** 20

maid's day off In the big doll house.——

21 **LIL' INEZ:** 22 **EDNA:** 23

Lad - y Jus - tice, where you gone?—— Ooh, Wil - bur, check, I think I left the

24 **VELMA:** 25 **ALL:** 26

i - ron on.—— Did you see Cor - ny laugh - ing, I could mur - der that louse! Ho - ney,

27 28

that - 'll get you life in the big doll house, big house!——

29 **VELMA:** 30 **ALL:** 31 **AMBER:** **EDNA:**

—— Locked up here in the pen, Big House!—— No phone! No

32 **MOTOR-MOUTH:** **EDNA:** 33 34 **MATRON:**

food! No men! I need a con - ju - gal vis - it from my lov - ing spouse Ho - ney,

#15 - The Big Doll House

35 **ALL:** 36 37 37A (to 38)

just drop the soap in the big doll house.—

38 **6**

38-43

44 **EDNA:** 45 46

Yoo hoo, my stom-ach's a lit - tle so - ur I have-n't had food in ov -

**MATRON:** 47 48 49 **ALL:**

er an ho-ur. You just ate a piz-za, some ku - gel, a mouse! There's

50 51 **VELMA:**

no food left in the big doll - house.— Uh,

52 **HOOKER:** 53 54

Ma - tron, I have got to com-plain— Hey, don't I know you from

55 **VELMA:** 56

First and Main? Eek,— call my shy - sters—

57 58  
Lip - shitz amd Strauss — I got - ta get sprung from the

59 **ALL:** 60 **LIL' INEZ:** **EDNA:**  
big doll - house, Big House! — — No fair, no food,

61 **PENNY:** **ALL:** 62 **MOTORMOUTH:** 63  
no fun big house! — And our fight had just be - gun, 'cause it's

64 65 66  
free - dom's flame — that she'd like to douse so we must break out of this

**ALL:** 67 (to 69) 69 **4**  
big doll house. — 69-72

**2** **2**   
72 A-72 B 73-74

75 **TRACY:** 76 77  
Pen - ny I can't take all this wait - ing I've lost my man, — Plus my

#15 - The Big Doll House



78 **PENNY:** 79 **ALL:** 80

hair's de - flat - ing! Well, Tra - cy, I hate to grum - ble or grouse But it's

81 **BEATNIK CHICK:** 82

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

83 84 85

cool it, La - dies, no need to shout and don - 'cha got an old man to

86 **VELMA:** 87 **EDNA:** 88

bail you out? Hah! Her dad - dy's a los - er, a per - vert, a souse! Well, it's

89 **ALL:** 90

just us girls in the big doll house Big House. —

91 **AMBER:** 92 **ALL:**


— God, I'm too young to fry Big House. —


93 **EDNA:** **MOTORMOUTH:** 94


I'm bust - ing out! Girl, so am I!


#15 – The Big Doll House

95 ALL:  96 97  
La - dy Jus - tice, hear— my plea 'cause the big doll house, the

98  99 100  
big doll house, the big doll house ain't big e - nought— for—

101  102 103 104  
me, ————— for me, ————— for me,—

105  106 107 EDNA:  
————— for

108  109 110 111  
me. —————

Matron, Girls

# DOLL HOUSE PLAYOFF

15a

2

1-2

3 *Matron Scat*

4 5 6

7 8 9 10 **MATRON:**

Hi-de

11 **(MATRON:)** 12 13 14

Hi-de hi-de hi Ho de ho de ho

**GIRLS:**

Hi-de Hi-de hi-de hi Ho de ho de ho

15 *Crazy scat* 16 17 18

You heard me!

Huh?

Tracy

# BALTIMORE REPRISE

16

CUE: Tracy alone.

**Rubato**

1 TRACY:

2 3 4

5 6 7 8

9 10 11

12 13 14

15 16 17

18 19 20 21

Oh, oh, oh I'm all a-lone my heart has grown but it's brok - en, too  
 This morn-ing life was a Bal-ti-more fair - y tale now I can't make bail My  
 moth-er's in shock my fath-er's in hock I much pre - fer Link's arms to  
 jail house cells So Link, please res - cue me now 'cause I  
 love you, and this pri - son smells \_\_\_\_\_ Link, hear the  
 bells!!! So get read - y Bal - ti-more There's a bright brand new

22 23 3 3 24

day in store Let me out so this dream's un-furled

Musical notation for measures 22-24 in treble clef, key of D major. Measure 22: quarter note G4, quarter note A4. Measure 23: quarter note B4, quarter note C5, quarter note B4. Measure 24: quarter note A4, quarter note G4, quarter note F4.

25 26 27

I'll eat some break - fast then change the world And I pro - mise

Musical notation for measures 25-27 in treble clef, key of D major. Measure 25: quarter note G4, quarter note A4, quarter note B4. Measure 26: quarter note C5, quarter note B4, quarter note A4. Measure 27: quarter note G4, quarter note F4, quarter note E4.

28 29 3 3 30 3

Bal - ti - more Once I cha cha right out of this door The

Musical notation for measures 28-30 in treble clef, key of D major. Measure 28: quarter note G4, quarter note A4, quarter note B4. Measure 29: quarter note C5, quarter note B4, quarter note A4. Measure 30: quarter note G4, quarter note F4, quarter note E4.

31 3 3 32 Ritard 33 3

world's gon - na wake up and see Link's in love with

Musical notation for measures 31-33 in treble clef, key of D major. Measure 31: quarter note G4, quarter note A4, quarter note B4. Measure 32: quarter note C5, quarter note B4, quarter note A4. Measure 33: quarter note G4, quarter note F4, quarter note E4.

34 35 36 37

me.

Musical notation for measures 34-37 in treble clef, key of D major. Measure 34: quarter note G4. Measure 35: quarter rest. Measure 36: quarter note G4. Measure 37: quarter note G4.

Wilbur, Edna

# YOU'RE TIMELESS TO ME

17

Cue: "I suddenly feel so old."

**Lite swing** ♩ = 118 4

A

1-4

5 **WILBUR:**

Styles keep a chang - in' the world's re - ar - rang - in' but

Ed - na, you're time - less to me Hem - lines are short - er a

beer costs a quart - er but time can - not take what comes free \_\_\_\_\_

You're like a stink - y old cheese, babe Just get - tin' rip - er with age

\_\_\_\_\_ You're like a fat - al di - sease babe and

19 20 21

there's no cure so let this fev-er rage Some folks can't stand it say

22 23 24

time is a ban-dit but I take the op - po - site view—— 'cause when

25 26 27

I need a lift time brings a gift a - noth - er day with you

28 29 30

— A twist or a waltz it's all the same schmaltz with just a

31 32 33

change in the sce - ne - ry—— You'll nev - er be old hat that's that!

