Spring 2015

Direction of the Musical: Hairspray

Craig Wrotniak
Central Washington University

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Direction of the Play: \textit{Hairspray}

A Project Report
Presented to
The Graduate Faculty
Central Washington University

In Partial Fulfillment
Of the Requirements for the Degree
Master of Arts
Theatre Production

by
Craig Wrotniak
June 2015
ABSTRACT

PROJECT REPORT

*Hairspray*

Book by: Mark O’Donnell & Thomas Meehan

Music by: Marc Shaiman

Lyrics by: Scott Wittman & Marc Shaiman

North Surrey Secondary

Directed by

Craig Wrotniak

May 2015

This project entailed the selection, background research and documentation, casting, direction, and post-production analysis of North Surrey Secondary School’s production of *Hairspray*. Documentation includes research and analysis of the play, and an evaluation of the play as a production vehicle for the Drama and Theatrical Arts Department at North Surrey Secondary School.
### Courses presented for the Master’s degree

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<tr>
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**Total Credits Required: 45**
BIOGRAPHICAL INFORMATION

Craig Wrotniak

Undergraduate Study:

Bachelor of Human Kinetics, University of British Columbia (2006)
Bachelor of Education, University of British Columbia (2007)

Graduate Study:

Central Washington University, 2010-2015

Professional Experience:

High School Drama & Theatrical Arts Teacher: 2007-Present
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MASTER’S THESIS PROJECT
PLAYSCRIPT APPROVAL FORM

(Please make sure that you have read the play selection criteria section in your graduate handbook)

Student Name Craig Wrotniak  Anticipated Production Dates May 11th – 22nd 2015

Script Title Hairspray

Playwright(s) [If musical, list lyricist/composer] Book by Mark O’Donnell & Thomas Meehan, Music by Marc Shaiman Lyrics by Scott Wittman & Marc Shaiman

Number of Acts 2  Approximate total playing time 1 hour 55 min.

Cast (fill in with the appropriate numbers)

<table>
<thead>
<tr>
<th>Men</th>
<th>Women</th>
<th>Children</th>
<th>Over 40</th>
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</thead>
<tbody>
<tr>
<td>17 plus chorus/dancers</td>
<td>18 plus chorus/dancers</td>
<td>n/a</td>
<td>n/a</td>
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</table>

Roles requiring people of color Multiple (almost ½ the cast) Roles could double all Could be

Total number of cast approx 50 plus

Other casting concerns:

Artistic Staff (check those needed for this play or production idea) double click on grey box; select checked to mark or use a pen

- [ ] Musical Director  - [x] Dance Choreographer  - [ ] Fight Choreographer
- [ ] Dialect Coach  - [x] Specialty Hires (vocal coach for selected songs, & a stage carp/set and lighting designer & costume designer & program/publicity manager)
- [ ] Orchestra/Band (specify what size) N/A Fully Canned Tracks

Will you be fulfilling any of the above? If so, which? DANCE CHOREOGRAPHER (for at least some of the songs) with student dance choreographers doing the majority of the large dance numbers

Will a guest artist be fulfilling any of the above? Yes, a lighting designer, perhaps also a costume designer.

Scenery/Props (check those needed for this play or your concept of the play)

- [x] Yes  - [ ] No

Number of locations Multiple

Historical period 1962  Geographical location Baltimore Maryland USA

Brief description of set concerns or special requirements: A major musical, large set, needs to change locations multiple times during act 1 and 2, so I need a strong set design to help keep set changes fast and clean.

Approximate number of props 60-75  Period Early 1960’s America
DIFFICULT OR UNUSUAL PROPS? □YES □NO

DESCRIBE: N/A

WEAPONS OR FIREARMS? □YES □NO HOW MANY __________

DESCRIBE:

COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER __________ 1 to 4 per character (Tracy has the most, but most of the other characters only have 1 or 2 costumes)

HISTORICAL PERIOD ___ America 1962... time/geographical area of racial segregation and race riots ___

SEASON ___ Spring _______

SPECIAL REQUIREMENTS: n/a

JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? □YES □NO

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION: No I have not.

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT?

North Surrey Secondary should produce it because it is a fun production to do! It involves lots of students so that should help grow our program. Our school is racially diverse and that is one of the strengths of our school and drama department. If we did not have such a diverse population at NSS we could never even consider running this production. The play has good themes that emphasize equality, diversity and acceptance. Since it has a large cast, we will have more parents and friends in the audience to enjoy the play. That will mean greater ticket sales and buzz about the drama program around the school. The music in the play is amazing and there are some really fun dance numbers to do!

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

The drawbacks include, at this is an expensive play that requires a lot of upfront costs. We have a strong dance program with no studio to put them in, so they run dance in the theatre. That means it is difficult to put up a set and rehearse for a play... especially as we get closer to the production date and we want to keep our set on stage. But that is a problem for most plays at NSS, not specifically Hairspray. Due to the hip/hop dance program, we only get 3 rehearsals per week in the theatre, but we get a longer rehearsal period to prep the production.

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: (Printed Name) Craigmalk Date Submitted: July 14, 2014

(Signature)

Thesis Chair Approval: Brenda Hubbard Date Approved: 9/18/2014

Thesis Committee Members Approval: Michael Smith Date Approved: 9/18/2014

Christina Barrigan

Graduate Coordinator Approval: Scott Robinson Date Approved: 

Please note:
The signatures have been redacted due to security reasons.
**Synopsis**

The following synopsis of *Hairspray* is provided compliments of Musical Theatre International:

**ACT ONE**

It's 7am on a Monday morning in Baltimore, 1962. Tracy Turnblad, a pleasantly plump teenager reflects on how much she loves her city and she loves to dance. She dreams of being a star ("Good Morning Baltimore").

Later that day, Tracy and her friend Penny rush home from high school to catch the latest episode of *The Corny Collins Show*, a teenage dance TV show ("The Nicest Kids in Town"). Meanwhile, Tracy's mom, Edna, is ironing her neighbors' laundry to earn extra money. Penny's mom, Prudy, arrives to pick up her laundry from Edna. Prudy objects to the girls watching "colored music" performed on the show.

The action shifts to the TV studio were the *The Corny Collins Show* broadcast has just gone to commercial break. Hunky teen idol Link offers his Council Member ring to vapid teen queen dancer Amber (whose overbearing mother, Velma, is the show's producer).

When the show returns from the break, Corny Collins announces an upcoming live prime-time special, where talent scouts will be on-hand and an election to crown Miss Teenage Hairspray will be held. Tracy, watching the show, is mortified to see that Amber is wearing Link's ring. Corny further announces that they're auditioning a new female dancer for the show. Tracy pleads with her mother to let her audition. Tracy's father, Wilbur, arrives home from work at his novelty gag and joke shop. Edna fears that Tracy will be ridiculed at the auditions, but Wilbur encourages Tracy. Meanwhile, Prudy berates Penny for listening to "race music" as Velma criticizes Amber on her poor dancing. All three girls argue with their mothers ("I'm a Big Girl Now").

Tracy ultimately does attend the auditions, where she literally bumps into Link, initiating a romantic dream sequence ("I Can Hear Bells"), which is interrupted when Tracy is called upon to audition. Velma rejects her due to her weight and because Tracy states that she's in favor of racial integration ("Miss Baltimore Crabs").

The following day at school, Tracy is sent to detention because her monumentally teased hair is blocking other students' view of the blackboard. In the detention hall, an African-American boy named Seaweed teaches Tracy some dance moves.

Soon afterwards, Corny Collins is the guest DJ at the school's sophomore hop ("The Madison"). Corny and Link are immediately impressed by Tracy's dance moves.

The next episode of *The Corny Collins Show* features a new cast member - Tracy ("The Nicest Kids in Town - Reprise"). During an interview with Corny, Tracy again comes out in favor of racial integration, impressing Corny but horrifying Velma. Amber grows increasingly jealous of the attention Tracy is getting, and, to compound the situation, Corny invites Link to sing a song to Tracy ("It Takes Two"). Tracy and Link kiss at the conclusion of the song.

Post-show, an argument breaks out between Corny, Velma and Mr. Spitzer, who represents the show's sponsor, Ultra Clutch hairspray. Spitzer objects to the casting of Tracy, whom he describes as "that chubby communist". Corny informs them that he plans to introduce lots of changes to the show, so that the kids in the cast will more accurately reflect the kids in the audience. Corny threatens to take the show to another network if Velma interferes. After he departs, a seething Velma decides to ruin Tracy ("Velma's Revenge").

At the Turnblad apartment, Edna fields calls from Tracy's burgeoning fan base. When Tracy gets a call inviting
her to become the spokesperson for plus-size clothing outfitter Mr. Pinky, she asks Edna to represent her as her agent. Edna protests that she hasn't even left the apartment in years, but Tracy insists and Edna receives an elaborate makeover ("Welcome to the 60s").

Tracy's popularity is skyrocketing at school. Amber spreads mean-spirited rumors about her. The students assemble in gym class for a game of dodgeball. Penny and Seaweed meet and immediately hit it off. A violent game of dodgeball ensues, ending with Amber snapping the ball into Tracy's head, knocking her cold. Link reprimands Amber and goes to Tracy's aid. Tracy introduces Link to Seaweed and Penny. Seaweed invites them all to a party at his mom's record shop. When Link expresses concern that white people may not be welcome in Seaweed's neighborhood, Seaweed reassures him ("Run and Tell That").

Seaweed's song carries them into Motormouth Maybelle's Record Shop, where Seaweed introduces them to his sister, Little Inez, a dancer who was rejected at the Corny Collins auditions for being black. Motormouth Maybelle makes a grand entrance. Amber, having followed Link to the record shop, enters and is horrified at the proceedings. Velma, having followed Amber, enters immediately afterwards and is similarly horrified. Edna and Wilbur, having also been in the neighborhood, arrive as well and Velma and Edna immediately dislike each other. Velma and Amber storm out; Link refuses to leave with them. Tracy hatches a plan to integrate dancing on the TV show. Motormouth is enthusiastic but Link is reluctant to participate and departs. Edna is reluctant to participate as well, solely because she is embarrassed to be seen on TV due to her weight, but Motormouth assures her that she has nothing to be ashamed of ("Big, Blonde and Beautiful").

The protest at the studio is disrupted by the police (called by Velma). Link expresses his support for Tracy as most of those present are arrested.

ACT TWO

The entire female cast, with the exception of Prudy, are in jail ("The Big Dollhouse"). Due to Velma's political connections, Velma and Amber are soon released. Wilbur mortgages his store to post bail for the others. However, again due to Velma's manipulations, Tracy remains incarcerated alone ("Baltimore – Reprise").

Wilbur and Edna return home, only to find that Mr. Pinky has fired Tracy as his spokesperson due to the scandal. Edna sadly recalls her own unrealized dream to design a line of queen-sized dress patterns. However, even in this time of despair and crisis, Wilbur and Edna are comforted by their shared love ("You're Timeless to Me").

Link sneaks into the jail to find Tracy. He gives her his Council ring, explaining that he took it back from Amber to give it to Tracy ("Without Love"). Meanwhile, Seaweed rescues Penny, who has been tied to her bed by her mother as punishment for going to jail without permission.

They declare their love for each other. Simultaneously, Link helps Tracy escape from jail.

Seaweed and Penny take refuge at Motormouth Maybelle's Record Shop, where Link and Tracy soon join them. By now, news of Tracy's escape from prison is being broadcast on TV. The friends are tempted to abandon their goal of integrating The Corny Collins Show, but Motormouth convinces them to struggle on ("I Know Where I've Been").

it's now the day of the live primetime spectacular broadcast of The Corny Collins Show ("It's Hairspray!"). During a commercial break, a disguised Wilbur wheels a giant hairspray can onto the set. Velma penetrates his disguise, but Seaweed and Motormouth have replaced the security guards. They pretend to eject Wilbur at her behest. Despite Tracy's fugitive status, Corny reports that she and Amber are currently neck-and-neck in the
voting for Miss Teenage Hairspray. Amber performs an unflattering dance dedicated to Tracy ("Cooties"). Just as Amber seizes the crown, Tracy storms onto the set, accompanied by Link, Penny, Seaweed, Little Inez, and company ("You Can't Stop the Beat – Part 1"). Penny has been re-styled and given a cool new look. The voting now shows Tracy as the undisputed winner, and Corny crowns her Miss Teenage Hairspray 1962. Tracy declares the show officially integrated. Spitzer arrives and announces that the audience is thrilled with the show, the governor has pardoned Tracy, and he wants Velma to serve as vice president of a new line of hair products for women of color. Wilbur opens the giant hairspray can to reveal Edna dressed in finery ("You Can't Stop the Beat – Part 2"). The company celebrates a brand new day for Baltimore.
GRADUATE COMMITTEE AND OPTION APPROVAL FORM
CENTRAL WASHINGTON UNIVERSITY
(Submit the original)

*Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. Submit original to the Office of Graduate Studies in Barge 305.

