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 – EDNA

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.)

EDNA/WILBUR
[YOU'RE TIMELESS TO ME]

(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, I saw the headlines. I don't know why they had to put Tracy in solitary confinement. She's the only one in there. Of course, I understand you have an empire to protect. 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! Mr. Pinky just called Tracy jailbait and me…..
a liberal.

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, 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 a worn out pair of bobby sox, and the elastic's all stretched. 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.

YOU'RE TIMELESS TO ME (WILBUR & EDNA AUDITION SONG)



V.S.


51
52
53
54
you got me go-in' hot and hea - vy You're fat and old, but ba-by, bor-ing you ain't!
Sxs,Tbn
+Tpt
mf
+Vibes
w/Stgs,K2
w/Stgs,K2 (sus) (+8va)
B♭m7
B♭m9
E♭9
D9
E♭9
Dm7
E♭m7
A+9
A♭9
A13
+Timp
BOTH: WIlbur in octave written
Edna 8vb
55
56
57
58
Some folks don't get it but we nev - er fret it 'cause we know that time is our friend Yeah
Stgs,K2 (8ves)
w/Vibes
D6
B♭7/F
Em7
Bs. walk
59
60
61
62
it's plain to see that you're stuck with me un - til the bit-ter end And
C♯m7(♭5)
F♯7
Bm7
B♭m7
Am7
D7
E°
D9/F♯
+Timp roll

63

64 65 66

WILBUR:

we got a kid who's blow-in' the lid off the Turn-blad fam'-ly tree You're still my

Stgs,K2

G6 G#o D6/A C#+ C9(#11) B9

Bs. walk

67 68 69 70

EDNA: WILBUR: EDNA:

big af - fair Mein Heir You're time-less to me You're round-ing

Sxs (+8vb)

+WB w/Vibes

Em7 F9 Em7 A9 D6 F#m7 B9

w/Vcl,K2 (LH)

71 72 73

WILBUR: Rit.

third base now ho - ly cow. You're time - less to me

Vln solo

Em7 F9(#11) Em7 A9

D

PLAY

+Cym roll

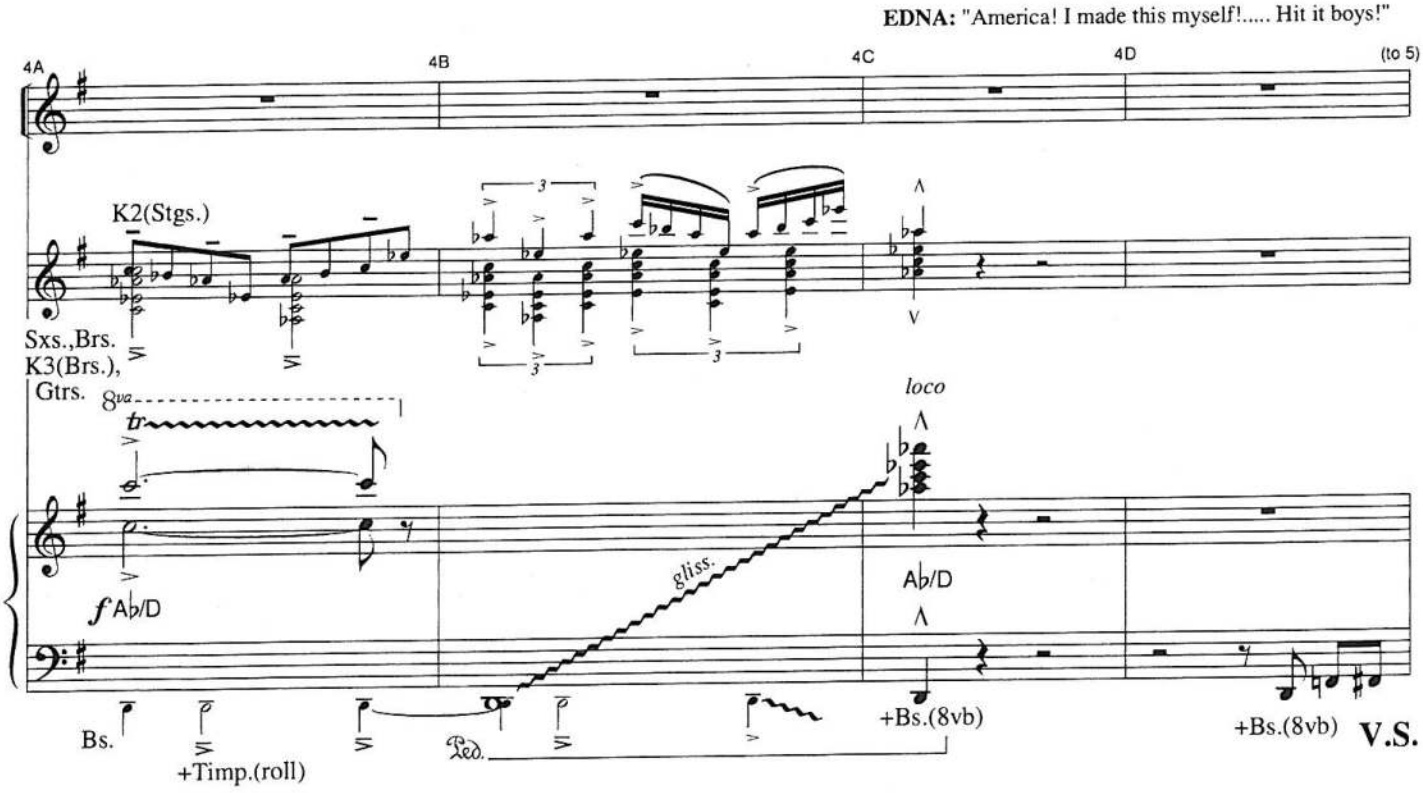
Ped.