34 35 36 37 EDNA:

You're time-less to me.—— Fads keep a fad - in' and

38 39 40

Ca - stro's in - vad - ing but Wil - bur, you're time - less to me—— Hair -

## #17—You're Timeless To Me

Musical notation for measures 41-43. Measure 41 starts with a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and quarter notes. Measure 42 continues the melody. Measure 43 ends with a quarter note and a fermata.

doos are high-er mine feels like barbed wire— but you say I'm chic as can be!

Musical notation for measures 44-47. Measure 44 has a whole rest. Measure 45 starts with a quarter note. Measure 46 has a quarter rest. Measure 47 has a quarter note followed by a triplet of eighth notes.

— You're like a rare vin-tage rip-ple A vin-tage they'll nev-er for-

Musical notation for measures 48-50. Measure 48 has a quarter note. Measure 49 has a quarter note. Measure 50 has a quarter note followed by a quarter rest.

get So pour me a teen - y ween - ie tri - ple— and

Musical notation for measures 51-53. Measure 51 has a quarter note. Measure 52 has a quarter note. Measure 53 has a quarter note followed by a quarter rest.

we can toast the fact we ain't dead yet I can't stop eat - ing your

Musical notation for measures 54-56. Measure 54 has a quarter note. Measure 55 has a quarter note. Measure 56 has a quarter note followed by a quarter rest.

hair - line's re - ce - ding and soon there'll be noth - ing at all— So,

Musical notation for measures 57-60. Measure 57 has a quarter note. Measure 58 has a quarter note. Measure 59 has a quarter note. Measure 60 has a quarter note followed by a quarter rest.

you'll wear a wig while I roast a pig hey! Pass that ge - ri - tol— Glenn

Musical notation for measures 61-63. Measure 61 has a quarter note. Measure 62 has a quarter note. Measure 63 has a quarter note followed by a triplet of eighth notes.

Mil - ler had brass that Chub - by Check - er's a gas but they all pass e - ven - tu - al -

#17—You're Timeless To Me



64 65 66 67

ly You'll nev - er be pas - sé hip hoo - ray! You're time - less to me

68

69 **Dance Break** 8

69-76

77 **EDNA:** 78 79

You're like a brok - en down Che - vy All you need is a fresh coat of

80 **WILBUR:** 81 82

paint And Ed - na, you got me go - in' hot and hea - vy You're

83 84 85 **BOTH:**

fat and old, but ba - by, bor - ing you ain't! Some folks don't get it but

86 87 88

we nev - er fret it 'cause we know that time is our friend — Yeah

89 90 91

it's plain to see that you're stuck with me un - til the bit - ter end

92 93 94

— And we got a kid who's blow-in' the lid off the

Detailed description: This musical staff contains measures 92, 93, and 94. Measure 92 starts with a whole note G4. Measure 93 contains a triplet of eighth notes: A4, B4, and C5. Measure 94 contains a triplet of eighth notes: D5, E5, and F5. The lyrics are: "— And we got a kid who's blow-in' the lid off the".

95 96 EDNA: 97

Turn - blad fam' - ly tree — You'll al - ways hit the spot big shot!

Detailed description: This musical staff contains measures 95, 96, and 97. Measure 95 has a whole note G4. Measure 96 has a half note A4. Measure 97 has a half note B4. The lyrics are: "Turn - blad fam' - ly tree — You'll al - ways hit the spot big shot!".

98 99 100 WILBUR:

You're time - less to me You'll al - ways

Detailed description: This musical staff contains measures 98, 99, and 100. Measure 98 has a quarter rest. Measure 99 has a triplet of eighth notes: G4, A4, B4. Measure 100 has a quarter note G4. The lyrics are: "You're time - less to me You'll al - ways".

101 102 103 Rit.

be du jour mon a - mour You're time - less to me

Detailed description: This musical staff contains measures 101, 102, and 103. Measure 101 has a quarter note G4. Measure 102 has a quarter note A4. Measure 103 has a triplet of eighth notes: B4, C5, D5. The lyrics are: "be du jour mon a - mour You're time - less to me".

104 EDNA: 105 WILBUR: 106 BOTH:

You'll al - ways be first string ring a - ding - ding! You're time - less to

Detailed description: This musical staff contains measures 104, 105, and 106. Measure 104 has a quarter rest. Measure 105 has a quarter note G4. Measure 106 has a triplet of eighth notes: A4, B4, C5. The lyrics are: "You'll al - ways be first string ring a - ding - ding! You're time - less to".

Tempo I 107 108 EDNA: 109 110 WILBUR:

me You're time - less to me You're time - less to

Detailed description: This musical staff contains measures 107, 108, 109, and 110. Measure 107 has a whole note G4. Measure 108 has a quarter rest. Measure 109 has a triplet of eighth notes: A4, B4, C5. Measure 110 has a quarter note G4. The lyrics are: "me You're time - less to me You're time - less to".

111 Rit. 112 BOTH: 113 114 115

me You're time - less to me.

Detailed description: This musical staff contains measures 111, 112, 113, 114, and 115. Measure 111 has a whole note G4. Measure 112 has a triplet of eighth notes: A4, B4, C5. Measure 113 has a half note G4. Measure 114 has a half note G4. Measure 115 has a whole rest. The lyrics are: "me You're time - less to me."

#17 - You're Timeless To Me

Wilbur, Edna

## TIMELESS REPRISE

17a

♩ = 118

A → 7 2

7-8

9 **WILBUR:** 10 **EDNA:** 11

You need a fresh coat of plas - ter But Wil - bur I'm still hot to

12 **WILBUR:** 13 14

trot Yeah Ed - na You're like the Hin - den - burg dis - as - ter

15 **EDNA:** **WILBUR:** 16 17 **BOTH:**

I'm full of gas But you won't be for - got Love takes a lick - in' But

18 19 20 **WILBUR:**

we keep on tick - in' We're just like the clock on the wall me Yeah our

21 **EDNA:** 22 **BOTH:**

springs nev - er pop but on the day that you drop Whoo — I'll

23 24 25

catch you when you fall \_\_\_\_\_ And we got a kid \_\_\_\_\_ who's

26 27 28 **WILBUR:**

done what she did and we're as proud as proud can be \_\_\_\_\_ You're still my

29 30 **EDNA:** **BOTH:** 31

big af - fair "mein Hert" You're time - less to me

32 33 **EDNA:** **WILBUR:** 34 **BOTH:**

You're round - ing third base now "Ho - ly \_\_\_\_\_ cow" You're time - less to

35 36 **Ritard** **EDNA:** 37 **WILBUR:**

me I'll al - ways call you home \_\_\_\_\_ shab - bat sha -

38 39 **BOTH:** **Tempo I** 40 41

lom You're time - less to me You're time - less to me

#17a - Timeless Reprise



Link, Tracy,  
Penny, Seaweed,  
Prudy, Ensemble

# WITHOUT LOVE

18

CUE: "I have a good life."