Name: Craig Wrotniak
Birth Date: [redacted]
Student ID: [redacted]
Email: [redacted]

Check option: [ ] Written Exam* [ ] Project [ ] Creative Project
[ ] Studio Project [ ] Portfolio Review
[ ] Thesis (standard) [ ] Thesis (journal-ready)
[ ] Provide journal guidelines plus a recent article from that journal in student's field of study.

*Students taking written exam option may omit items 1-5 below.

1. Proposed Title (and title of targeted journal if appropriate): Hairspray

2. Purpose of Study: A creative project directing and producing the musical theatre production of Hairspray with youth performers at North Surrey Secondary School.

Purpose of Study:

3. Scope of Study: This will include research and analysis of the play, and an evaluation of the play as a production vehicle for the Drama Dept. at NSSS.

4. Procedure to be used: Francis Hodge directing and playscript analysis methods and MLA formatting will be used in the final report.

5. Does the procedure involve collection of data obtained from

   Human Subjects (including use of surveys)? [ ] Yes** [ ] No [ ]
   Use of Animals? [ ] Yes** [ ] No [ ]

** If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

Brenda Hubbard
Committee Chair (typed or printed)

Michael Smith
Committee Member (typed or printed)

Christina Barrigan
Committee Member (typed or printed)

Approved by:
Scott Robinson
Dept Chair/Designee* (signature) Date 4/15/15

Kevin Archer
Dean of Graduate Studies Date 7/20/15

Approved by:

*In the case of interdisciplinary programs, this form should be signed by the relevant Program Director/Co-Director AND relevant Dept chair. In cases where they cannot agree to sign for approval, the approval will be made or denied by the relevant interdisciplinary program advisory committee. GS&R 04/10

Please note:
The signatures have been redacted due to security reasons.
November 4, 2014

Dear Craig,

Re: “Master of Arts in Theatre Production at Central Washington University”

Please use this letter as confirmation of acceptance of your research project in principle. As you know, district level endorsement does not imply commitment of individual schools, the students or other participants and you are required to seek consent, sequentially of those involved.

I wish you every success with your research and remind you that a final report is to be submitted to this department on completion.

Yours truly,

Cameron Butler
Senior Research Analyst
Research & Evaluation
Project Parameters

Marc Shaiman, Scott Wittman, Mark O’Donnell and Thomas Meehan’s *Hairspray* is scheduled to run from May 11th to 22nd 2015. Auditions begin October 3rd 2014 and rehearsals start on October 15th. Rehearsals will go from 3 – 5pm and will happen every Monday, Wednesday, and Friday that classes are in session at North Surrey Secondary. Closer to the date of the production rehearsals will happen on an almost daily basis. A mid to late May production time works best for our school community because our theatre stage is also the home of our dance program. They have the large year-end dance competition, called *Breakout*, in mid to late April and that means we need to leave the stage open and not load in any sets before their final rehearsals. This is not ideal and it is a big challenge to run a full dance program and a full drama program in only one theatre performance space.

The dance program tends to not give back to the theatre productions and instead of choreographing for the musical, past dance teachers have focused their classes on doing hip-hop dances for their own dance competitions. If the culture of the school has not changed this year, I may have to choreograph the dances, or a senior dance choreography student will be required to work in that capacity. Currently, we have a strong choir teacher who seems eager to help with coaching some of the singers in our production. He does not have the time to be a musical director for the show, but we welcome the vocal coaching he is willing to provide. We also have a gentleman from the community that will be contracted to create accompaniment for songs that do not currently have ones published. We will likely be hiring a stage lighting designer for this production. We may also hire a costume designer if we can fit that into the budget.

We were not left with a lot of money by our past theatre company teacher, so last year we did the production of *Grease* in hopes of generating the money to have a larger budget for
*Hairspray* in 2015. We now have $3500.00 in the account and expect to get approximately $1000.00 from the Principal for next year’s operating account. We typically make $4000.00 to $5000.00 in ticket sales off of a well-known musical theatre production. We want to always leave $3000.00 in our theatre company account so that we can purchase play rights the following year. This means we have an approximate budget of $6500.00 for this production. This is a healthy budget that is consistently growing each year at NSS, I wish that we had a 10,000.00 budget for my thesis production but unfortunately we are not there yet.

We have a 212 seat proscenium theatre that uses the choir room as a green room and has very little space in the wings. The first row of seating in the upper section has a lot of damaged seats that are not fully functional. This issue is currently under review with the school district facilities department and we hope to have any old seats repaired or replaced by the time of our Spring production. The lack of wing space will be a challenge for our production but the facility should be perfect for a musical like *Hairspray*. Although recently we have seen improvement, our school community, North Surrey Secondary, does not typically draw large audiences for its productions. The cultural demographics are becoming less Western, with people of European decent, and more Eastern, with more Indian, Vietnamese and Asian families moving into the community. These families seem to connect less with the culture of our Western theatre, making sellout shows a challenge to produce. However, we hope that the song and dance elements, coupled with the well known title and multicultural inclusive theme of this production, will play well with all of the cultures in the North Surrey region and lead to a large audience turnout.

Our equipment still has points of weakness, but we have been blessed with a District $20,000.00 sound and lighting console refresh for our theatre last year. In terms of lighting we do not have any LED or moving fixtures, but we are well off with 24 Frenels, 22 Lekos,
12 Cyc lights, 2 moving I-Cue mirrors and some special dance lights. We have a fully powered Strand CD 80 dimmer rack that can handle 80 different circuits, plus the house lighting. Our lighting board is a brand new ETC Ion with 2 fader wings and 80 separate fader controls. This was a major part of our upgrade and it provides us with the same console that is being used at CWU and most of the colleges, universities and professional theatres in the Greater Vancouver region. We have a black light wash, a fog machine and 6 full clear com belt pack/headset sets for backstage communications with a power supply. We have an assortment of props, but some specific props will need to be made or found for *Hairspray*. We have a great stock of costumes for contemporary and fairy tale pieces. Also, thanks to doing the production of *Grease* last year we now have a lot of costumes from the late 1950’s early 1960’s period that can be used for this production. Our sound system was just refreshed last year and now includes 8 speakers (including front, rear and side fill), 2 subwoofers, a 24 channel snake and a 30 channel Mackie sound board in our upstairs tech booth. Thanks to the profitable production we ran last year, we were able to purchase 6 additional wireless headset microphones too. This means that we now have 9 Shure wireless headset microphones for our productions. Although we may still need to rent some microphones for our production, having a stock of nine on hand should help us control our rental costs in the budget.
Project Schedule

Date: Activity:

September 24th 2014 (Wednesday) Section 1 and 2 Due
September 26th 2014 (Friday) Production Meeting – Casting Vision/Concept to Phil
October 1st 2014 (Wednesday) Day 1 of Auditions
October 3rd 2014 (Friday) Day 2 of Auditions
October 6th 2014 (Monday) Day 3 of Auditions
October 8th 2014 (Wednesday) Day 4 of Auditions
October 10th 2014 (Friday) Casting Announced and First Tech Team Rehearsal
October 15th 2014 (Wednesday) Act 1 - Singing Rehearsal #1
October 17th 2014 (Friday) Tech Team Rehearsal
October 20th 2014 (Monday) Act 1 - Singing Rehearsal #2
October 22nd 2014 (Wednesday) Act 1 - Singing Rehearsal #3
October 27th 2014 (Monday) Act 1 - Singing Rehearsal #4 – ACT ONE SONGS OFF-BOOK DAY
October 29nd 2014 (Wednesday) Act 2 - Singing Rehearsal #1
October 31st 2014 (Friday) All Choreographers Meeting
November 3rd 2014 (Monday) Act 2 - Singing Rehearsal #2
November 5th 2014 (Wednesday) Act 2 - Singing Rehearsal #3
November 7th 2014 (Friday) Tech Team Rehearsal
November 12th 2014 (Wednesday) Act 2 - Singing Rehearsal #4 – ACT ONE SONGS OFF-BOOK DAY
November 14th 2014 (Friday) Tech Team Rehearsal
November 17th 2014 (Monday) Choreography for: Good Morning Baltimore & The
November 19th 2014 (Wednesday)  Choreography for: Good Morning Baltimore & The Nicest Kids in Town

November 21st 2014 (Friday)    Tech Team Rehearsal & Blocking/Choreography for: Timeless to me

November 24th 2014 (Monday)   Choreography for: Good Morning Baltimore & The Nicest Kids in Town

November 26th 2014 (Wednesday)  Finish choreography for: Good Morning Baltimore & continue choreography for: The Nicest Kids in Town

November 28th 2014 (Friday)    Tech Team Rehearsal & Blocking/Choreography for: Timeless to me

December 1st 2014 (Monday)    Start choreography for: Momma I’m a big girl now & continue choreography for: The Nicest Kids in Town

December 3rd 2014 (Wednesday) Finish choreography for: Momma I’m a big girl now & continue choreography for: The Nicest Kids in Town

December 8th 2014 (Monday) Finish choreography for: The Nicest Kids in Town and Timeless to me

December 10th 2014 (Wednesday) Start choreography for: I Can Hear the Bells & Payton Place after Midnight

December 12th 2014 (Friday)   Tech Team Rehearsal

December 15th 2014 (Monday)   Choreography for: I Can Hear the Bells & start choreography for: Run and Tell That

December 17th 2014 (Wednesday) Finish choreography for: I Can Hear the Bells & do
choreography for: Run and Tell That

January 5th 2015 (Monday) Run & Tell That & Welcome to the 60’s Choreography
January 7th 2015 (Wednesday) Baltimore Crabs & Welcome to the 60’s Choreography
January 9th 2015 (Friday) Tech Team in the theatre, Act 1 Scene 7 & Act 2 Scene 2 acting rehearsal in choir room.
January 12th 2015 (Monday) Baltimore Crabs & Welcome to the 60’s Choreography
January 16th 2015 (Friday) Tech Team in the theatre, Act 1 Scene 1 acting rehearsal in choir room.
January 19th 2015 (Monday) Cooties and Welcome to the 60’s Choreography
January 21st 2015 (Wednesday) Cooties and Big blonde and beautiful Choreography
January 30th 2015 (Friday) Tech Team rehearsal in the theatre and Act 1 Scene 3 acting rehearsal in the choir room
February 6th 2015 (Friday) Working all acting bits of Hairspray Act 1 and 2 (full day rehearsal during semester change flex day)
February 11th 2015 (Wednesday) Without Love and It’s Hairspray Choreography
February 12th 2015 (Thursday) Acting rehearsal of scenes 2 and 3 of Act @ Lunch
February 16th 2015 (Monday) Without Love and It’s Hairspray Choreography
February 18th 2015 (Wednesday) Finish Without Love and It’s Hairspray Choreography
February 23rd 2015 (Monday) Nicest kids in town reprise and detention dance
February 25th 2015 (Wednesday) Act 1 – work and run scripted acting bits
February 27th 2015 (Friday) Tech Team rehearsal – set prep and painting
March 2nd 2015 (Monday) Big Dollhouse and It takes two choreography
March 4th 2015 (Wednesday) Big Dollhouse and It takes two choreography
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>March 9th 2015</td>
<td>Costumes, Painting, Prop Making and Tech Prep</td>
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<tr>
<td>March 10th 2015</td>
<td>Costumes, Painting, Prop Making and Tech Prep</td>
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<tr>
<td>March 11th 2015</td>
<td>Lighting prep, Sign Rigging, Costumes</td>
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<td>Wall paper and upper deck set load in</td>
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<td>March 13th 2015</td>
<td>Skeleton crew, tech prep, repair of track</td>
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<td>March 23rd 2015</td>
<td>Work acting bits of act 2</td>
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<td>Run acting bits of act 2 and costume fittings</td>
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<td>Clean Act 2 songs/dances</td>
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<td>March 30th 2015</td>
<td>Clean Act 1 songs/dances</td>
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<td>March 31st 2015</td>
<td>Last costume fittings and alteration pieces sent to</td>
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<td>sewing instructor</td>
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<td>April 1st 2015</td>
<td>Clean act 1 songs/dances</td>
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<td>April 8th 2015</td>
<td>Stage dodgeball game, protest march/fight and start</td>
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<td>You can’t stop the beat</td>
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<td>April 10th 2015</td>
<td>Anything still to stage and/or fix - Rehearsal</td>
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<tr>
<td>April 13th 2015</td>
<td>Stumble through Act 1</td>
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<td>April 15th 2015</td>
<td>Stumble through Act 2</td>
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<td>April 17th 2015</td>
<td>Set change rehearsal – drilling set change cues</td>
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<tr>
<td>April 20th 2015</td>
<td>Madison dance and finish Dodgeball Scene</td>
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<td>April 22nd 2015</td>
<td>Finish Madison Dance &amp; You can’t stop the beat (pt. 1)</td>
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<tr>
<td>April 24th 2015</td>
<td>Set change rehearsal – drilling set change cues and</td>
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<td>finish Madison dance choreography</td>
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<tr>
<td>April 27th 2015</td>
<td>You can’t stop the beat part 1 and 2</td>
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<tr>
<td>April 28th 2015</td>
<td>Curtain Call rehearsed, Good Morning Baltimore</td>
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finalized, You Can’t Stop the Beat finalized