Molto rit.
74
EDNA:
75
WILBUR:
76
BOTH:
I'll al - ways call you home Shab - bat Sha - lom You're time - less to
+Tri
+Stgs,K2
F♯m7
B9
Em7
F7(♯11)
Em7
A9
Ped.
w/Bs (8vb)
Edna: You don't look Jewish
77
Tempo I
78
79
80
me
You're time - less to me
You're time - less to
Fl,Cl (+8vb)
+Stgs,K2 (sus)
+Stgs,K2 (sus)
D
Bm7
Em7
Em7/A
D
Bm7
Em7
Em7/A
Drs (brushes)
Wilbur: Well, you can't always tell
Edna: Oh sure you can
8vb
81
Rit.
82
83
84
85
me
BOTH:
You're time - less to me.
Straight 8th's
Hns,Stgs
+Fl,Cl,Vln (trill)
+Stgs,K2 (sus)
Stgs,K2
+Mark Tree
+Cym (mallets)
D
Bm7
Em7
A9
D6
Bs

YOU CAN'T STOP THE BEAT
PART 2

(EDNA AUDITION SONG)

Audition track begins at measure 4A
Edna's lead vocal begins at measure 5




5
EDNA:
6
7
8
You can't stop my hap - pi - ness 'cause I like the way I am and you just
Gtr
G7
Bs
Drs(add Rim on 4)
9
10
11
12
can't stop my knife and fork when I see a Christ - mas ham and if you
Gtr (sim)
Horns
f
G7
13
14
15
16
don't like the way I look well, I just don't give a damn! cause the world
Horns
Stgs.
K3:B3
+K2:Stgs.
F/C
C
F/C
C
G/D
D
Em


17
18
19
20
keeps spin - ning round and round and my heart's keep-ing time to the speed of sound I was lost
+CHORUS +ALL ACTORS onstage
keeps spin - ning round and round keep-ing time to the speed of sound
C
Em
C
Em
+Tamb. backbeats
+WILBUR:
21
22
23
24
'till I heard the drums and I found my way 'cause you can't stop the mo-
'till I heard the drums and I found my way 'cause you can't stop the mo-
K3:B3
FILL
C
D
C/D G/D D C/D