♩ = 98

4  
A-D

1

4  
1-4

5

**LINK:**

6

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

7

8

nev - er looked— in - side— my - self— though on the out - side I looked good!

9

10

Then we met— and you— made me— the man— I am to-day—

11 Tra - cy, I'm in love — with you — no mat - ter what — you weigh — 'cause with - out

12

CHORUS:

With - out

13 love life is like — the sea - sons with no sum - mer With - out

14

love ooh

With - out

15 love life is rock — 'n' roll — with - out — a drum - mer Tra - cy

16

love ooh

17 I'll be yours for - ev - er 'cause — I nev - er wan - na be — with - out

18

I'll be yours for - ev - er With - out

19 love \_\_\_\_\_ Tra - cy nev - er set me free \_\_\_\_\_

20

21 \_\_\_\_\_ No I ain't ly - in' nev - er set me free \_\_\_\_\_

22

Doot doot doo doot doo doot doot doot doo doo doot

23 \_\_\_\_\_ Tra - cy, no no no \_\_\_\_\_

24

doot doot no no no \_\_\_\_\_

25 **TRACY:** Once I was a sim - ple girl \_\_\_\_\_ then star - dom came to me \_\_\_\_\_ But

26

ahh \_\_\_\_\_ ahh \_\_\_\_\_



27 I was still a noth - ing though a 28 thou - sand fans may dis - a - gree  
 - ahh Tra - cy!

29 Fame was just a pri - son 30 sign - ing au - to-graphs a bore I

31 did - n't have a clue 32 till you came bang - ing on my door now with - out  
 With - out

33 love life is like my dad 34 with - out his bro - mo With - out  
 love ooh With - out

#18 - Without Love

35  
love life's like mak - ing out\_\_\_\_\_ to Per - ry Co - mo Darl - ing

love\_\_\_\_\_ ooh\_\_\_\_\_

36

37  
I'll be yours for - ev - er 'cause\_\_\_\_\_ I nev - er wan - na be\_\_\_\_\_ with - out

I'll be yours for - ev - er \_\_\_\_\_ With - out

38

39  
love\_\_\_\_\_ So darl - ing throw a - way\_\_\_\_\_ the key\_\_\_\_\_

love\_\_\_\_\_

40

41  
TRACY LINK: TRACY:

I'm yours for - ev - er \_\_\_\_\_ Throw a - way the

Doot doo doot doo doot doot doot doo doo doo doot doot doot

42

43 **TRACY,  
LINK:** 44

key ——— yeah yeah yeah ———  
doot doot yeah yeah yeah ———

45

45-46 47-48

49-50 51-52

53 53 A 53 B **Vamp til cue** 53 C (To 54)

54 **SEAWEED:** 55

Liv - ing in — the Ghet - to black is ev - 'ry - where — ya' go —

56 57

Who'd 've thought— I'd love— a girl— with skin as white— as win - ter's snow—

58 **PENNY:** 59

In my iv - ory tow - er life was just a Host - ess snack— But

60 61 **PENNY,  
SEAWEED:**

now I've tast - ed choc - 'late and I'm nev - er go - ing back— With-out

With-out

62 **SEAWEED:** 63 **PENNY,  
SEAWEED:**

love life is like— a beat— that you— can't fol - low With-out

love ooh— With-out

64 **PENNY:** 65 **PENNY,  
SEAWEED:**

love life is Dor - ris Day— at the A - pol - lo Darl - ing

love— ooh—

66 67 **PENNY:**

I'll be yours for - ev - er 'cause I nev - er wan - na be with - out

I'll be yours for - ev - er With - out

68 69 **SEAWEED:**

love So darl - ing nev - er set me free

love

70 71 **PENNY, SEAWEED:**

I'm yours for - ev - er nev - er set me free

Doot doot doo doot doo doot doot doot doo doo doo doot

72 73 **LINK:**

no no no If you're

doot doot no no no

74

locked up in this pri-son, Trace,— I don't— know what— I'll do—

ooh— ooh—

76 **TRACY:**

Link, I've got to break— out so that I— can get— my hands— on you—

— ooh— I— can get— my hands— on you ooh—

78 **SEAWEED:**

Girl, if I— can't touch— you now— Im gon-na lose— con-trol—

— ooh— lose con-trol—

80 **PENNY:** 81 **SEAWEED:**

Sea-weed you're my black— white knight— I've found my blue-eyed soul— Sweet

— black— white knight— sweet

**LINK:** **TRACY:**

82 83 84

free-dom is— our goal— Trace, I wan-na kiss— ya then I can't wait for pa-role—

free-dom is— our goal—

85 (Dialogue)

85-86 87-88

"...very own blowtorch."

89-90 90 A Aerosol torch 90 B

90 C **LINK:** 90 D **TRACY:** **PENNY:** 90 E **SEAWEED:** **PRUDY:** (To 91)

Oh Tra - cy Oh Link Oh Sea - weed Oh Pen - ny Oh my

CUE: "I'll never sell it now."

91 92 **A tempo**

God 'Cause with - out

'Cause with - out

93

**SEAWEED:**

94

love life is like a prom that won't invite us Without

love ooh Without

95

**LINK:**

96

love it's like getting my big break and laryngitis Without

love ooh Without

97

**PENNY:**

98

love life's a forty five when you can't buy it Without

love ooh Without

99

**TRACY:**

100

**ALL 4:**

love life is like my mother on a diet like a week

love ooh like a week



101

102

- that's on - ly Mon - days on - ly ice — cream nev - er sun - daes like a cir -

- that's on - ly Mon - days on - ly ice — cream nev - er sun - daes like a cir -

103

104

cle with — no cent - er like a door — marked do not en - ter darl - ing

cle with — no cent - er like a door — marked do not en - ter

105

106

107

I'll be yours for - ev - er 'cause I nev - er wan - na be — with - out love —

I'll be yours for - ev - er 'cause I nev - er wan - na be — with - out love —

108

**LINK, PENNY:**

109

110

**TRACY, SEAWEED:**

Yes now you've cap - tured me — love — I sur - rend - er hap - pi - ly —

— With - out love — With - out

111 112 **PENNY, SEAWEED:**

Oh, Sea - weed ne - ver set me free

**TRACY, LINK:**

love \_\_\_\_\_ Ne - ver set me free

Love \_\_\_\_\_ Ooh \_\_\_\_\_ ne - ver set me free

113 114

No, no no ne - ver set me free

No I ain't ly - in'

- Doot doot doo doot doo doot doot doot doo doo doot

115 116

No no no No, I don't wan - na live with - out

**TRACY:** **TRACY, LINK:**

No no no no No no no don't wan - na live with - out

doot doot no no no Don't wan - na live with - out

117 **PENNY:** love love love—

118 **SEAWEED:** Pret-ty Pen-ny lit-tle Dar - lin' you had

**TRACY:** No no no no

**LINK:** Yeah yeah yeah—

Dar - lin' you had

doot doot doo doot doo doot doot doot Darl - in' you had

119 best be - lieve me

120 ne - ver leave me with - out love!