April 29th 2015 (Wednesday)  Stumble Through all of Act 1 and some of Act 2
April 30th 2015 (Thursday)    Problem spots in acting, dancing, singing, transitions
May 4th 2015 (Monday)         Run of Act 1 and Stumble through of Act 2
May 5th 2015 (Tuesday)        Cleaning Dances and Working Vocal Problem Areas
May 6th 2015 (Wednesday)      Run of Act 1 and Act 2 – while building lighting cues
May 7th 2015 (Thursday)       Dry Paper Tech of Act 1 and 2
May 8th 2015 (Friday)          Run of Full Play, while STILL building lighting cues
May 11th 2015 (Monday)        Dress/Tech with notes
May 12th 2015 (Tuesday)       Final Dress with notes
May 13th 2015 (Wednesday)     Evening Performance #1 (Opening Night)
May 14th 2015 (Thursday)      Evening Performance #2
May 15th 2015 (Friday)        **Evening Performance #3 (CWU OBSERVATION)**
May 19th 2015 (Tuesday)       Evening Performance #4
May 20th 2015 (Wednesday)     Matinee Performance #1 & Evening Performance #5
May 21st 2015 (Thursday)      Matinee Performance #2 & Evening Performance #6
                               (Closing Night with ceremony)
May 22nd 2015 (Friday)         Cast and Crew Strike/Clean-up (Grade 12’s at Prom)
May 25th 2015 (Monday)         Returning rented set pieces, props and costumes
June 3rd 2015 (Wednesday)     Hairspray post-mortem with Phil and Jen
June 5th 2015 (Friday)         Cast and Crew Party @ Red Robbins
June 18th 2015 (Thursday)     **Section 3 Due**
July 2nd 2015 (Thursday)       **Final Copy - Completed Documentation Binder Due**
June 16th 2015 (Thursday)     **Oral Exam**
Evaluation of Play as a Production Vehicle

When one considers such factors as the facility, equipment, cultural dynamics within the community, staffing of the school and abilities of the students, the musical *Hairspray* becomes an obvious choice for North Surrey Secondary’s 2014-2015 season. The play requires a lot of space for sets and open staging areas for the large dance numbers. For multiple scenes the corners will need to be pinned by actors instead of large set pieces due to the space required for dances. Although backstage space is limited, we have a beautiful 220 seat proscenium theatre with a nice stage for a production of this size. We do not have a pit or space in the wings to house an orchestra, so we will use canned music tracks for this production. We have a lot of lighting instruments and enough power to run them. A musical of this size requires this sort of lighting arrangement. We have a full set of periaktoi at our disposal (if we choose to use them in our set design) and a full projection system that can help create projected settings, on our new white cyc curtain.

The demographics of the North Surrey community are changing and we are seeing more students and their families coming to our school from countries like India, China and Vietnam. Hopefully these students will enjoy the inclusive theme and multicultural cast in *Hairspray*. We could not put on a musical like *Hairspray* in a predominantly Caucasian high school. So this choice is a great fit for North Surrey Secondary’s culturally diverse population. Our Asian students might be less likely to relate to Western-style theatre, but seem to really enjoy the hip-hop dance performances done in our theatre. We are hoping that the song and dance elements of this production will encourage them to come and watch the show. Perhaps that will even help draw them into taking a drama and theatrical arts course into the future.

A musical is also a good choice for the staffing we currently have at the school. In
addition to the drama director we have a choir teacher who is willing to help do some vocal coaching on the side. We also have a second dance teacher who might be willing to take on some of the choreography or assign it to some experienced grade 12 choreographers. In the theatre program itself we do have enough talented singers, actors and dancers to pull this off. The popularity of the show and its name recognition will help us to connect with our feeder schools, or grade 8’s, and fill the seats during our daytime matinees. *Hairspray* employs a large cast and crew of students. Typically the productions that have more students involved also have more parents and friends coming out to watch. So we expect ticket sales for the evening performances to do very well.

We do have drawbacks to the show, but they can be navigated. One drawback we need to overcome is that we have a strong dance program with no studio to put them in, so they hold dance classes and hip hop dance team rehearsals in the theatre. That means it is difficult to put up a set and rehearse for a play, especially as we get closer to the production date and need our set in place. This challenge will exist at our site no matter what production we select. We will try to overcome it by adding in elements of media/projections for certain setting and using periaktloi or platforms on casters for ease of movement on and off stage. This will allow us to strike the set and leave the stage bare for the dance classes happening the next day. This is not the vision for the future at NSS, but during the time of this thesis project it is the reality we must face when designing our set.
Concept Statement

*Hairspray* is a play about the longing for social justice in an unjust world. It shows that in spite of living a society that is being kept in place with unjust racially segregated styling, one woman can make a difference and help further racial equality in the city she loves. In *Hairspray* that woman is Tracy Turnblad and that city is Baltimore. Set in 1962 during the racial riots, *Hairspray* tackles one of the ugliest times in American history. The play serves to remind us of the racial tension that is still a part of American culture today, while highlighting the hope of a different way and better future for all Americans. It shows that it is not your color of skin, age or body type that should define or limit you; but it is your inner character, talents and love for your fellow human beings that matter. In it we are also reminded that all people deserve to be treated equally and the days of racial segregation in the world should be over.

As the director it will be great to emphasize the segregated elements of this world early on in the play. These are the main separations of skin color and physical body type. Only a thin, well-spoken and beautiful white girl or a muscular, well-spoken and handsome white guy would find themselves on television daily as the after-school teen heartthrobs in Baltimore. It will be important to emphasize that the cracks to this structured system start to show when a full-sized woman who is for racial integration, Tracy Turnblad, gets cast as a dancer on the “Corny Collins Show”. By the end of the play we see that the segregated worlds have finally come together on a nationally televised stage, thus symbolizing a monumental change in the cultural fabric of the Southern USA. The tension we see along this journey is with the old guard, represented by characters like Velma Von Tussle, who fear change and want to see no reformation to a system that is comfortable and places them at the top class of society. This is an historical piece, with a wonderful message to tell, but we do not want to get so focused on the horrible history of African American segregation in
America that we forget that this is really a joyful musical. It has a variety of songs and the characters do go through ups and downs, but this play is really a vehicle taking us on a journey so we can all celebrate the civil rights triumphs upon which the play is focused. It allows us to watch justice winning out over injustice and good defeating evil. The moral lessons and principles of social justice that this play teaches us are extremely valuable and we want to emphasize this battle of good versus evil throughout the play. It is primarily a family-friendly show, but with its fun rock music and delightfully entertaining characters, this production should be a hit for children, youth, and adult audience members alike. The goal is for us to entertain all ages at once while, at the same time, sharing a historical turning point that directs us towards the positive message of a bright future where everyone is treated equally in spite of our differences.

The color palette will play with the juxtaposition of multiple warm and bright neon colors versus blacks, dull browns and grays. These will be used by the scenic, costume and lighting designers to create sharp contrasts between the three different worlds. One is the world of spectacle and decadence. It is what is broadcast around Baltimore and the nation of the United States of America through the “Corny Collins Show.” This world is segregated and is focused on the consumption of the privileged class. This world has bright and vivid neon colors. It needs to be a world that is fun and magical; a world that one and all would long to be a part of. The set also needs to reflect a world that is fun and magical with a youthful performance venue presenting what is happening in the popular culture of 1962. The main location for this world is the television studio and Baltimore eventatorium when the “Corny Collins Show” is happening. The second world will use neutral colors combined with some brighter colors mixed in. This world will be that of the segregated white people in Baltimore. Locations in the play that fit into this world and color scheme include the Turnblad residence and the Pingleton residence. However, since the white people have
dominance in this segregated system, neutral venues will also be places put into this world and color scheme. Neutral venues include the Baltimore cityscape/street, classroom and the school gym. The final world is the world of African Americans and other colored people in Baltimore. Ironically, the world of the people of color is far less colorful than the other worlds in the play. It is also at a distinct contrast with the world of the “Corny Collins Show.” Locations in African Americans’ world include: the school detention hall, the jail, “Motormouth Maybelle’s Record Shop”, etc.

The envisioned set includes a full series of movable rotating periaktoi on casters that will have three different settings to showcase. We will have a white cyc at the back for lighting and projection in selected scenes. We have no fly system but we will have a back drop behind the cyc for yet another quick set change with a different look. Due to the number of dances and set changes we will not be using elevated set platforms in the set design. This will take away from the levels that we can achieve, but with good staging and movable set pieces at different heights, we can still achieve the effect of multiple levels for variety in picturization. We will also try to incorporate the house entrances, aisles and upper house right platform into the staging and blocking of the production. This will bring the action into the audience and should help engage them in a unique way at our theatre venue. We want the entire set to be flexible and able to move on and off stage with casters. It should also allow enough room downstage for our dancing chorus and fake TV cameras. The props and costumes should be period specific to Baltimore in 1962. The props should be minimal, but they need to be present so that we tell the story and justify the action on stage in a legitimate way.

The lighting should showcase rich colors and display a bright intensity in the “Corny Collins Show” television broadcast scenes. The white cyc curtain, and the lighting that colors it, will be very important to set the mood and help establish this broadcast television feel. We
may want to try and use a series of gobos for the jail scene. We will also use gobos at other select times to provide added texture on stage, perhaps during the cinematic style scene changes. The moving mirrored ellipsoidal lights and special moving lights should be used for the upbeat rock and roll group dance numbers, such as “You Can’t Stop the Beat.” A vast majority of the scenes will employ area lighting; with partnered pairs of lights hitting from the front and top of the actor. These lighting areas will provide a proper mix of warm and cool light to catch the flesh tone of the actor, while meeting the situational requirements of specific scenes. We will also have two follow spots in operation to highlight specific characters at important moments in the play. We will also be working with the idea of costuming some of the technicians and stage crew around the “Corny Collins Show”, so that when they are seen during set changes or other duties, they will add to the world of the play; which at those times is a live television show within a live play.

Due to political constraints in our band department we will not provide a pit-band for the show. We will make up for this by singing to performance recording tracks featuring full orchestration. Our actors will need vocal amplification to be heard over these instrumental tracks, so headset microphones will be used. We will also try and use overhead condenser microphones to pick up the sound of our dancing chorus members. The score is brilliant and has a great deal of variety. At times the play incorporates the meta-theatrical device of a television show being filmed on stage; at these times we need the numbers to look and sound worthy of regional/national broadcast in order to suspend the disbelief of the audience. If those specific numbers do not meet these standards, the value of our entire production will be significantly diminished.

Dance choreography is a large part of this production, as many of the songs involve dance, and many of the dances include a large chorus of dancers. The choreography should be simple but effective. The dancers will need to sing too, so simple moves such as step
touches, turns, glide steps and jazz squares should be the basic building blocks for the footwork. The choreography needs to meet the requirements of 1960's world of the play and the show specific requirements of dances written into the script, such as the Madison. We will likely have a chorus comprised of “singers first and dancers second” type of performers, so simple choreography will be best. This is a rock-and-roll style of music, which will demand big movements and high energy dances that can provide larger than life moments of theatricality on stage.

Lastly, in the spirit of Hairspray, I hope to recruit and cast a racially diverse grouping of students that represent the various constituencies within the community. I think we have the right community to make the casting of the production work in a fashion that is believable and honoring to the story being told. Also, I intend to cast the entire show individually, including many of the minor acting roles and background dancer positions. This means we could have a cast of 45+ onstage actors, singers, and dancers; which is both exciting and daunting. While we face many challenges, it is my ultimate goal to provide an enriching experience that will be successful in achieving the learning outcomes for the students as well as entertaining and including the community.
Initial Event and Conflict Framing Analysis

The protagonist in *Hairspray* is the character of Tracy Turnblad. She is the driving force throughout the play and experiences the conflict from the beginning to the end. Her ultimate goal, or super objective, is to be “Miss Teenage Hairspray” on the “Corny Collins Show” and see the show become racially integrated so that everyday can be “Negro Day.”

The opposing character, antagonist, is Velma Von Tussle. She is in direct opposition to seeing racial integration on television and, as producer of the “Corny Collins Show”, she has the power to stop it from happening on her show. Her ultimate goal, or super objective, is to have her daughter win the “Miss Teenage Hairspray” title again and see the show remain racially segregated.

The dramatic question: Do all people have the right to be treated equally regardless of their outer appearance (skin color and body type)?

The conflict: Tracy Turnblad wants the producer of the “Corny Collins Show”, Velma Von Tussle, to allow African Americans to be included on the television program daily. Velma would prefer the current system of having racial segregation on the show; leaving only one day per month for African Americans to perform by themselves.

