

HAIRSPRAY

THE BROADWAY MUSICAL

Book by
Mark O'Donnell Thomas Meehan

Music by
Marc Shaiman

Lyrics by
Scott Wittman Marc Shaiman

BASED UPON THE NEW LINE CINEMA FILM WRITTEN AND DIRECTED BY JOHN WATERS



AUDITION SIDES – TRACY

ROYAL CARIBBEAN INTERNATIONAL

HS 9.15.17 – R Kling

TRACY/EDNA

[WELCOME TO THE 60's]

(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!

(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.

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. Are you happy, hon?

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.)

There it goes again.

TRACY

(answering the phone)

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

EDNA

(in an excited whisper)

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

TRACY

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

(TRACY hangs up the phone.)

EDNA

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

TRACY

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

EDNA

Who? Me? No! You need a top-shelf professional. Now who handled the Gabor sisters? Well, who didn't?

TRACY

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

EDNA

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

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

LINK/TRACY

[JAIL SCENE]

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

LINK

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

TRACY

Link! Over here!

LINK

Shhh! The guard's asleep. Oh, Tracy, seeing you dragged off to jail brought me back to my senses. I couldn't eat, I couldn't sing. I couldn't even concentrate.

TRACY

You couldn't eat?

LINK

No. So I told Mrs. Von Tussle I was through with the Miss Hairspray broadcast. She didn't care. Because it's Amber the talents scouts are coming to see, not me. 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)

...would you consider wearing my ring?

TRACY

Would I? Would I? It's beautiful.

TRACY (cont'd)

(SHE puts on the ring)

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

LINK

I think I do.

(THEY try to kiss)

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

TRACY/SEAWEED

[SPECIAL ED]

(Lights up on TRACY in SPECIAL ED. Around HER are SEAWEED, LORRAINE, GILBERT, PEACHES, PEARL, DUANE, THAD & BRAD at their desks. GILBERT is chasing PEACHES around the room. TRACY enters from behind blackboard.)

TRACY

Special Ed! 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 in as much trouble as I do. And I've never seen you complain.

SEAWEED

Oh but I do. This is my way of complaining. It's how I use the Blues.

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

TRACY

Hey, that move's swift.

SEAWEED

(another step)

Here's a little somethin-somethin signified to say, "Hello, my name's Sea-weed-J-Stubbs. What's yours baby?"

TRACY

That's unbelievable. Can I do that?

SEAWEED

I don't know. Can you?

GOOD MORNING BALTIMORE

(TRACY AUDITION SONG)

Audition track begins at measure 86
Tracy's lead vocal begins at measure 91

86 87 88 89 90

Ooh ooh ooh ooh ooh side my heart

K3: Chimes

Ten +Hns,K3

+Dr solo

Bm +Cabasa Gm/Bb D/A G#m7(b5) E/G# E/G#

Timp

Detailed description: This is a musical score for measures 86 through 90 of the song 'Good Morning Baltimore'. The score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. Measures 86-89 feature a vocal line with triplets of eighth notes and a piano accompaniment with a steady eighth-note pattern. Measure 90 is a final measure with a vocal line and piano accompaniment. The piano accompaniment includes various chords and textures, such as triplets, chimes, and a solo. The vocal line includes lyrics and performance instructions like 'Ten' and '+Hns,K3'. The piano part includes performance instructions like '+Cabasa', '+Dr solo', and 'Timp'.

92

Oh, oh, oh don't make me wait one more

One more

Stgs, K2

Hns, K3

D/A A Bm7/A A D/A A D/A

93

mo - ment for my life to start

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

94

Hns, K2, K3

Stgs, K2
D scale

G D/G Em/G G Em7 Em9 A7sus4 D/A A7

w/Bari
w/Timp

w/Drs

V.S.

95

96

97

I love you

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

Stgs, K2

D/A A7 Bb7sus4 Bb

gliss (sustain)

w/Bs (loco)

98

99

100

101

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

Bal - ti-more Ah

Stgs, K2

Hns

w/K3 +8va

Eb² Eb Ab² Ab

Bs (8vb) w/Bari, Timp

102 103 3 3 104 105

fan - ta - sy ev - 'ry sound's like a sym - pho - ny and I pro - mise

fan - ta - sy I pro - mise

+Dr fill

E \flat sus4 E \flat E \flat E \flat /B \flat B \flat B \flat E \flat /B \flat B \flat 7

106 107 3 3 108 3 109 3 3

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

Bal - ti - more take to the floor wah

E \flat $\frac{7}{4}$ E \flat E \flat /D \flat A \flat /C A \flat m/C \flat

V.S.