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

**SATB:** best be - lieve me nev - er leave me with - out love!

Applause segue

Ensemble

# WITHOUT LOVE PLAYOFF

18a

## Applause segue

♩ = 98

**A** **ENSEMBLE:**

1 2

With-out love ooh ooh With-out

3 4 5

love ooh With-out love ooh

4-bar decrescendo

6 7 8

ooh With-out love ooh ooh

Slight rit.

Motormouth,  
Ensemble

# I KNOW WHERE I'VE BEEN

19

CUE: "and you will not be the last."

Slow 12/8 feel ♩ = 58

MOTORMOUTH:

14 3 15 3 3

dis - tance \_\_\_\_\_ It's a voice \_\_\_\_\_ that comes from \_\_\_\_\_ deep with -

This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It features measures 14 and 15. Measure 14 has a triplet of eighth notes. Measure 15 has a triplet of eighth notes and a triplet of quarter notes. The bottom staff is a piano accompaniment in treble clef, showing a melodic line with a triplet of eighth notes in measure 14 and a triplet of quarter notes in measure 15.

16 3 17 3 3

in \_\_\_\_\_ There's a cry \_\_\_\_\_ ask - ing why I pray the

Yeah \_\_\_\_\_ yeah \_\_\_\_\_

This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of three flats. It features measures 16 and 17. Measure 16 has a dotted quarter note. Measure 17 has a triplet of eighth notes and a triplet of quarter notes. The bottom staff is a piano accompaniment in treble clef, showing a melodic line with a triplet of eighth notes in measure 16 and a triplet of quarter notes in measure 17.

18 3 19 3 3

ans - wer's \_\_\_\_\_ up a - head \_\_\_\_\_ 'Cause I know \_\_\_\_\_ where I've

This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of three flats. It features measures 18 and 19. Measure 18 has a triplet of eighth notes. Measure 19 has a triplet of eighth notes and a triplet of quarter notes. The bottom staff is a piano accompaniment in treble clef, showing a melodic line with a triplet of eighth notes in measure 18 and a triplet of quarter notes in measure 19.

20 3 21 3 22 3 3

been \_\_\_\_\_ There's a road \_\_\_\_\_ we've been \_\_\_\_\_ trave - lin' \_\_\_\_\_ Lost so

Ooh - ooh

This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of three flats. It features measures 20, 21, and 22. Measure 20 has a quarter note. Measure 21 has a triplet of eighth notes and a triplet of quarter notes. Measure 22 has a triplet of eighth notes and a triplet of quarter notes. The bottom staff is a piano accompaniment in treble clef, showing a melodic line with a triplet of eighth notes in measure 20 and a triplet of quarter notes in measure 21. Below the staff, there are two chords: a triad of G4, Bb4, and D5 in measure 21, and a triad of G4, Bb4, and D5 in measure 22.

#19 - I Know Where I've Been

23 *3* *3* *3* 24 *3* 25 *3* *3*

man-y ————— on the way But the rich-es ————— will be

ooh - ooh ooh -

26 *3* *3* 27 *3* 28 *3* *3*

plen - ty — worth the price The price we had to pay There's a

ooh ooh ooh - ooh - ooh

29 *3* 30 *3* *3* 31 *3* *3* *3*

dream ————— in the fu - ture ————— There's a strug - gle ————— we have ————— yet to

dream, ————— ooh - ooh

32 *3* 33 *3* *3*

win ————— And there's pride ————— in my heart 'cause

ooh - ooh

34 *3* *3* *3* 35 *3* *3* *3*

I know— where I'm go - ing — And I know— where I've

ooh - ooh - ooh - ooh ooh

36 *3* 37 *ad lib* *3*

been ————— There's a road

There's a road we must

*(ad lib)* 38 *3* *3* 39 *3* *3* *3*

we must tra - vel ————— There <sup>3</sup> is a pro - mise —————

tra - vel ————— There's a pro - mise ————— we must

*(ad lib)* 40 *3* 41 *3* *3*

that we must make ————— Oh, — but the rich - es ————— the

make But the rich - es ————— will be

#19 - I Know Where I've Been



(ad lib)

rich - es will be plen - ty yeah

plen - ty worth the

(ad lib)

worth the risk and the chanc - es we take. There's a

risk and the chanc - es that we take

(as written)

45

dream in the fu - ture There's a

dream hoo oo - oo

47 3 3 3 48 3

strug - gle — we have — yet to win — Use that

strug - gle — ooh - ooh - ooh

Detailed description: This block contains the first system of the musical score, covering measures 47 and 48. It features a vocal line and a piano accompaniment line. The key signature has three sharps (F#, C#, G#). Measure 47 contains the lyrics 'strug - gle' and 'we have'. Measure 48 contains 'yet to win' and 'Use that'. The piano accompaniment includes triplets and chords. The lyrics 'ooh - ooh - ooh' are written below the piano line.

49 3 3 50 3 3 3

pride — in our hearts to lift us — to to - mor - row —

pride, in our hearts lift us up! Ooh - ooh - ooh - ooh

Detailed description: This block contains the second system of the musical score, covering measures 49 and 50. The key signature remains three sharps. Measure 49 contains the lyrics 'pride — in our hearts' and 'to'. Measure 50 contains 'lift us — to to - mor - row —'. The piano accompaniment continues with triplets and chords. The lyrics 'pride, in our hearts lift us up! Ooh - ooh - ooh - ooh' are written below the piano line.

51 3 3 3 3

'cause just to sit still — would be a

Ooh — sit still

Detailed description: This block contains the third system of the musical score, covering measures 51 and 52. The key signature remains three sharps. Measure 51 contains the lyrics ''cause just to sit still —'. Measure 52 contains 'would be a'. The piano accompaniment features triplets and sustained chords. The lyrics 'Ooh — sit still' are written below the piano line.