The conflicts stakes: This conflict is important because the “Corny Collins Show” is the most popular after school television show for the youth culture in Baltimore, every afternoon when the clock strikes four. Making a show like that fully integrated would demonstrate a significant change in the culture of that region. It would symbolize that now all people in Baltimore will be treated more fairly regardless of the color of their skin. It would also send the message that racial equality and inclusion are what should be strived for. These positive messages would be specifically relayed to the youth, who hopefully could perpetuate these new social norms for generations to come.
Given Circumstances as Noted in the Play

Environmental Facts

Geographic Location

- The entire play takes place in a variety of locations in Baltimore, Maryland; as described by Tracy in the prologue song title and verse “Good morning Baltimore” (O’Donnell 3).

- Turnblad apartment: Act 1 Scene 1 (O’Donnell 7-16) and Act 1, Scene 7 (O’Donnell 49-56).


- WZZT Television Studio: Act 1, Scene 1 (O’Donnell 7-16), Act 1, Scene 3 (O’Donnell, 23-30) and Act 1, Scene 6 (O’Donnell 39-47).

- Patterson Park High School: Act 1, Scene 4 and 5 (O’Donnell 31-37) and Act 1, Scene 8 (O’Donnell 57-63).

- “Motormouth Maybelle’s Record Shop” and residence: Act 1, Scene 9 (O’Donnell 65-78) and Act 2, Scene 4 (O’Donnell 105-109). It is specifically on North Avenue, as documented in Amber’s comment, “I saw you getting on the North Avenue bus and I followed you with my new car” (O’Donnell 68).

- The Big Dollhouse, jail for women: Act 2, Scene 1 (O’Donnell 79-87) and Act 2, Scene 3 (O’Donnell 97-104).

- Penny’s Bedroom: Act 2, Scene 3 (O’Donnell 97-104).
• Baltimore Eventorium: Act 2, Scene 5 (O’Donnell 111-126).

Date (including: year, season and time of day)

• The play starts in middle to late May 1962 and ends with the “Miss Teen Hairspray” event on June 6th 1962. Corny describes the date when he announces: “Our very first prime time spectacular is coming up on June 6th... We’ll be crowning Miss Teen Hairspray 1962” (O’Donnell 12,13). Amber then announced “watch mom and me next Thursday on Mother/Daughter Day” (O’Donnell 13). We know that Tracy is watching these announcements the day before she auditions for the show and after getting on the show, later that week, she gets arrested in a rally on Mother/Daughter day. Quickly put into jail, she then breaks out shortly after to attend the prime time special day. This information makes it clear that we are in late spring and that the whole Time frame of the play is completed within 2 to 4 weeks.

• O’Donnell is very descriptive in his writing so that almost every scene has a clear time of day. Not only does the time shift from scene to scene, sometimes it even shifts within the scene. The first act is primarily set during daylight hours and the second act is when we see some scenes happening during the dark evening and nighttime. The following is a breakdown of the scenes with the given circumstance of time of day.

• The prologue is set in the morning, as described by Tracy singing, “Good
Morning Baltimore” (O’Donnell 3).

- Act one, scene one is set at exactly 4pm, as described by Corny singing, “Every afternoon when the clock strikes four, a crazy bunch of kids crash through that door” (O’Donnell 7).

- Act one, scene three is set sometime during the school day (between 9am to 2:30pm), as described by Corny saying, “Cut school tomorrow and come on down to station WZZT to audition” (O’Donnell 13).

- Act one, scene four is set during detention which was established in scene one as a period between the end of school to the start of the “Corny Collins Show.” This period of time would be between 3pm to 4pm. Here is Edna explaining it for us, “Four o’clock. Guess I don’t need to ask who got detention again. Tracy Turnblad” (O’Donnell 9).

- Act one, scene six is also set at 4pm because again we are watching the “Corny Collins Show” live, as established by Corny singing, “Every afternoon when the clock strikes four, a crazy bunch of kids crash through that door” (O’Donnell 7).

- Act one, scene eight is happening during PE class. This means it is sometime during the school day (between 9am to 2:30pm).

- Act one, scene nine-a is happening the same day after the high school gym class. This time is known because it is established in scene eight when
Seaweed says, “Hey, Trace, I know what’ll make you feel better. My mom’s pitchin’ a platter party at our record shop on North Avenue. Wanna come check it out?” (O’Donnell 61).

- Act one, scene nine-b is happening the morning of “Mother/Daughter Day” on the “Corny Collins Show.” This time is known because it is established that they will march on the morning of mother/daughter day on page 70.
- Act two, scene one is in the afternoon/evening because Tracy sings, “This morning life was a fairytale, but now I can’t make bail” (O’Donnell 87).
- Act two, scene two is in the evening time because Wilbur’s novelty shop closes in the evening and during the scene he states, “I’m closing up” (O’Donnell 89).
- Act two, scene three is at night time because Link says, “Shhh! The guards asleep” (O’Donnell 97).
- Act two, scene four is at night time because at the start of the scene Cindy says, “Good night for a jail break” (O’Donnell 105).
- Act two, scene five is taking place as the Miss Teen Hairspray event is happening and being broadcast live across the USA. This means it would not be happening during the middle of the night. It would not likely be happening in the morning either because its target audience is youth and in the Pacific time zone a morning broadcast would happen three hours earlier. This makes
it safe to say that this scene is happening in afternoon or evening.

Economic

- Early on in the play it is established that there are poor people in this world, as Tracy sings: “there’s a bum on his bar room stool” (O’Donnell 4). Later we see that the poor economic conditions are linked to poor social conditions. The people group we see this displayed in is the African American population of Baltimore. Little Inez reminds us that, “people round here, can barely pay the rent. They are try’n to make a dollar, outta fifteen cent” (O’Donnell 65).

To juxtapose this poverty, we see a Caucasian wealthy class that is embodied in the Von Tussle family. Velma is the producer of the “Corny Collins Show” while her daughter Amber has been given the role of a regular on the show’s council of dancers. There wealth is made clear when Amber says, “I saw you [Link, Tracy, Penny] getting on the North Avenue bus and I followed you here in my new car” (O’Donnell 68). Then Velma reinforces this thought by telling Amber, “I saw you getting into your darling, new car, so I followed you in mine” (O’Donnell 68).

- For the teenagers on the council of the “Corny Collins Show” a major economic motivator is the potential of getting a lucrative recording contract. In the play this motivation stops Link from helping Tracy, at first, as Link explains: “I like these [colored] people, but whether or not they are on television will not get me a recording contract” (O’Donnell 71). Later in the
play when he finds out that it is actually Amber who Velma is trying to get a recording contract for, he comes to the jail and helps Tracy break out so she can fulfill her plan.

- In the economic world of the play there are different levels of wealth, even within the Caucasian community in Baltimore. There are those who are just getting by. They are people like the Turnblad’s who run multiple small businesses out of their house. For the Turnblad’s it is a home laundry business upstairs and a “Har-De-Har Hut” novelty shop downstairs. From looking closer at their business we see that the currency in 1960 was not as inflated as it is today. This is evident as Prudy discusses her laundry costs with Edna:

  PRUDY. Is my laundry ready?
  EDNA. That will be 3 dollars.
  PRUDY. That’s a pretty penny for a few pairs of pettipants (O’Donnell 8)

It is also interesting to note that their house and business was paid off at the start of the play and only after requiring a great deal of money, to bail out his family and the other people put in jail for protesting racial segregation, did Wilbur “mortgage the Har-De-Har Hut” (O’Donnell 85).

- Some of the highest levels of wealth in the white community in Baltimore are found dwelling with larger business owners and presidents of corporations. These individuals seem to be dynamic and focused on doing
whatever is profitable. Mr. Pinky is the owner of the Hefty Hideaway and he is very quick to jump on having the newly televised Tracy as his business spokesperson, but as soon as she received bad press and jail time Mr. Pinky dropped her. The president of “Ultra Cultch Hairspray”, Mr. Spritzer, shows how he can flip-flop in order to make money for his already profitable company. Since his company, “Ultra Clutch Hairspray”, is a major sponsor of the “Corny Collins Show” he provides his feedback to the producer, Velma, about Tracy’s on air thoughts on racial integration saying, “Negro Day every day? That chubby communist girl . . . controversy is not what Ultra Clutch wishes to promote” (O’Donnell 45). Hearing this racist remark Corny Collins reminds Mr. Spritzer that “Negros and chubby girls buy hairspray too” (O’Donnell 45). Perhaps this message finally sinks in because later in the play he changes his tune and exposes his large pocket book when he says, “Ultra Clutch is about to launch an entirely new line of products, and I want this woman to head the campaign . . . It comes with offices, a company car, and a multi-figured salary . . . Velma Von Tussle, you are the newly appointed vice president of Ultra Glow, beauty products for women of color” (O’Donnell 121).

Political

- The whole play is political, as race is a political issue. Specific politicians are rarely mentioned in the play. However there is an implication of how those
who are privileged and part of the dominant culture impact those who are marginalized. In the few discussions had about specific political figures, we see the description of a Governor that is a corrupt and unjust; abusing the little power that he has. This is evident when the prison guard says: “Ladies, you’re free to go with the sincere apologies of the state of Maryland and the personal complements of the Governor himself” (O’Donnell 84). Velma Von Tussle then replies “The Governor? Really? Sweet, chubby Millard. We dated on and off in college” (O’Donnell 84). Later in the scene Tracy is told that she is now being held in solitary confinement without bail by special order of the Governor. Her response is “The Governor’s office?! Mrs. Von Tussle! Manipulating our Judicial system just to win a contest” (O’Donnell 86). This scene shows that Velma Von Tussle is completely running the elected official and controlling his actions while in office. Further along in the play this pattern changes, as the Governor chooses to pardon Tracy. However this moment still shows that the Governor has little power; as the best that he can only offer Tracy is “a full ride scholarship to Essex Community College”.

Social

- The social world of the play is vitally important to the play Hairspray. We enter into a social structure that almost instantaneously feels flawed and unjust. It is a motivating element of the play and it becoming part of the super
objective for most leading characters in the play. As the play progresses it is also starts to be viewed as a dynamic element in the play as the rules and structures of the social world do start to change by the play’s end. The main points of the social world include: the focus on visual externals, such as skin color or body type; to provide people with opportunity or discriminate against them; the existence of a teen idol culture with a drive for fame that conflicts with doing well in school; and a patriarchal structure of society.

- This is a world where being dark skinned means you will face discrimination and lack the opportunities you would have had if you had white skin coloring. It is an unfair and unjust world that is focused on using the visual externals of human beings to judge their worth. On the “Corny Collins Show” colored people are not allowed to dance with white people and the colored people only get to dance one day a month on “Negro Day” (O’Donnell 9). Tracy tries to break down this practice saying, “If kids saw us dancing together on TV, they’d realize that we are not so different after all” (O’Donnell 70). However we see the ugly face of racial discrimination as we watch Tracy go out to make this objective a reality; facing opposition every step of the way. We also see a detention and special education system at the public high school, which has an unjust ratio of African American students to Caucasian students in it. This sort of wide scale discrimination and segregation is difficult to
understand. In the first act we see Little Inez asking her older brother Seaweed to make sense of it for her:

INEZ. How come we [colored people] 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 (O’Donnell 36)

In spite of this treatment from the Caucasians in society, the colored community refuses to buy into the lie that they are lesser human beings. Interestingly within their community a sense of black pride has developed; as Seaweed explains proudly to Penny when he sings, “The blacker the berry, the sweeter the juice . . . The darker the chocolate, the richer the taste and that’s where it’s at” (O’Donnell 66). The Caucasian youth, Penny, follows Seaweed’s lead and falls in love with him. This sets up an interracial relationship and we learn from Motormouth’s warning that, “you two better brace yourselves for a whole lot of ugly comin’ at you from a never ending parade of stupid” (O’Donnell 106). From that advice we see that in this social world instead of making things better socially for the colored individual in an interracial relationship, both partners get dragged down and face discrimination.

- Not only does the social world in the play view the external visual of skin color, providing preference to one type of skin appearance over another, it
also does the same for external factors such as a preference to men having a large penis and women being thin, with big breasts. Producer Velma has to tell the kids on television to stop padding their bodies to enhance their appearances, “Tammy, lose the padding. You too, Fender. (The kids sheepishly turn away and remove the padding from their bra and pants, respectively)” (O’Donnell 11). Then later at the studio Velma explains to Tracy why she will not get a chance to audition for the show as she sings, “First impressions can be tough and when I saw you, I knew it. If your size wasn’t enough, that last answer just blew it. And so, my dear, so short and stout. You’ll never be in” (O’Donnell 29). Even Edna feels this social pressure and tells her daughter Tracy that “I’m sorry, but I simply cannot appear on television at my present weight” (O’Donnell 73).