25
26
27
28
- 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
- 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
Stgs,K2
Horns
Horns
Tamb.
Tamb(sim)
G C G C G C G C
29
30
31
32
try to hold me down I'm gon-na spit in your eye and say that you can't stop the beat
try to hold me down I'm gon-na spit in your eye and say that you can't stop the beat
FILL
K3:B3
G C G C D


33
34
35
36
Sxs,Brs,K2:SynthBrass, K3:Organ,Gtrs.
sim.
f
G7
+Bs.
PLAY
MOTORMOUTH: Step aside, Miss Buttercup..... It's time to wrap this mutha up!
37
38
39
40
MOTORMOUTH:
Oh oh oh you_
Stgs.
Horns
Tamb
Cabasa
Tamb/Cabasa (sim)
+K3
A♭7
Bs
Bass fill



AUDITION MATERIAL

ROYAL CARIBBEAN PRODUCTIONS

Piano/Vocal

Audition Cut

Jet Age

"Music to Watch Girls By"

Edna Audition Song




11
Male Solo
track of the pack watch-ing them watch-ing back that makes the world go 'round,
Gm
Gm(maj7)
Gm7
Gm6
A7
Pno.
14
Male Solo
What's that sound?
each time you hear a loud, col-lect-ive sigh,
Cm
A7
Pno.
18
Male Solo
(Sigh) They're play-ing mus - ic to watch girls by
D7
Gm
Cm
D7
Gm
Pno.

HOW YA GONNA...Audition Sides

Flight (Wilbur, Edna)

How Ya Gonna Keep Them Down on the Farm

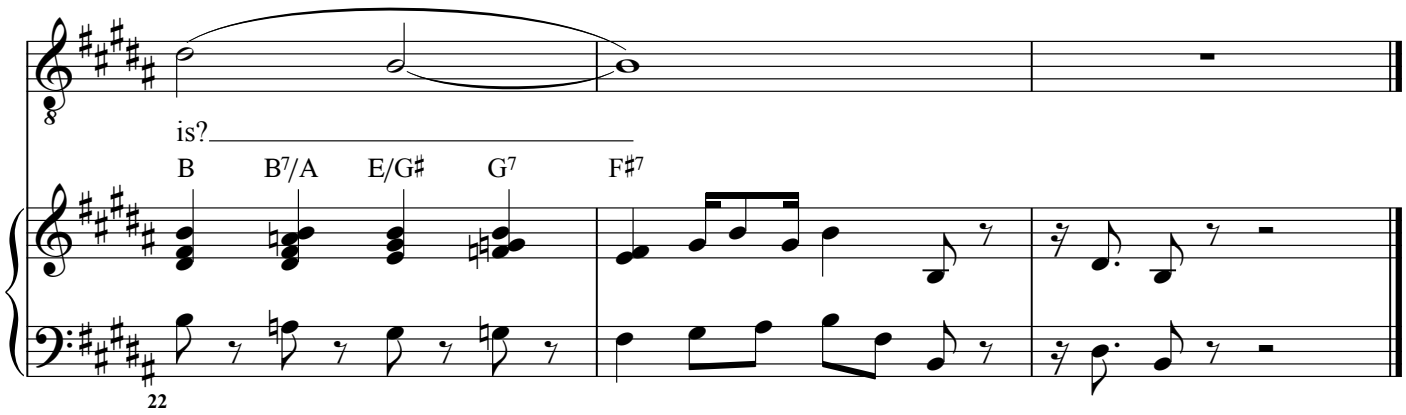
♩=139



Andrew Duncan Productions/Ont the Brenk Productions, Inc for RCCL

V.S.


9
jazz- in'a - round, paint-ing the town? How ya gon-na keep them a - way from harm?
C♯7 F♯7 B F♯7
15
That's a my - ster-y D♯7 They'll nev-er wan-na see a rake or plow,
B
and who the deuce can par-lez - vous a cow? How ya gon-na keep'em down
E F° B
on the farm af - ter they've seen Par -
F♯7


is?
B
B7/A
E/G♯
G7
F♯7
22