52 *3* sin - Lord knows -

53 **Rit.** *3*

I know it, I know it, I know where I'm go - in'. —

54 *3* I know — where I've been. —

55 **Tempo** *3*

56 *3* I'll give thanks to my God, 'Cause I know where I've

57 **Rit.** *3* *3* *3* *3*

Oh when we win — I'll give thanks to my God, 'Cause I know where I've

58 *3* been. —

59 *3* been. —

#19 - I Know Where I've Been

Corny, Ensemble

# (IT'S) HAIRSPRAY

20

6 → 7 **Swing** 5 12 **CHORUS GIRLS:**

He's Cor-ny!—

2 15 **(Swing)** **CORNY:** 16

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

17 18 19

is it poise? No, It's hair - spray!— What gets a gal— asked

Hair - spray!—

Hair - spray!—

20  
 — out to lunch? Is it brains, 21 is it dough? No, It's hair - spray — If  
 Hair - spray! —  
 Hair - spray! —

23  
 you take a ride — with no can — 24 at your side — then your flip  
 Ooh — oo - oo - ooh — Ooh — then your flip  
 Ooh — oo - oo - ooh — Ooh — then your flip

25  
 will be gone — with the wind. 26 But if you  
 Woo ooh ooh  
 Woo ooh ooh

#20 — (It's) Hairspray

27 spray it and lock it you can take 3 28 off in a rock - et and in

You can take 3 off in a rock - et

You can take 3 off in a rock - et

29 out - er space each hair 30 will be in place. Why

Out - er space Hair will be in place ooh ooh

Out - er space Hair will be in place ooh ooh

31 32

— take a chance — when you get — up and dance, — if you twist,

— ooh — oo - oo - ooh — ooh —

— ooh — oo - oo - ooh — ooh —

33 I in - sist you use hair - spray — and — tell you moth - er her head

34 Hair - spray! — Ooh — ooh —

35 Hair - spray! — Ooh — ooh —

36 — she should smoth - er with "ul - tra clutch" fath - ful - ly — so,

37 ooh — "ul - tra clutch" faith - ful - ly —

38 — ooh — "ul - tra clutch" faith - ful - ly —

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

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

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

41 take my ad-vice and you might just get— 42 the on-ly thing bet-ter than hair- 43

You might just ooh ooh— Hair -  
You might just ooh ooh— Hair -

44 spray, that's me 45

spray— ska - doo-dl - e - ya Doo-dl - e - ya doo wah  
spray— ska - doo-dl - e - ya Doo-dl - e - ya doo wah

46 For - get the milk-man, the on-ly thing bet-ter than hair - spray— 47 48

Hair-spray Wow!  
Hair-spray Wow!

#20 - (It's) Hairspray



**50 Not Swing**

49 that's me! 51

Ah ah ah ah ah ah ah ah ah

Ah ah ah ah ah ah ah ah ah

52 Ah ah ah ah ah ah ah ah ah What makes a man 54

ah ah ah ah ah ah ah ah ah What makes a man

ah ah ah ah ah ah ah ah ah What makes a man

**Swing It**

55 reach out and touch? Ul - tra clutch! So, — 65 66

reach out and touch? Ul - tra clutch!

reach out and touch? Ul - tra clutch!

67

68

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

If you're a red-head, blonde, or brunette Who!

If you're a red-head, blonde, or brunette Who!

Detailed description: This block contains the first system of music, measures 67 and 68. It features three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. Measure 67 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 68 continues the melody with a quarter note D5, a quarter rest, and a quarter note E5. The piano accompaniment consists of chords in the right hand and bass notes in the left hand.

69

70

71

take my ad-vice and you— — might just get the on-ly thing bet-ter than hair -

You might just ooh ooh— hair -

You might just ooh ooh— hair -

Detailed description: This block contains the second system of music, measures 69, 70, and 71. It features three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. Measure 69 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 70 continues the melody with a quarter note D5, a quarter rest, and a quarter note E5. Measure 71 continues the melody with a quarter note F#5, a quarter rest, and a quarter note G5. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. There are triplets indicated by a '3' over the notes in measures 70 and 71.

72

73

spray— that's me!—

spray— ska - doo-dl - e - ya Doo-dl - e - ya doo wah

spray— ska - doo-dl - e - ya Doo-dl - e - ya doo wah

Detailed description: This block contains the third system of music, measures 72 and 73. It features three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. Measure 72 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 73 continues the melody with a quarter note D5, a quarter rest, and a quarter note E5. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. There are triplets indicated by a '3' over the notes in measures 72 and 73.

74

The on - ly thing bet - ter than hair -

**CHORUS GIRLS:**

He's Cor - ny Col - lins!

76

spray ————— that's me!

Hair - spray Wow!

Hair - spray Wow!

78

Ska - doo-dl - e - ya doo wah — doo wow!

Ska - doo-dl - e - ya - doo wah ska - doo-dl - e - ya doo wah — doo wow!

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

80

**COUNCIL GIRL:** 82

Ska - doo-dl - e - ya doo doo wah!

20a

**CORNY COLLINS BUMPER**

*TACET*

Amber, Ensemble

# COOTIES

21

CUE: "...the contestants have to dance for it."

1-4

5 **AMBER:**  
They came from way far out in

6 out - er space — 7 She's hard to miss and so they

**GIRLS:**  
Ooh - ooh

**GUYS:**  
Ooh - ooh

8 land - ed on her face — 9 They've

Coot - ies —

She's got Coot - ies —

10  
found a place to nest  
11  
If I were  
Coot - ies\_\_\_\_  
She's got Coot - ies\_\_\_\_

Detailed description: This block contains the first system of a musical score. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure 10 contains the lyrics 'found a place to nest'. Measure 11 contains the lyrics 'If I were' and 'Coot - ies\_\_\_\_'. The piano accompaniment in measure 11 includes a triplet of eighth notes. The bass line in measure 11 includes a triplet of eighth notes.

12  
her I'd be de-pressed\_\_\_\_  
13  
Long tailed sharp nailed  
14  
hair-y legs\_\_\_\_ lay-ing\_\_\_\_ eggs

Detailed description: This block contains the second system of the musical score. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. Measure 12 contains the lyrics 'her I'd be de-pressed\_\_\_\_'. Measure 13 contains the lyrics 'Long tailed sharp nailed'. Measure 14 contains the lyrics 'hair-y legs\_\_\_\_ lay-ing\_\_\_\_ eggs'. The piano accompaniment in measure 14 includes a triplet of eighth notes. The bass line in measure 14 includes a triplet of eighth notes.

15  
Come-on, ev - 'ry - bo - dy  
→32  
let's stamp them out!  
GUYS:  
She's got

Detailed description: This block contains the third system of the musical score. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. Measure 15 contains the lyrics 'Come-on, ev - 'ry - bo - dy'. Measure 16 contains the lyrics 'let's stamp them out!'. The piano accompaniment in measure 16 includes a triplet of eighth notes. The bass line in measure 16 includes a triplet of eighth notes. The system concludes with a double bar line and a key signature change to two flats (Bb, Eb). Below the bass line, the text 'GUYS:' is written, followed by the lyrics 'She's got'.