- This is a world where teens look up to other teens as idols. These teens who are on television are famous and help set the trends of what is cool; shaping the social culture of the region around them. An example of this is found with Penny and Tracy hustling home from school in time to see the show. Tracy shouts out to Penny saying, “Hurry, Penny, hurry – the show’s already started! We’re gonna miss it” (O’Donnell 8). The show they are rushing to see is the trend setting, all teenage singing and dancing spectacular, known as the “Corny Collins Show.” Later, on the show, we hear the host of the show,
Corny Collins, sing about the value of education versus fame and entertainment celebrity status. His lyrics include sharing that, “Who cares about sleep, when you can snooze at 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” (O’Donnell 11). This idea is reinforced again by Corny later when he shares on live television that teens should, “cut school tomorrow and come on down to station WZZT to audition” (O’Donnell 13). This shows that success in school and opportunity for fame, seem to be two things that find difficulty being combined in the social structure of this world.

- This is a patriarchal world where men are the leaders of society in government and those women who do hold positions of authority have advanced due their looks and sexual prowess. In Act one, we find out that one of Tracy’s dreams is to “become the first woman President of the world” (O’Donnell 42). This coupled with Velma’s description of the male governor in Act two helps paint the picture of a world firmly led by men. In the song “I Can Hear the Bells” Tracy lays out her dream relationship with Link. This day-dream lays out step by step of how they would fall in love. The courting practices dreamed up by a woman who, self admitted, would want to be President, shows just how engrained patriarchal thinking is in the mental processes of women in this social world structure. Tracy sings, “Round one, he’ll ask me on a date and
then... he’ll ask me for my hand” (O’Donnell 25). In contrast when we see a woman in power, such as “Corny Collins Show” producer Velma Von Tussle, we see a woman who has a bed in her office:

MR. 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” (O’Donnell 45)

She learned what a female has to do in order to find success in this patriarchal world from a young age, when she won a talent show by “screw[ing] the judges” (O’Donnell 28). Ever since then she has used sex and relationships to gain favor in society, first with Governor “Chubby” Millard and then with corporate president and show sponsor Harriman Spritzer.

- It is also interesting to note, in Act 2 scene 1, that there are jails and a penal system for those who break the rules and law of the land. It is interesting to note that the jails possibly are segregated by gender but are definitely not segregated by race. This is noteworthy in a social world where almost everything else observed is segregated along racial lines.

Religious

- The religious world of the play is not discussed much at all. It is not a world using a certain religious system for “psychological controls”, as Francis Hodge defines it in his book *Play Directing – Analysis, Communication and Style* (17). We see a lack of reverence in this world. Velma, Tracy, Edna and
Amber all blaspheme, with no consequence or acknowledgement. These blaspheming moments are found on pages: 27, 32, 41 and 83. Tracy is shown to believe in a higher power when she prays, “Oh Link, if fate forces you to throw the ball at me today, seal it with a kiss” (O’Donnell 58). However it is Motormouth Maybelle who is the most religious. She seems to be a Christian with an active faith relationship to Jesus. This is evident in statements like, “Thank you Lord” and “Lord, have pity” (O’Donnell 85 & 105). She also states that love is a “gift from above” (O’Donnell 106). Motormouth is a character who has faced discrimination and hardship in her life as a colored person in Baltimore. Yet she has stayed positive and has even become an encourager for other women such as Edna and Tracy. Her life has the fruit of someone who is living out the gospel. This is highlighted when she is singing her solo “I Know Where I’ve Been”, which is described on the sheet music by composer by Marc Shaiman as a “Gospel ballad” (Shaiman 109). Her lyrics for the song include, “There’s a light in the darkness . . . showing me the way. . . I pray the answer’s up ahead . . . to lift us to tomorrow ‘cause just to sit still would be a sin. Lord knows I know where I’ve been. I’ll give thanks to God ‘cause I know where I’ve been” (O’Donnell 108-109). Her faith and positive encouragement was the driving force behind the scenes to be fuel the Turnblads and the black community to take as stand for what was right.
Previous Action

(Page 8) Edna did Prudy’s laundry.

(Page 8) Tracy was in detention that day.

(Page 12) Corny Collins has been playing Motown (African American) music from Detroit on his show.

(Page 12) Link and Amber have been going out consistently.

(Page 13) Brenda had sex and got inseminated.

(Page 15) Wilbur’s parents begged him to run away with the circus, but he did not do it.

(Page 15) Edna has been taking diet pills.

(Page 16) Penny’s father (Prudy’s husband) has the police trying to locate him.

(Page 27) Tracy and Penny skipped school for auditions.

(Page 28) Velma won “Miss Baltimore Crabs” by screwing the judges.

(Page 35) The Madison was a Baltimore born dance which first debuted on TV on the “Corny Collins Show.”

(Page 36) Common practice at school dances has been for blacks to have to dance at the back of the gym.

(Page 49) Prior to Act 1, Scene 7: Edna has been on the phone, fielding calls about Tracy, for hours.

(Page 57) Prior to Act 1, Scene 8: Link and the other guys have been warming up for the gym class dodge ball game.

(Page 57) Prior to Act 1, Scene 8: Amber, Lou Ann and Tammy just finished dressing in the changing room.

(Page 57) Prior to Act 1, Scene 8: Students have started wearing Tracy wigs to look cool around the school.

(Page 57) Prior to Act 1, Scene 8: Tracy has just come into the gym from a lesson in the...
special education class.

(Page 58) Seaweed actually noticed Penny around the school (at the gumball machine), prior to being introduced to her by Tracy.

(Page 65) Prior to Act 1, Scene 9: A dance party has been going on in Motormouth Maybelle’s record shop.

(Page 67) The black community has pressured the Mayor and petitioned the government and all they received was “Negro Day” once a month on television. However they still cannot receive anything more.

(Page 71) Link has been a regular singer and dancer on the “Corny Collins Show” trying to get a recording contract with no luck for three years.

(Page 79) Prior to Act 2, Scene 1: Women from the march have been arrested, processed and placed in jail.

(Page 84) Edna’s mother (Tracy’s Grandma) passed away prior to the play and she was a suffragette; who was fighting for a woman’s right to vote.

(Page 84) Back in college Velma dated the man who is now the current Governor.

(Page 89) Prior to Act 2, Scene 2: Wilbur has been making a giant novelty bottle of Hairspray.

(Page 90) Edna used to make all of her own clothing and had a dream to make her own line of queen sized dress patterns. So that even plus sized women could have a pattern to make clothes out of.

(Page 97) Prior to Act 2, Scene 3: Link overheard Velma and Mr. Spritzer talking at the studio and it was Amber that the scouts and talent agents were coming to see and get a contract for, not Link.

(Page 97) Prior to Act 2, Scene 3: Link could not eat, sing or concentrate after he thought that he lost Tracy.
Prior to Act 2, Scene 3: Link told Amber that he would rather be with Tracy and Amber scuffed his ring by throwing it to the ground.

It is common practice for Prudy to physically tie up her daughter at home.

Prior to Act 2, Scene 4: Police cars and helicopters are out searching Baltimore for the now escaped Tracy and Link.

Prior to Act 2, Scene 5: The riot guards were replaced with Motormouth, Seaweed and others from the African American community.

Prior to Act 2, Scene 5: Corny Collins was on the inside and was warned about the plan to get Tracy and Link on stage performing at the “Miss Teen Hairspray” showcase.

Prior to Act 2, Scene 5: Wilbur hid Edna in the giant hair spray novelty can.
Edna Turnblad

- Beginning: “Wilbur, talk to her. Girls like Tracy… people like us… You know what I’m saying. They don’t put people like us on TV – Except to be laughed at” (O’Donnell 14). Then she reinforces this negative attitude when she says: “I’m sorry but I simply can not appear on television at my present weight” (O’Donnell 73).

- Ending: “Well, I am big, I am blonde… ish, and if you say I’m beautiful, I guess I’m beautiful. Okay, I’ll do it” (O’Donnell 75).

At the start of the play Edna has a negative self concept which causes her to lack confidence at times; holding herself back and even attempting to hold Tracy back from her destiny. As the play progresses and she watches Tracy rise to fame, her confidence grows. Around this time she also finds a support network of individuals like Motormouth Maybelle that speak positive and encouraging words into her life that impact her attitude. By the end of the play she is on stage being broadcast to a nationwide audience; singing, dancing and being her true self for all to see.

Mr. Pinky

- Beginning: “(Tracy on the phone) Hello, Mr. Pinky… You want to hire me as your exclusive spokesgirl and fashion effigy” (O’Donnell 50). Later in person this attitude is reinforced with Mr. Pinky saying “I’ve hit the motherload! Step inside and let’s make a deal” (O’Donnell 53).

- Ending: “(Edna on the phone) Hello? Yes, Mr. Pinky. Yes, of course I understand you have an empire to protect. 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.”
Polar Attitudes

Prudy Pingleton

- Beginning: “(To Tracy and Penny) Delinquents. It ain’t right dancing to that colored music” (O’Donnell 9). Later in the second act her attitude has not changed “(Enters and sees Seaweed and Penny on the bed) Oh my God! Colored people in the house. I’ll never sell it now” (O’Donnell 103).

- Ending: “(To Penny) And you look so happy. I can’t say it’s what I want, but if this fine looking, catlike black boy is responsible for the light in your eyes, then how could I object?” (Seaweed and Prudy embrace) (O’Donnell 122).

She starts as a woman who is against racial integration; this attitude continues throughout most of the play, but by the end of the play she actually gives approval to her daughter’s interracial relationship with Seaweed J. Stubbs.

Link Larkin

- Beginning: “Amber, I’ve got something for you. (offers his ring) I figured, since we’ve been going together sort of... steady... maybe we should make it official” (O’Donnell 12).

- Ending: “(To Tracy) I’d rather be with you... So would you consider wearing my ring?” (O’Donnell 98).

At the start of the play he has Amber Von Tussle as his romantic interest. He goes as far as giving her his council ring. Later in the play his attitude shifts as he starts to hear the bells for Tracy Turnblad; seeing her as his love. By the end of the play he has taken his ring back from Amber and given it to Tracy. This is the symbol of the attitude shift in terms of his love interest.
If they didn’t – where would other little girls come from?... Yes, I understand... it is too bad... Goodbye” (O’Donnell 89).

After Tracy makes it big on television Mr. Pinky, a plus sized women’s fashion store owner, makes Tracy his “exclusive spokesgirl and fashion effigy.” But after Tracy gets put in jail Mr. Pinky’s attitude about Tracy changes and he drops his support for her.

Harriman F. Spritzer

- Beginning: “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” (O’Donnell 45).

- Ending: “Velma Von Tussle, you are the newly appointed vice president of Ultra Glow, beauty products for women of color” (O’Donnell 121).

The President of “Ultra Clutch Hairspray”, he does not want his product associated with Negro day at the start of the play, but by the final scene he has decided to start a line of products for women of color.

Penny Pingleton

- Beginning: “I’m hurrying, Tracy, but my mother says I am not allowed to perspire” (O’Donnell 8).

- Ending: “In my ivory tower life was just a Hostess snack, but now I’ve tasted chocolate and I’m never going back” (O’Donnell 101).

The daughter of an overbearing and controlling mother named Prudy Pingleton. Penny starts out the play following all of her mother’s rules, but by the end of the play she falls in love with Seaweed and wants to be in an interracial relationship, even though that goes against her mother’s rules.
Analysis of Dialogue

Word Choice

The words used in *Hairspray* seem quite standard and contemporary. The two main groups of people, the Caucasians and African Americans in Baltimore use surprisingly similar words in their vernacular. This looks like a purposeful choice by the playwright, O’Donnell, to show how similar people are no matter what skin color they have. It is also noticeable that other words are period specific and show that we are in the early 1960’s. These period-specific, pop culture, words include:

- “Gidget” (O’Donnell 19)
- “45’s” (O’Donnell 27)
- “Madison” (O’Donnell 35)
- “Beehived” (O’Donnell 57)
- “Castro” (O’Donnell 91)
- “Apollo” (O’Donnell 101)

Choice of Phrases and Sentence Structure

In his use of phrases, O’Donnell tends to be quite direct and to the point in his language. Sentences tend to be short, using a minimal amount of language to communicate meaning. However the most interesting part of O’Donnell’s choice of phrases are not found in the words he uses, but in the words that he avoids using in *Hairspray*. In a play dealing with racial segregation, discrimination and even race riots in the racially polarized region of Baltimore in 1962; realistic language and phrases being used would need to include the word “nigger” to be authentic. It is unrealistic to think that it would not be used in the world of this play, yet never once do we see it on display in the text. This points to a purposeful omission or censoring of this still hurtful language. One can only speculate as to why O’Donnell does
not use it in the play. Perhaps he shies away from using that word because of the racial
tension that is still found in many parts of the United States of America to this very day. He
might feel that it is better to side step authentic realism, if using it goes against the spirit and
intent of his play, which is all about bringing racially diverse people together.