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

Stgs, K2

Hns

+8va

E \flat /B \flat Am7(\flat 5) A \flat /B \flat B \flat A \flat /B \flat B \flat

w/Timp

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

K3 +Stgs, K2

Hns, K3

E \flat E \flat sus4 E \flat E \flat 2 B \flat A \flat E \flat /B \flat E \flat E \flat sus4 E \flat E \flat 2

Ritard

117 3 118 119

Bal - ti - more and me

see and me

Tutti + Tenor solo

B \flat A \flat E \flat /B \flat E \flat

w/Bari

FINE

Detailed description: The musical score is written for Keyboard 1/Conductor. It consists of four staves. The first staff is the vocal melody, starting at measure 117 with a triplet of eighth notes (B-flat, A-flat, G) and continuing with a half note (F) and a quarter note (E-flat). The second staff is the vocal harmony, starting at measure 117 with a half note (B-flat) and a quarter note (A-flat), and continuing with a half note (F) and a quarter note (E-flat). The third staff is the piano accompaniment, starting at measure 117 with a half note (B-flat) and a quarter note (A-flat), and continuing with a half note (F) and a quarter note (E-flat). The fourth staff is the piano accompaniment with baritone, starting at measure 117 with a half note (B-flat) and a quarter note (A-flat), and continuing with a half note (F) and a quarter note (E-flat). The score includes lyrics 'Bal - ti - more and me' and 'see and me'. The piano part has chords B-flat, A-flat, and E-flat/B-flat. The score ends with a 'FINE' marking.

YOU CAN'T STOP THE BEAT
PART 1

Music by Marc Shaiman
Orch. by Harold Wheeler

CUE: "Not so fast, Amber. Look who's coming through the front door"

$\text{♩} = 166$

1 2 3 4

Sxs, Brs, K2: SynthBrass,
K3: Organ, Gtrs.

+Tamb.

f

PLAY

+Bs.

G7

5 6 7 8

TRACY:

You

mp

mf

mp

Tamb.

mp Ab7

9

10 11 12

— can't stop an av - a - lanche — as it ra - ces down the hill — you can try —

Tamb (sim)
+Gtrs.

Ab7

13 14 15 16

— to stop — the sea - sons, girl but 'cha know — you nev - er will — and you can

Ab7

17 18 19 20

try to stop — my dan - cin' feet — but I just — can - not — stand still — 'cause the world —

Tamb. Tamb (sim)

+K3

Gb/Db Db Gb/Db Db Ab/Eb Eb Fm

mf

+K3(gliss)

21

— keeps spin - ning round — and round and my heart's — keeping time — to the speed — of sound I was lost —

+K3(sus)

Db Fm Db Fm

25

26

27

+LINK: 28

Tracy - top notes
Link - bottom notes

— 'till I heard — the drums then I found — my way — — — — — 'cause you can't stop the beat

Tamb. Stgs, K2: Stgs.

Db Eb Ab/Eb (Eb) Ab Db

29

TRACY,
LINK:

30

31

32

Ever since this whole world be-gan — a wo-man found out if she shook it she could shake up a man and so I'm

+K3
Tamb. Tamb (sim)

Ab Db Ab Db Ab Db Ab Db

33 34 35 36

gon-na shake and shim-my it the best that I can to-day ——— 'cause you can't stop the mo-

+K3(gliss)

37 38 39 40

- 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

41 42 43 44

try to hold me down I'm gon-na spit in your eye — and say ——— that you can't stop the beat!

Timp.

45 46 47 48

Sxs,Brs,K2:SynthBrass, K3:Organ,,Gtrs.

f *sim.*

PLAY

Ab7

49 50 51 52

TRACY: "Well, Penny, whadaya have to say for yourself?" PENNY: "I am now a checkerboard chick!"

PENNY:

You—

Stgs,K2:Stgs.

Cabasa

mp

Sxs,Brs.

A7



AUDITION MATERIAL

ROYAL CARIBBEAN PRODUCTIONS

Piano Vocal

Flight (Tracy, Velma, Penny, Pearl)

Brave

♩ = 92 Straight

1

2

3 4 5

you can start speak - in' Say what you wan-na say and let the words fall

E A A/E F#m A/C# D

6 7 8 V.S.

Piano Vocal BRAVE Audition

out hon-est-ly, I want to see you be brave with what you wan-na say

and let the words fall out hon-est-ly, I want to see you be brave

A

D

F#m

E

A/C# D D/F# E

A D F#m E

9 10 11 12 13 14 15 16 17

Detailed description: This musical score is for a piano vocal audition piece titled 'BRAVE'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps). The first system (measures 9-11) features a vocal line with lyrics 'out hon-est-ly, I want to see you be brave with what you wan-na say'. The piano accompaniment has a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Chords D/F#, E, A, A/E, and F#m are indicated above the piano staff. The second system (measures 12-14) continues the vocal line with 'and let the words fall out hon-est-ly, I want to see you be brave'. The piano accompaniment continues with similar patterns. Chords A/C#, D, D/F#, and E are indicated. The third system (measures 15-17) shows the vocal line ending with a long note on 'A' in measure 15, followed by a melodic phrase. The piano accompaniment features a more complex bass line with eighth and sixteenth notes. Chords A, D, F#m, and E are indicated.

I want to see you be brave

A D F#m

18 19 20

I want to see you be brave

E A

21 22 23