#21 - Cooties

33

In sci - ence class she's like a walk - ing show and tell

34

Coot - ies — She's got

35

You know she's com - ing down the hall from just her smell —

36

Coot - ies —

**GUYS:** She's got

37

No - bod - y wants to sit by her

38

**GIRLS:** Coot - ies —

Coot - ies — She's got

39 40

Don't need a coat 'cause she's got fur!

Coot - ies

Coot - ies

Detailed description: This block contains the first system of the musical score. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (B-flat). Measure 39 shows the vocal line starting with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 40 continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of chords: a whole note chord of G4-B4-D5 in measure 39, and a whole note chord of G4-B4-D5 in measure 40. The bass line has a whole note chord of G2-B2-D3 in measure 39 and a whole note chord of G2-B2-D3 in measure 40.

41 AMBER: 42 +ENS: 43 AMBER: +ENS:

Cir-cle, cir-cle dot, dot, dot Hur-ry, get your coot-ie shot! Dress-es like a cir-cus clown Some

Detailed description: This block contains the second system of the musical score. It features a single vocal line in treble clef. Measure 41 is marked '41 AMBER:' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 42 is marked '42 +ENS:' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 43 is marked '43 AMBER:' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 44 is marked '+ENS:' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

44 45 AMBER:

bod - y ought - a hose her down— Grew up in a coot - ie zoo I

Detailed description: This block contains the third system of the musical score. It features a single vocal line in treble clef. Measure 44 is marked '44' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 45 is marked '45 AMBER:' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

46 47 48 49

bet her two ton Ma-ma's go 'em too— And that's for you!

Detailed description: This block contains the fourth system of the musical score. It features a single vocal line in treble clef. Measure 46 is marked '46' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 47 is marked '47' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 48 is marked '48' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 49 is marked '49' and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.



Tracy, Link,  
Penny, Seaweed,  
Ensemble

# YOU CAN'T STOP THE BEAT PART 1

22

CUE: "Could we please see the tally?"

Drum roll

CUE: "Not so fast, Amber. Look who's coming through the front door"

$\bullet = 168$

7 8 TRACY:  
You \_

9

10 11 12  
\_ can't stop an av - a - lanche \_ as it ra - ces down the hill \_ you can try

13 14 15  
to stop \_ the sea - sons, girl but 'cha know \_ you nev - er will


16 17 18 19  
\_ and you can try to stop \_ my dan - cin' feet \_ but I just \_ can - not \_ stand still

20 21 22

\_ 'cause the world keeps spin - ning round \_ and round and my heart's




— keep-ing time— to the speed— of sound I was lost— 'till I heard— the drums



then I found— my way— 'cause you can't stop the beat

**TRACY,  
LINK:**




Ev-er since this whole world be-gan— a woman found out if she shook it she could




shake up a man and so I'm gon-na shake and shim-my it the best that I can to-day



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

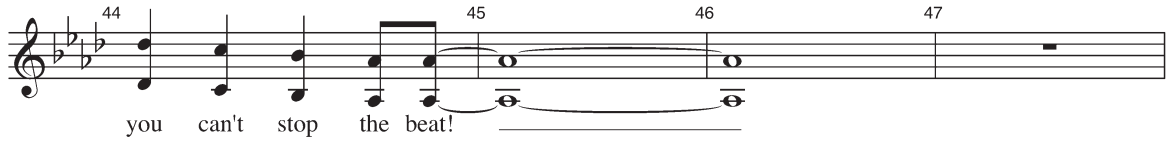


sun in the sky you can won - der if you wan-na but I nev-er ask why and if you



try to hold me down I'm gon - na spit in your eye— and say— that

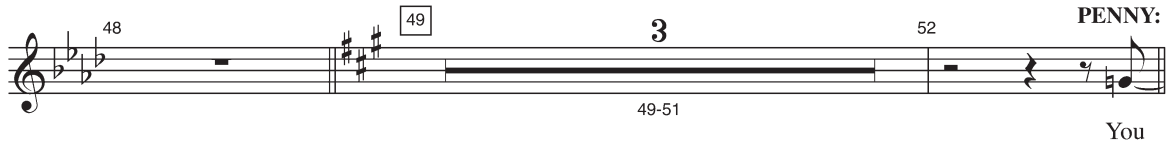
44 45 46 47



you can't stop the beat!

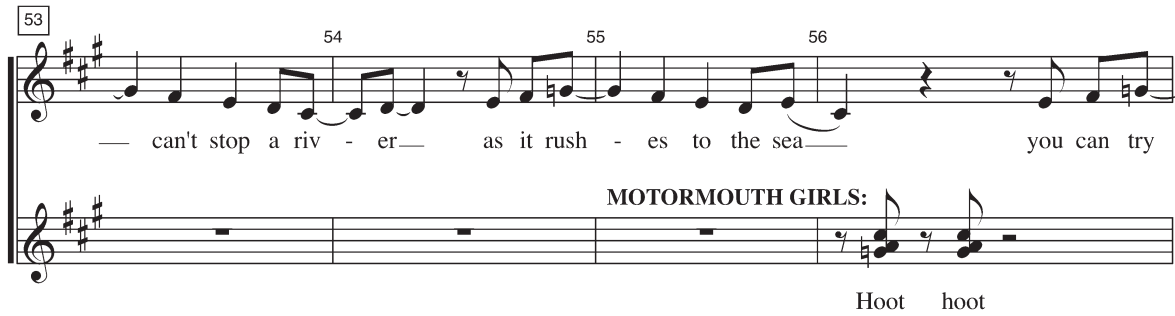
**TRACY:** "Well, Penny, whadaya have to say for yourself?" **PENNY:** "I am now a checkerboard chick!"