Choice of Images

There are quite the multitude of images presented in *Hairspray*. A majority of these
images come from the lyrics present in the songs that are sung in the play. From the images
present, a vast majority focus on personal appearance (primarily skin color and body type),
Baltimore’s city sights, an adolescent’s view of growing up and multiple pictures of what
romantic love looks like. Images in *Hairspray* are used to provide an eclectic mixture of
portraying the literal and creating metaphor. An excellent example of imagery working
through the song lyrics can be found in “Miss Baltimore Crabs” (O’Donnell 27). This image
is extremely clever and unique in the production because we actually get two distinct and
meaningful images from the word “crabs” that both add detail to the story development in the
play and elements of characterization for Velma Von Tussle. The first image of a crab that
comes to mind is that of an animal that commonly is pulled out of the water and eaten in
Maryland. It is the type of state animal that can, in somewhat comedic fashion, be the title of
the city or state pageant winner in this world. The second image that this word also brings to
mind is the image of crabs that can be viewed as the sexually transmitted disease; crabs. This
imagery is reinforced by the lyrics in the song where Velma sings that, “those poor runner’s
up might still hold some grudges. They padded their cups but I screwed the judges”
(O’Donnell 28).
Choice of Peculiar Characteristics

One peculiar characteristic for this stage musical is that the script is written in an almost cinematic way to manage the flow between scenes and keep the energy of the production moving forward. Many of these moments are very subtle and indirect, so that they may be left up to the director’s staging and set design choices. However, one very direct example of this cinematic flow coming to life through the language of the play is during the transition from Act 1 scene 3 to 4. At this point O’Donnell has the character Tracy finish the scene by saying “All I ever have is...” (30). Immediately after this, the line that is cut short is filled by the voice that cut it off. That voice is of the Principal saying “Tracy Trunblad, 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” (31). The writing forces the scene change to be eliminated in order to keep the flow and pace of the play appropriate to the text of the script. However, it still is a scene change and the setting does have to switch in that brief moment from the audition hall to the school classroom. This cinematic style is a peculiar characteristic in the writing that shall inform the set design and provide opportunities for the director to embrace cinematic elements on stage instead of fighting against them.

Sound of the Dialogue

The Dialogue in *Hairspray* simulates everyday speech. The play is set in the early 1960’s, so many of the popular culture references are different from today. However, the sound of the dialogue and the manner in which it is delivered is similar to our contemporary delivery. The dialogue of the Motormouth Maybelle involves more rhyming couplets, which are evident even when she is engaged in every day conversation. For example, the first time we are introduced to Motormouth in her record shop she says, “Whoop-dee-doo, what a coup! The ever sparkin, Sir Link Larkin” (O’Donnell 67). Followed shortly thereafter by,
"Oh yes, indeedy. I’ve seen you sweetie. All aglow on Corny’s show" (O’Donnell 67). This use of rhyming couplets is not found consistently in all of her dialogue but is added in from time to time. This choice of sprinkling rhyming couplets into her regular vernacular shows her to be a more artistic and rhythmical character; which makes sense since she owns a record shop and is the host of “Negro Day.” It shows that she has talent and deserves air time on television. It also shows that she is witty and can improvise her language on the spot in a very organic way.

Structure of Lines and Speeches

Most of the lines of text in the play are part of the dense lyrical verses sewn into the fabric of the songs throughout this musical. Unlike some other Broadway musicals, *Hairspray* is not fully sung, so we do see some nice chunks of text around the song lyrics at times. Monologues are rarely found in the script and when they are found they are very short, weighing in at no longer than 4 to 5 sentences in length. The thoughts that would otherwise need to be presented in monologues are primarily showcased through solo and duet musical pieces such as: “Good Morning Baltimore”, “I Can Hear the Bells”, “I Know Where I’ve Been” and “Timeless to Me.”
**PROTESTERS:** 2...4...6...8...
TV's got to integrate!

**DYNAMITES**
And get us on TV!

**COUNCIL MOTHERS & DAUGHTERS:** Stay away!
This isn't Negro Day!

nit 36 - The Arrest
(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 beauitful!

**MOTORMOUTH**
Big, blonde, and beautiful lead the way!

**ALL**
No one's getting on TV today

(The curtain falls on Act One.)
(The FEMALE CAST, with the exception of PRUDY, are in jail! A MATRON stands watch over them.)

"Big Dollhouse"

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 you new to the penal system, I'm letting you know now that I don't stand for 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

HAI RBPRAY

Tom Linda Hart (Velma Von Tussle), cast members, and Laura Bell Bundy (Amber Von Tussle). Bottom left: Marissa Jaret Winokur (Tracy Turnblad) and Matthew Morrison (Link Larkin). Bottom right: Mary Bond Davis (Motormouth Maybelle) and Dick Latessa (Wilbur Turnblad).
ALL
In the big dollhouse

LITTLE INEZ
Lady Justice where have you gone?

EDNA
Ooh, Wilbur, check, I think I left the iron on!

VELMA
Did you see Corny laughing? I could murder that louse!

ALL
Honey, that'll getcha 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

O'Donnell, Meehan, Shaiman, and Wittman
PENNY
No fun!

ALL
Big house!

MOTORMOUTH
And our fight has just begun
'Cause it's freedom's flame
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
Ain't big enough for me
For me
For me

EDNA
For me!

Unit 38 – Von Tussle's Go Free

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

(She exits.)
EDNA: I think I'd live to have a rap sheet. If my mother were alive...

(tracing arm around TRACY)

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

TRACY: Right. You haven't seen the last of 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 any more cute ideas about protesting or even showing up at the special. I'll have armed guards surrounding the Eventorium to make sure Tracy doesn't get within 100 miles of that place. Game, set, match.

(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. We dated on and off in college. Now if you Doublewide Twins will excuse me, I have a national TV 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.

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 rabblerouser on ice.

WILBUR: I paid for everyone. Got a group discount.

VELMA: So long, Balti-morons! (They exit laughing.)

Hairspray
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 going anywhere 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 confinement.

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...)

EDNA: Touch one hair on my daughter's head, and I'll be back to teach you a whole new meaning for split ends.

(They all file out the door.)

LITTLE INEZ: Keep the faith, baby.

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

(All are gone except TRACY.)

HAIraysPray

Unit 40 – Solitary Prayer to Link

"Good Morning Baltimore" (reprise)

TRACY
Oh, oh, oh
I'm all alone
My heart has grown but it's broken, too.

This morning life was a Baltimore 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.

Link, hear the bells!

And 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!

(End of song. End of Scene One.)

O'Donnell, Meehan, Shaiman, and Wittman
Unit 41 – Edna Can’t Calm Herself

SCENE TWO
HAR-DE-HAR HUT

(WILBUR and 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. 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?... Yes, I understand... it is too bad... Goodbye.

(She hangs up and bursts into hysterics.)

Oh, Wilbur, I think I’m going mental!

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. I bought a double box of Malomars, and they’re still in the box.

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 Tracy. In fact, I got just what she needs here; stand back.

(He pushes the aerosol can top — it explodes.)

What d’ya think? Isn’t it a doozy?

Hairspray
EDNA:pressive. But how's it gonna help our Tracy?

WILBUR: You'll be surprised.

Unit 42 - Edna Feels Sorry for Herself

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 used to make all my own clothes, remember? Until I wandered beyond the boundaries of the largest McCalls pattern. But I always dreamed that one day I would own 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: (music) Nonsense, doll. You're as spry as a slinky. Whenever I'm near you it's like grabbing hold of a giant joy buzzer.

Unit 43 - The Wilbur/Edna Love Story

"(You're) Timeless to Me"

WILBUR

Styles keep a-changin'
The world's rearrangin'
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' ripper with age

EDNA

Fad's keep a-fadin'
And Castro's invading
But Wilbur, you're timeless to me

Hairdo's are higher
Mine feels like barbed wire
But you say I'm chic as can be!

You're like a rare vintage ripple
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 receeding
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 class
That Chubby Checker's a gas
But they all pass eventually

You'll never be passé
Hip hooray!
You're timeless to me

(dance break)

You're like a broken down Chevy
All you need is a fresh coat of paint

And Edna, you've got me goin' hot and heavy
You're fat and old, but baby, boring you ain't!

Some folks don't get it
But we never fret it
'Cause we know that time is our friend

And, 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

You'll always hit the spot
Big shot!
You're timeless to me

You'll always be du jour
Mon amour
You're timeless to me

You'll always be first string

Ring-a-ding-ding!

You're timeless to me

You're timeless to me!

"(You're) Timeless to Me" (reprise)

You need a fresh coat of plaster

But Wilbur, I'm still hot to trot

Yeah Edna, you're like the Hindenburg Disaster

I'm full of gas!

You'll always be du jour
Mon amour
You're timeless to me

You'll always be first string

Ring-a-ding-ding!

You're timeless to me

You're timeless to me!

"(You're) Timeless to Me" (reprise)
WILBUR
But you won't be forgot!!

WILBUR & EDNA
Love take 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!!

(End of Scene Two)
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.)

HEIRSPLAY
...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.

(Shes puts on the ring.)

I have a good life: great parents, my own room, stacks of 45s, 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.

**"Without Love"**

**LINK**  
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.

**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  
Till you came banging on my door

That 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

**HAIRSPRAY**
TRA (continued)
So darling, throw away the key

LINK & TRACY
I'm yours forever

TRACY
Throw away the key

BACKUP (continued)
Doot doot doot doot
doot doot doot

LINK & TRACY
Yeah, yeah, yeah!

Yeah, yeah, yeah!

(troubling 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 ivory 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
'Cause without love
Without love
Without love
Without love

Ooh-oooh

SEAWEED
Life is like a beat that you can't follow

PENNY & SEAWEED
Without love

SEAWEED
Darling, I'll be yours forever

PENNY & SEAWEED
Darling, I'll be yours forever

SEAWEED
Darling, never set me free

HAIRSPRAY

O'Donnell, Meehan, Shaiman, and Wittman.
Seaweed or Penny
I'm yours forever
Never set me free
No, no, no
SEAWEEDE YI
PENNY
BACKUP (continued)
I'm yours forever Doot doot doo doot
Never set me free Doot doot doo doot
No, no, no
~lo, -::
Lf'";-r 1rr
\--·

I'm yours forever
Never set me free
No, no, no

LINK
If you're locked up in this
prison, Trace
I don't know what I'll do
Oooh-ooh
Oooh-ooh
Oooh-ooh

TRACY
Link, I've got to break out
So that I can get my hands on you
Ooh, ooh, ooh, ooh
Lose control

SEAWEEDE
Girl, if I can't touch you now
I'm gonna lose control
Oooh-ooh

PENNY
Seaweed, you're my
black white knight
I've found my blue-eyed soul

SEAWEEDE
Sweet freedom is our goal
Sweet freedom is our goal

LINK
Trace, I wanna kiss ya!

TRACY
Then I can't wait for parole...

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

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

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

(Right 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!

SEAWEEDE: Oh, Penny!

PRUDY: (enters and sees SEAWEEDE and PENNY on the bed)
Oh my God! Colored people in the house. I'll never sell it now.

ALL
'Tcause without love

SEAWEEDE
Life is like a prom that won't invite us

ALL
Without love

BACKUP
Oooh-ooh

SEAWEEDE
Like getting my big break and laryngitis

ALL
Without love

O'Donnell, Meehan, Shaiman, and Wittman
Unit 48 – Crazy City

**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, GILBERT, and CINDY** are watching the TV with rapt attention.)

**MOTORMOUTH:** It’s a mess out there.

**CINDY:** 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) Lord have pity, it’s a crazy city.

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Unit 49 – Lovers find Shelter

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.

---

O’Donnell, Meehan, Shaiman, and Wittman

**Hairspray**
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.

LITTLE INEZ: No she won't. She'll kill him!

MOTORMOUTH: I can't put all of you in any more danger. We should've thought more before we broke out. My father 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: Anyway, this time it won't be like Mother-Daughter Day. 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.

O'Donnell, Meehan, Shaiman, and Wittman
**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. And I've been looking at that door a lot longer than you.

**TRACY:** What door?

**MOTORMOUTH:** The front door.

---

**MOTORMOUTH** *(continued)*

'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

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 we had to pay

Song _ends._ End of Scene Four.
Unit 52 – It’s Corny and It’s Hairspray

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.)

Corny: (music) 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...

COUNCIL MEMBERS: He’s Corny!

Corny: …brought to you by Ultra Clutch Hairspray!

"(It’s) Hairspray"

Corny

What gives a girl
Power and punch?
Is it charm, is it poise?
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
Then 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

Hairspray
CORN: (continued)
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

ALL
So if you're a redhead, a blonde, or brunette—wool!

Corny: Just take my advice
And you might just get
The only thing better than hairspray
That's me!

Corny & The Councillettes
Ska-doo-dle-doo-doo-wah
Ska-doo-dle-doo-wah-doo-wah

Corny: "Hey baby, you look like you could use a stiffer one!"

Brenda
Ska-doo-dle-doo-wah

Unit 53—Wilbur's Trojan Horse
(Appause. A man in a hat and a fake nose enters pushing a gigantic hairspray can. 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? To Question

Wilbur: Honest, Velma, I'm a total stranger. To Convince

Hairspray

O'Donnell, Meehan, Shaiman, and Wittman
VELMA: (whips off his hat and funny glasses to reveal Wilbur)

VELMA: You!

WILBUR: Damn!

VELMA: (calling for back-up) Guards! 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.)

Hal! What is this? Some kind of Trojan Horse? 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.)

CORN: 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, 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.

CORN: ...our Miss Hairspray might just be a foregone conclusion. Still, our rules say the contestant has to dance for it. Ready, Amber?

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

"Cooties"

AMBER

They came from way far out
In outer space
She's hard to miss
And so they landed on her face!

GUYS

She's got cooties

AMBER

They've found a place to nest

GUYS

She's got cooties

AMBER

If I were her I'd be depressed
Long tailed, sharp nailed
Fuzzy legs, laying eggs

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

COUNCIL MEMBERS

Ow-ow To Convince

Girls Cooties To Declare

Cooties To Pronounce

HAIRSPRAY

O'Donnell, Meehan, Shaiman, and Wittman
AMBER
In science class
She's like a walking show-and-tell

COUNCIL MEMBERS
She's got cooties

AMBER
You know she's coming down the hall
From just the smell!

GUYS
She's got cooties

AMBER
Nobody wants to sit by her

GUYS
She's got cooties

AMBER
Don't need a coat 'cause she's got fur!
Circle, circle
Dot, dot, dot

ALL
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!"

O'Donnell, Meehan, Shaiman, and Wittman

Unit 55 – Amber Claims Victory

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

(Corny leads Spritzer on. Spritzer carries the crown and bouquet.)

Corny: 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.)

Spritzer: 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.)

Unit 56 – Tracy’s Front Door Arrival

Tracy: (from the theatre aisle) Not so fast, Amber. Look who's coming in the front door.

(an explosion of music and light)

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.)

"You Can't Stop the Beat" (part 1)

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

Hairspray
TRACY (continued)
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 'til I heard the drums
Then I found my way

TRACY & LINK
'Cause you can't stop the beat

Ever since this old 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!

Unit 57 – Nationwide Audience: Interracial Love Song

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

BACKUP
Ooh-ooh

Unit 58 – All Revealed. All on Integration

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

TRACY: Get her!

(To Command.)

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

Hairspray
(TRACY,INK,SEAWEED,PENNY, and the BLACK KIDS dance their butts 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 has taken possession of the throne.)

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 my might today

'Cause you can't stop
The motion of the ocean
Or the rain from above
They can try to stop the paradise
We're dreaming of
But they cannot stop the rhythm
Of two hearts in love to stay
'Cause you can't stop the beat!
You can't stop the beat!!!
You can't stop the beat!!!

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? To Charm

TRACY: Of course you, Link. But I also want a graduate degree in musicology with a minor in ethnic studies. And I want to be the first one to say, The Corny Collins Show is now and forevermore 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 microphone 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. To Bandwagon

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. To Bluff

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

Velma: (hopefully) I just don't know what to say. To Persuade

Spritzer: Velma Von Tussle, you are the newly appointed vice president of Ultra Clutch, beauty products for women of color!

Velma: (stupified) I just don't know what to say. To Con
SPRITZEF: Link and Tracy) And America would like to hear you two kids singing our new theme song. I think I can get you a recording contract.

LINK: My big break!

nit 61 - Live TV Loving

(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, catlike black boy is responsible for the light in your eyes, then how could I object?

(PRUDY and 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, I certainly wouldn't want you to hurt yourself.

(WILBUR: That's my girl. . .

nit 62 - Edna’s Canned Moment

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! To Intro

(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 TV.

EDNA: National television? America, I made this myself!

"You Can't Stop the Beat" (part 2)

EDNA
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!

'Cause the world keeps spinning
'Round and 'round
And my heart's keeping time
To the speed of sound
Till I heard the drums
Then I found my way

All
'Cause you can't stop the beat
Ever since this old 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

O'Donnell, Meehan, Shaiman, and Wittman

HAIRSPRAY
'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!

WILBUR: Officer! Assistance please!

MOTORMOUTH (continued)
I was lost till I heard the drums
Then I found my way
'Cause you can't stop the beat

ALL (continued)
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-ay-ay-ay

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

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

O'Donnell, Meehan, Shaiman, and Wittman
All
Yes, you can!

Velma & Amber
Yes, we can...!!!

All
You can't stop the beat

Velma & Amber
Ever since we first saw the sun
It seems Von Tussle girls are always
Tryin' to please someone

But now we're gonna
Shake and shimmy it
And have some fun today

Ooh-oooh

And have some fun today

Ooh-oooh

O'Donnell, Meehan, Shaiman, and Wittman
Titles of Units and Summary of the Action

- Unit 1 – School Morning Wake Up Walk
  - Tracy wakes up and walks to school through her Baltimore neighborhood and proclaims that this is the city that she loves, as she makes observations and meets people.

- Unit 2 – A Corny Dream
  - On her walk to school Tracy’s focus shifts to being a star dancing. This is her Day-dream that ends up becoming reality by the end of the play.

- Unit 3 – A Corny Reality
  - The introduction song for the “Corny Collins Show” is broadcasting live in the Television studio. This show is the vehicle that makes teenagers into star dancers and teen idols.

- Unit 4 – Home Laundry
  - Tracy and her friend Penny come over to the Turnblad residence to watch the show which is still playing on stage, while Edna is in the middle of a home laundry transaction with Prudy.

- Unit 5 – Stricken White Wash Chicken
  - The “Corny Collins Show” regulars do roll call and then dance the Stricken Chicken to end the show’s introduction number, while Tracy and Penny watch in amazement.

- Unit 6 – Off-air Studio Shenanigans
• While the show is in commercial break, the show’s producer Velma starts directing the cast and throwing her weight around.

• Unit 7 – Freewheeling Opening
  o Corny starts to make announcements as the Turnblad residence continues to tune in. Corny shares that there will be an opening for a new regular dancer on the show to replace freewheeling Brenda, who is now pregnant.

• Unit 8 – Daddy Good Cop
  o The Turnblads fight over whether or not Tracy can audition for the television show. Edna is against it but Wilbur wants Tracy to follow her dream.

• Unit 9 – Mother Daughter Trouble
  o Tracy, Penny and Amber are all having trouble with their mothers at the same time and break out into song about it.

• Unit 10 – Meeting Link
  o During auditions Link bumps into Tracy, causing her to break out into song about her love for Link.

• Unit 11 – Meeting the Von Tussles
  o The councilettes, led by Amber Von Tussle, disrespect Tracy before she can even audition and then Velma sings of her past fame as “Miss Baltimore Crabs.”

• Unit 12 – The New Frontier… A Closed Door
• Velma does not even allow Tracy or Little Inez to audition at the station.

• Unit 13 – Equipping with a Rainbow Experience
  o Tracy gets in trouble from the Principal and is sent to detention. In detention she meets Seaweed and members of the colored community at PPHS.
  Seaweed then teaches her some special dance moves that she will later use to impress Corny and get on television.

• Unit 14 – Oh My God… An Idea
  o Tracy learns that Seaweed’s mother hosts the “Negro Day” show. She has an idea to use the dance moves she just learnt from Seaweed to impress Corny and get on the show. She is then busted by the Principal for having fun in detention and is told that she is now transferred to special education class.

• Unit 15 – Catching Corny’s Eye
  o The PPHS Sophomore Hop is happening and Tracy is dancing up a storm. She then catches the attention of Corny Collins.

• Unit 16 – Tracy’s On-air Welcome
  o Suddenly The “Corny Collins Show” is broadcasting live, with the established introduction song and roll call; however this time the final cast member announced is Tracy! While the introduction song is playing Penny runs over to the Turnblad residence, so that Tracy’s parents can see her on television.
  After the song Tracy is interviewed and welcomed on air by Corny.
• Unit 17 – Ignoring the Laws of Nature
  
  o To Amber’s opposition, Corny has Link sing his hit song “It Takes Two” for and to Tracy Turnblad.

• Unit 18 – Velma’s Off-air Revenge
  
  o The show’s sponsor, Mr. Spritzer, and producer, Velma, are both upset with what just happened and confront Corny off air during the commercial break. Corny is not phased and threatens to move his show to a different television station if they dare to fire him from the show that carries his name as its brand. Then Velma begins to plot her revenge for this incident.

• Unit 19 – Off the Hook
  
  o Tracy meets Edna at their family home to share the good news, but by this time the phone is already ringing off of the hook. Tracy fields a call from Mr. Pinky, decides to be his spokeswoman and hires her mom to be her agent.

• Unit 20 – Momma Gets Out
  
  o The Dynamites show up, a song and dance number begins, the Turnblad ladies leave the house and they adventure around Baltimore together.

• Unit 21 – 1950’s Mother Load
  
  o Tracy and Edna arrive to Mr. Pinky’s store and he is very excited to work with them. After giving away donuts, he wastes no time bringing Edna into his shop to negotiate terms of the deal.
• Unit 22 – 1960’s Momma
  
  o Edna comes out of the store looking amazing in a new dress. Tracy goes in and later comes out with a matching dress of her own.

• Unit 23 – Dodge Ball Warm-up
  
  o Groups of students at PPHS are entering into the gym, meeting the gym teacher, preparing for the dodge ball match and gossiping.

• Unit 24 – Dodge Ball Massacre
  
  o Tracy gets hurt by a ball during a very short but intense game of dodge ball.

• Unit 25 – Linking Those Bells
  
  o Amber and her friends leave Tracy knocked out, but Link sticks around with Tracy’s friends to help her. During this time Link hears the bells for Tracy and the audience realizes that he has fallen in love with her, like she did with him at the studio audition.

• Unit 26 – Invite Up North Avenue
  
  o Seaweed invites Tracy, Penny and Link to come over to his mom’s record shop to feel better.

• Unit 27 – Little Inez & Black Pride
  
  o The group arrives at the record shop and meets Little Inez.

• Unit 28 – Motormouth Has Arrived
  
  o Seaweed’s mother Motormouth arrives and meets with the Caucasian visitors.
• Unit 29 – Fishes out of Water
  o Amber, Velma, Edna and Wilbur progressively arrive at Motormouth’s
    Record Shop. After some verbal sparring between the guests, Amber tries to
    get Link to leave with her and fails. The result of the entire interaction is that
    Velma and Amber storm out the door.

• Unit 30 – Planning to Crash White Day
  o Tracy comes up with an idea to have colored people march to the station and
    have Motormouth, coupled with Little Inez, crash The “Corny Collins Show”
    demanding to dance on “Mother Daughter Day”. This would bring racial
    integration to the show and hopefully spread it through Baltimore as a result.

• Unit 31 – Link Bolts
  o Link does not want to risk losing his chance at a recording contract; so he
    dismisses himself from the plan and leaves the record shop.

• Unit 32 – Tracy Doesn’t Give Up
  o Tracy is heartbroken but she does not give up on her goal of racial integration.

• Unit 33 – Motormouth Empowers Edna
  o Edna is afraid to go on television with her current weight but Motormouth
    convinces her that she is beautiful just the way she is. The result is that Edna
    agrees to the plan and is ready to dance with Tracy on television during
    “Mother, Daughter Day” on the show.
• Unit 34 – The March
  o The Turnblad family, with Penny, march with the colored community to the studio and demand racial equality start right away.

• Unit 35 – The Fight
  o The Corny Collins Mothers and Daughters appear and they get into a verbal confrontation.

• Unit 36 – The Arrest
  o The police arrive and arrest the people involved in the confrontation.

• Unit 37 – The Big Dollhouse
  o The matron welcomes them to the Big Dollhouse and then the ladies sing about their troubles in this jail.

• Unit 38 – Von Tussles Go Free
  o The guard frees Velma and Amber Von Tussel complements of the Governor.

• Unit 39 – Wilbur Bails and Tracy’s Ship Sails
  o Wilbur mortgaged the “Har-De-Har Hut” and used the money to pay a group rate and bailout everyone else left in the jail. However before Tracy can leave word comes from the Governor that she cannot receive bail and instead must go into solitary confinement.

• Unit 40 – Solitary Prayer to Link
  o Tracy sings a song, wishing that Link could rescue her and that she could go
free, in order to make the world a better place.

- Unit 41 – Edna Can’t Calm Herself
  - Mr. Pinky cancels his deal with the Turnblad’s and Edna cannot calm down about Tracy being stuck behind bars all alone. While this is happening Wilbur is making a giant can of hair spray, which will be used later in the play to help the family. Wilbur then shuts down the shop to comfort his wife.

- Unit 42 – Edna Feels Sorry for Herself
  - Edna tells Wilbur how her dreams have failed and why she feels washed up

- Unit 43 – The Wilbur/Edna Love Story
  - Wilbur and Edna sing a duet that uplifts Edna and provides hope in a hopeless situation. It shows how in love Wilbur and Edna still are.