48 49 52



**PENNY:**  
You

53 54 55 56

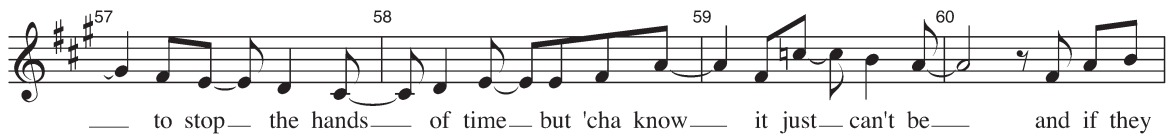


— can't stop a riv - er — as it rush - es to the sea — you can try

**MOTORMOUTH GIRLS:**

Hoot hoot

57 58 59 60



— to stop — the hands — of time — but 'cha know — it just — can't be — and if they

61 62 63



try to stop — us, Sea - weed I'll call the N dou-ble A C P —

64 65 66

cause the world — keeps spin - ning round — and round and my heart's

**SEAWEED:**

round — and round —

67 68 69

— keep-ing time — to the speed — of sound I was lost 'till I heard — the drums

speed — of sound —

70 71 72

then I found — my way — 'cause you can't stop the beat

'cause you can't stop the beat

73 **PENNY, TRACY:** 74 75

Ev - er since we first saw the light — a man and wo - man liked to shake it on a

**SEAWEED:**

**LINK:**

76 Sat-ur-day night and so I'm gon-na shake and shim-my it with all of my might to-day

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

82 rain from a-bove they can try—to stop the par-a-dise we're dream-ing of but you can-

85 - not stop the rhy-thm of two hearts in love—to stay 'cause

88 89 90 2

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

2 91-92

4 93 12

92 A-92 D 93-104

7 112 TRACY: 113 + DANCERS: 114 +ALL:

105-111 So come on Come on Come on

2 3 116 D (To 117)

115-116 116 A-116 C

117 TRACY, PENNY, LINK, SEAWEED:

118 119

Ev-er since we first saw the light— a man and wo-man liked to shake it on a

(+ CHORUS)

120 121 122

Sat-ur-day night and so I'm gon-na shake and shim-my it with all of my might to-day

123 124 125

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

126 127 128

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

129 130 131

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

132 133 134 135

you can't stop the beat — you can't stop the beat —

Detailed description: This system contains four measures of music. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 132 starts with a quarter note G4, followed by quarter notes A4 and B4, and a quarter note C5. Measure 133 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 134 has a quarter note F4, a quarter note E4, and a quarter note D4. Measure 135 has a quarter note C4, a quarter note B3, and a quarter note A3. The bottom staff is a piano accompaniment in treble clef. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics 'you can't stop the beat' are written below the vocal line, with a long horizontal line extending from the end of measure 135.

136 137 138

you can't stop the beat! —

Detailed description: This system contains three measures of music. The top staff is a vocal line in treble clef. Measure 136 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 137 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 138 has a quarter note G4, a quarter note F4, and a quarter note E4. The bottom staff is a piano accompaniment in treble clef, mirroring the vocal line with chords. The lyrics 'you can't stop the beat!' are written below the vocal line, with a long horizontal line extending from the end of measure 138.

139 140 141

Tra - cy!

Detailed description: This system contains three measures of music. The top staff is a vocal line in treble clef. Measure 139 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 140 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 141 has a quarter note G4, a quarter note F4, and a quarter note E4. The bottom staff is a piano accompaniment in treble clef, mirroring the vocal line with chords. The lyrics 'Tra - cy!' are written below the vocal line, with a long horizontal line extending from the end of measure 141.



Edna, Wilbur,  
Motormouth, Velma,  
Amber, Full Company

# YOU CAN'T STOP THE BEAT PART 2

23

CUE: "Everybody look, look at the scoreboard!" - DRUM ROLL

CUE: "We wouldn't want you to hurt yourself"

CUE #2: "largest novelty item ever erected"

16 17 18

— cause the world — keeps spin - ning round — and round — and my heart's

**+CHORUS**

keeps spin - ning round — and round —

19 20 21

— keep - ing time — to the speed — of sound — I was lost — 'till I heard — the drums

keep - ing time — to the speed — of sound — 'till I heard — the drums

22 23 24

— then I found — my way — 'cause you can't stop the beat

— then I found — my way — 'cause you can't stop the beat

25 **EDNA & WILBUR:** 26 27

Ev - er since this old world be - gan — a wo - man found out if she shook it she could

**CHORUS:**

Ev - er since this old world be - gan — a wo - man found out if she shook it she could

28 29 30

shake up a man and so I'm gon-na shake and shim-my it the best that I can— to - day

shake up a man and so I'm gon-na shake and shim-my it the best that I can— to - day

**DYNAMITES & LORRAINE:**

Go,— Ma-ma go!— Oh,

31 32 33

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

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

— don't you know— it, Ma - ma!

34 35 36

sun in the sky you can wonder if you wanna but I never ask why and if you  
 sun in the sky you can wonder if you wanna but I never ask why and if you  
 Go, Go, Go! Ma-ma, go, go, go!

37 38 39

try to hold me down I'm gonna spit in your eye and say That  
 try to hold me down I'm gonna spit in your eye and say Show 'em Ma-ma  
 Go, Ma-ma, show 'em, Ma-ma!

EDNA: "Wilbur, be a dear and call for backup. WILBUR: "Officer, assistance please!"

40 41 42 2 2

you can't stop the beat  
 you can't stop the beat 43-44

45 **MOTORMOUTH:** 46 47

Step a-side, Miss But-ter-cup. It's time to wrap this mu - tha up!

48 49 50

Oh oh oh you — can't stop to-day — as it comes speed -

**CHORUS**

No!

51 52 53

ing down the track — child — yes - ter-day — is his -

Oo - oo - oo — child — yes! —

54 55 56

try and it's nev - er com - ing back — 'cause to-mor -

be gone! — look a-head — 'cause to-mor -

57 row is a brand new day and it don't know white from black

58

59

row brand new day

Detailed description: This block contains the first system of music, measures 57 through 59. The top staff is a vocal line in G minor, with lyrics 'row is a brand new day and it don't know white from black'. Measure 57 starts with a half note G4, followed by quarter notes A4, Bb4, and C5. Measure 58 continues with quarter notes D5, E5, F5, and G5. Measure 59 has a quarter rest, followed by quarter notes G4, F4, E4, and D4. The bottom staff is a piano accompaniment with chords: G4-Bb4-D4 (half), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), and G4-Bb4-D4 (quarter).

60 — cause the world — keeps spin - ning round — and round and my heart's

61

62

yeah! keeps spin - ning round — and round

Detailed description: This block contains the second system of music, measures 60 through 62. The top staff is a vocal line with lyrics '— cause the world — keeps spin - ning round — and round and my heart's'. Measure 60 has a half note G4. Measure 61 has quarter notes A4, Bb4, and C5. Measure 62 has quarter notes D5, E5, F5, and G5. The bottom staff has chords: G4-Bb4-D4 (half), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), and G4-Bb4-D4 (quarter).

63 — keep - ing time — to the speed — of sound I was lost — 'till I heard — the drums

64

65

keep - ing time — to the speed — of sound 'till I heard — the drums

Detailed description: This block contains the third system of music, measures 63 through 65. The top staff is a vocal line with lyrics '— keep - ing time — to the speed — of sound I was lost — 'till I heard — the drums'. Measure 63 has quarter notes G4, A4, Bb4, and C5. Measure 64 has quarter notes D5, E5, F5, and G5. Measure 65 has quarter notes G4, F4, E4, and D4. The bottom staff has chords: G4-Bb4-D4 (half), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), and G4-Bb4-D4 (quarter).

66 then I found — my way — 'cause you can't stop the beat

67

68

then I found — my way — 'cause you can't stop the beat

Detailed description: This block contains the fourth system of music, measures 66 through 68. The top staff is a vocal line with lyrics 'then I found — my way — 'cause you can't stop the beat'. Measure 66 has quarter notes G4, A4, Bb4, and C5. Measure 67 has quarter notes D5, E5, F5, and G5. Measure 68 has quarter notes G4, F4, E4, and D4. The bottom staff has chords: G4-Bb4-D4 (half), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), G4-Bb4-D4 (quarter), and G4-Bb4-D4 (quarter).

69

Ev-er since we first saw the light a man and wo-man liked to shake it on a

Ev-er since we first saw the light a man and wo-man liked to shake it on a

Sat - ur - day night and so I'm gon - na shake and shim - my it with

Sat - ur - day night and so I'm gon - na shake and shim - my it with

all of my might to - day \_\_\_\_\_ 'cause you can't stop the mo -

all of my might to - day \_\_\_\_\_ 'cause you can't stop the mo -

— tion of the o-cean or the rain from a-bove you can try — to stop the par-a-dise we're

— tion of the o-cean or the rain from a-bove you can try — to stop the par-a-dise we're

80 81 82

dream-ing of but you can - not stop the rhy-thm of two hearts in love— to stay

dream-ing of but you can - not stop the rhy-thm of two hearts in love— to stay

83 84 85 86

'cause you can't stop the beat!

'cause you can't stop the beat! Aah aah aah

SATB: SAT: SA:

87 88 89 90 91

aah aah aah aah aah aah aah aah come— on you von Tus-sles go on

S:

92 93

VELMA, AMBER:

We can't no we can't

shake your fan - ny mus - cles Yes you can



94  
yes we can—

95  
yes you can Hal-le-lu - jah Ha-le - you can't stop the beat

96

97  
Ev - er since we first saw the sun— it seems von Tus-sle girls ars al-ways tryn' to

98  
Hoot hoot

99

100  
please some - one— and now we're gon - na shake and shim - my it and

101  
Hoot hoot hoo - oot

102  
have some fun— to - day— 'cause you can't stop the mo -

103  
Hoot hoot hoot to - day— 'cause you can't stop the mo -

104

105

— tion of the o-cean or the rain from a-bove you can try — to stop the par-a-dise we're

— tion of the o-cean or the rain from a-bove you can try — to stop the par-a-dise we're

Detailed description: This system contains measures 105, 106, and 107. The vocal line (top staff) features a melody with eighth and quarter notes. The piano accompaniment (bottom staff) consists of a steady eighth-note chordal pattern. The key signature has three sharps (F#, C#, G#).

108

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

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

Detailed description: This system contains measures 108 and 109. The vocal line (top staff) has a melody with quarter and eighth notes. The piano accompaniment (bottom staff) continues with the eighth-note chordal pattern. The key signature has three sharps (F#, C#, G#).

110

hearts in love — to stay — you can't stop the beat

hearts in love — to stay — you can't stop the beat

S+T:

Detailed description: This system contains measures 110, 111, and 112. The vocal line (top staff) includes a melisma on 'stay' in measure 111. The piano accompaniment (bottom staff) features a 'S+T' (Soprano and Tenor) section in measure 112, indicated by a double bar line and the text 'S+T:'. The key signature has three sharps (F#, C#, G#).

113

114 115

you can't stop the beat

A+B

You can't stop the beat you can't stop the beat

You can't stop the beat

116

117 118

you can't stop the beat!

the beat!

you can't stop the beat

The image shows a musical score for three staves, likely representing different instruments or voices. The music is in the key of D major (indicated by two sharps) and 4/4 time. The score covers measures 119, 120, and 121. Measure 119 features a half note chord of D major (D, F#, A) in the first staff, a half note chord of D major (D, F#, A) in the second staff, and a half note chord of D major (D, F#, A) in the third staff. Measure 120 features a half note chord of D major (D, F#, A) in the first staff, a half note chord of D major (D, F#, A) in the second staff, and a half note chord of D major (D, F#, A) in the third staff. Measure 121 features a half note chord of D major (D, F#, A) in the first staff, a half note chord of D major (D, F#, A) in the second staff, and a half note chord of D major (D, F#, A) in the third staff. The score ends with a double bar line and repeat dots.

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



TRACY:  
"Everybody, let's dance!"

63 mance  
64 3 come on give it a  
65 3 chance come on loos-en your  
66 pants

New tempo 3 70 LEADS:  
'Cause the world—

3 67-69 ENS:  
'Cause the world—

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

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

73 keep-ing time to the speed— of sound I was lost — till I heard— the drums

74 75 keep-ing time to the speed— of sound I was lost — 'till I heard— the drums

76 then I found my way \_\_\_\_\_ 77 "Cause you can't stop the mo -  
 then I found my way \_\_\_\_\_ 'cause you can't stop the mo -

79 — tion of the o - cean or the rain from a - bove you can try \_\_\_\_\_ 80  
 — tion of the o - cean or the rain from a - bove you can try \_\_\_\_\_

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

83 — not stop the rhy - thm of two hearts in love to stay \_\_\_\_\_ 84 85 'Cause  
 — not stop the rhy - thm of two hearts in love to stay \_\_\_\_\_

Musical notation for measures 86-88. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#). Measure 86: Vocal: "you can't stop the beat—"; Piano: quarter notes G4, A4, B4. Measure 87: Vocal: "the beat—"; Piano: quarter notes C5, B4, A4. Measure 88: Vocal: "You can't stop the beat—"; Piano: quarter notes G4, A4, B4.

Musical notation for measures 89-92. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Measure 89: Vocal: "You can't stop the beat!"; Piano: quarter notes G4, A4, B4. Measure 90: Vocal: "the beat!"; Piano: quarter notes C5, B4, A4. Measure 91: Vocal: "the beat!"; Piano: quarter notes G4, A4, B4. Measure 92: Vocal: "the beat!"; Piano: quarter notes C5, B4, A4.

Musical notation for measures 93-98. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Measure 93: Vocal: "the beat!"; Piano: quarter notes G4, A4, B4. Measure 94: Vocal: "the beat!"; Piano: quarter notes C5, B4, A4. Measure 95: Vocal: "the beat!"; Piano: quarter notes G4, A4, B4. Measures 96-98: Both staves contain a triplet of whole notes, indicated by a "3" above the notes.



**EXIT MUSIC**

25

*TACET*