- Unit 44 – The Link/Tracy Love Story
  - Link sneaks into Tracy’s jail cell and tells her that Velma was only using him to get Amber a recording contract. He goes on to ask Tracy if she would wear his ring. She accepts the ring and they sing a love song together.

- Unit 45 – The Seaweed/Penny Love Story
  - Penny gets tied up in her room by her mother. Then Seaweed comes in through the window and proclaims his love for her.

- Unit 46 – Freedom Through Love
  - Link rescues Tracy from jail, while Seaweed rescues Penny from being tied up
• Unit 47 – Captured in Love
  o Tracy and Link and Penny and Seaweed define the fact that they want to be, and now are, captured in romantic relationships with each other.

• Unit 48 – Crazy City
  o It is the middle of the night, the police have a man hunt in full effect for Tracy and Link. Motormouth’s family watches the news report by the television.

• Unit 49 – Lovers find Shelter
  o Seaweed and Penny arrive at Motormouth’s place. Motormouth tells them that love is a gift from above but they need to be prepared for poor treatment, as an interracial couple in this culture. Then Link and Tracy arrive there as a safe haven.

• Unit 50 – Getting Busy vs. Giving Up
  o Motormouth is excited and wants to get busy planning for their appearance, crashing a white-washed national television event. However, Tracy is discouraged by all the negativity and sadness that has come from her fight thus far, so she wants to turn herself in and just give up. Motormouth passionately tries to convince Tracy not to give up.

• Unit 51 – Motormouth’s Story of Been and Going
  o Motormouth shares her story of where she has been and the hope she has of a
better future. This helps give Tracy faith and convince her to go through with the plan to crash the national television broadcast in order to promote racial equality.

- **Unit 52 – It’s Corny and It’s Hairspray**
  - Corny and the council members welcome the live television and studio audience and sing the opening song for the nationally broadcast showcase.

- **Unit 53 – Wilbur’s Trojan Horse**
  - During commercial break Wilbur, wearing a hat and funny glasses, wheels in the giant can of hair spray. Velma pulls off his costume, revealing his true identity, and orders that the guards come in and watch it. If anyone even tries to touch it she wants them to open fire.

- **Unit 54 – Amber Attacks the Competition**
  - Now back on the air, the talent portion of the competition begins and Amber starts by singing a nasty song dedicated to, and about, her absent competition Tracy.

- **Unit 55 – Amber Claims Victory**
  - There is a scoreboard check and Amber has more votes than Tracy so Mr. Spitzer announces her as the winner. Then Amber grabs the crown and flowers, while Velma puts the sash over her head.

- **Unit 56 – Tracy’s Front Door Arrival**
• Tracy enters, with a majority of the African American/colored ensemble, through the front door of the Baltimore Eventorium with no resistance and begins to sing her song and dance number.

• Unit 57 – Nationwide Audience: Interracial Love Song
  o Penny enters, with the remaining colored dancers, and starts singing together with her love, Seaweed. They take the stage with Tracy and Link and the rest of the mixed ensemble.

• Unit 58 – All Revealed, All on Integration
  o The armed guards are revealed to be the African American ensemble. Velma tries to stop the proceedings but is removed by some of the newly revealed ensemble.

• Unit 59 – Tracy’s Dreams Come True
  o The final score is shown and Tracy wins ‘Miss Teen Hairspray’, but more importantly she declares that the Corny Collins Show is now and forever more racially integrated. Everyone celebrates and then Tracy receives a full pardon and community college scholarship from the Governor.

• Unit 60 – A New Direction for Ultra Glow
  o A thrilled Mr. Spitzer offers Velma a very well paying new job heading Ultra Glow’s new line of hair products for women of color; right before offering Link and Tracy a recording contract to produce the theme song for his new
product line.

- **Unit 61 – Live TV Loving**
  
  o On live television Prudy storms on stage and quickly accepts the fact that her daughter Penny is in a relationship with a black man, because he makes her daughter happy. After they hug and embrace each other, Link and Tracy kiss while a proud Wilbur cheers them on.

- **Unit 62 – Edna’s Canned Moment**
  
  o Velma asks who was in the giant hair spray can, so Wilbur and Seaweed open it up to reveal Edna. Edna goes on to sing a funny yet touching solo to a nationwide television audience.

- **Unit 63 – Motormouth’s Brand New Day**
  
  o Motormouth takes the stage and sings a passionately joyful solo about the past being history and tomorrow being a brand new day.

- **Unit 64 – Von Tussles’ Repentance Opportunity**
  
  o After much persistence and graceful encouragement from the ensemble, Velma and Amber sing a brief duet showing their near instantaneous change in attitude.

- **Unit 65 – Everyone Together**
  
  o Every character on stage is now singing the final chorus in unity together.
Character Analysis

Tracy Turnblad

Desire: Tracy wants to be a regular part of a racially integrated “Corny Collins Show”; so that every day can be “Negro Day.”

Will: Tracy is extremely strong-willed. When she makes her mind up about something she will make it happen. Whether that is getting famous on television, getting Link to be her boyfriend or stopping segregation on the “Corny Collins Show”; when she sets her mind to something see has the strength of will to see it through.

Moral Stance: Tracy has a very strong moral stance. It is a large part of what drives her character throughout the play. She really disagrees with the segregation she sees in the society around her and wants to see equal rights and equitable treatment for colored people.

Decorum: Tracy speaks her mind. She is loud and outgoing. She is not afraid of vocally going up against the popular opinion or social norms of society, if she feels they are unjust.

Summary List of Adjectives: Tracy is compassionate, daring, determined, unselfish, resourceful, sharp, brave, ethical, persistent, unique, talented, empathetic, a woman of integrity, spirited, principled and gutsy leader.

Corny Collins

Desire: Corny wants to put on a great television show that will resonate with all of the youth of Baltimore, including those who are colored and heavy-set.

Will: He is very strong-willed. Even when he faces the opposition of the producer of his show, Velma Von Tussle, he will not back down from his beliefs. He even goes as far as threatening to move the show to a different network if she does not back down her demands.

Moral Stance: Corny has a very strong moral stance. It is a large part of what drives his character throughout the play. He feels that the people on his show should look like the people watching his show. This means that he is for heavy-set dancers, like Tracy, to be
included as regulars. It also means that he disagrees with the racial segregation on his show and is not afraid for it to change with the times.

Decorum: He prefers a smooth and professional decorum at all times, but when backed into a corner he will sharpen his tone. When on live TV his decorum is positive, high energy and smooth as silk.

Summary List of Adjectives: Corny is positive, outgoing, principled, fun, dedicated, bold, humorous, intelligent, perceptive, talented, steady, ethical and strong.

Amber Von Tussle

Desire: Amber wants to keep things the status quo. That means she will be “Miss Teen Hairspray”, Link will be her steady boyfriend and the “Corny Collins Show” will remain racially segregated.

Will: She has had everything given to her from her mother, so she has not needed to develop willpower to persevere.

Moral Stance: Amber has been brought up with great privilege in her life. As such, this spoilt brat of a character has a twisted moral interpretation of right and wrong. It is very narcissistic with anything not going her way as being immoral and anything working in her favor as being morally right.

Decorum: She is demanding; having a lack of patience coupled with her lack of sympathy and compassion for those around her.

Summary List of Adjectives: Amber is perky, horny, bitchy, disrespectful, egotistical, privileged, mean, narcissistic, and selfish.

Link Larkin

Desire: Link wants to get a recording contract but once he meets Tracy he slowly falls in love and eventually risks it all for her.

Will: Link seems to have a will that is flexible as the play progresses; for instance is not
fixated on just one woman throughout the play.

Moral Stance: Doing the right thing and kindness towards others seems to matter to Link deep down inside. We don’t see this as much in the first act, as he runs out on Tracy. But in act two his moral stance seems higher, as he stops finding Amber attractive due to her lack of character. It seems that his moral stance is fluid but it is safe to say that it seems like Tracy’s influence on him makes him a better, more moral, man as the play progresses.

Decorum: Link is the teen heartthrob in Baltimore. He is smooth and good with words. He is confident and has no trouble talking to girls or assertively tackling situations that involve conflict.

Summary List of Adjectives: Link is dreamy, masculine, selfish and shallow in the first act, courageous and heroic in the second act, romantic, athletic, sharp, confident and popular.

Prudy Pingleton

Desire: She wants to protect her daughter and, due to her lack of educated understanding, she thinks racial segregation needs to continue in Baltimore. Once her daughter falls in love with Seaweed, she wants to protect her daughter by keeping them apart.

Will: Prudy’s will is strong throughout the play.

Moral Stance: Prudy thinks she has the highest moral standard in society, but she is a hypocrite. She actually shows a lack of morals with how she treats colored people, but she is blind to it.

Decorum: She is a prude. She is very blunt and opinionated. It seems like it is Prudy’s way or the highway for a vast majority of the play.

Summary List of Adjectives: Prudy is opinionated, blunt, prudish, protective, rude, Opinionated, close-minded and restrictive.

Penny Pingleton

Desire: She wants to support her friend Tracy and once she meets Seaweed, she wants to be
in a relationship with him.

Will: She is not very strong willed. Life is a journey and she is a supportive friend who is along for the ride.

Moral Stance: She is a woman with morals, but in spite of this she has no problem disobeying her overbearing mother. She is at the time of her life where she wants to go from being a girl to being a woman, and in her mind this justifies her rebellious action in not listening to her mother and seeing the colored character Seaweed.

Decorum: Fun and easy going. She has been brought up by a strict mother. That means she knows how to come across as respectable, and sweet, especially when interacting with strong personalities.

Summary List of Adjectives: Penny is supportive, likable, fun, dumb, lusty, helpful, ditsy and rebellious towards her mother’s rules at times.

Velma Von Tussle

Desire: Velma Von Tussle wants there to be no change from the status quo. This means she wants her daughter to win “Miss Teenage Baltimore” and for the television show that she produces to remain racially segregated.

Will: She has a very strong will and it has not softened with age.

Moral Stance: She has a lack of morals. An example is that she will sleep with people to get her way and do anything to manipulate people in the pursuit of power, influence and favor.

Decorum: She is rude, abrupt and to the point. As the producer of the “Corny Collins Show” she has the power to control people and make decisions decisively. She is used to getting her way and she does not play nice when things are out of her control.

Summary List of Adjectives: Velma is ambitious, seductive, bitchy, disrespectful, egotistical, privileged, unjust, unsympathetic, selfish, proud and mean.

Harriman F. Spritzer
Desire: Harriman F. Spritzer wants to do a good job as President of “Ultra Clutch Hair Products.”

Will: Harriman F. Spritzer’s will seems like it can be easily broken. It appears that he can be swayed by female charms and the lure of profit for his hair product lines.

Moral Stance: He has weak morals. Making money off of his products seems to be a driving force in his life and he can morally justify his decisions based on whether or not they make him money.

Decorum: He is not great in front of a camera and that lack of confidence makes him come across as an unattractive geek-like character.

Summary List of Adjectives: Harriman is clumsy, awkward, spontaneous and direct.

Little Inez

Desire: Little Inez wants to be a regular dancer on the “Corny Collins Show”, not just a “Negro Day” dancer.

Will: Little Inez is younger than Motormouth Maybelle and has less will power than she does. However Little Inez does not give up on her dream, so her will power is not weak either.

Moral Stance: Little Inez seems to follow a set of strong morals.

Decorum: Little Inez is professional and talented on the dance floor, while being sweet and soft spoken off of it.

Summary List of Adjectives: Little Inez is: sweet, innocent, talented, gentile, graceful and beautiful.

Edna Tumblad

Desire: Edna wants to eat and be merry.

Will: Edna does not have the strongest will. She has different insecurities that affect her and she needs constant psychological support from her mother and daughter.
Moral Stance: Edna has a good set of morals that she lives life by. She is kind to colored people, in a society that constantly degrades them.

Decorum: She is loud and bombastic. She commands attention and gets noticed when walking into a room.

Summary List of Adjectives: Edna is lovable, loud, sensitive, hard working, loyal, sweet, sincere and humorous.

Wilbur Tumblad

Desire: Wilbur wants to support his daughter and wife, while running a small business.

Will: His will is strong, but he has a special place in his heart for his wife and his daughter and they can manipulate him at times.

Moral Stance: He is a man of high moral standing.

Decorum: He is a kind and soft spoken man who can act like a goof ball. He tends to not get too serious as he journeys through life.

Summary List of Adjectives: Wilbur is loyal, faithful, kind hearted, zany, optimistic, unique, laid back, interesting, humorous, uniquely romantic and creative.

Seaweed J. Stubbs

Desire: Seaweed wants to attract the opposite sex. When he finds a spark with Penny, he successfully pursues that interracial relationship.

Will: Seaweed has a steadfast will.

Moral Stance: Seaweed has a strong sense of right and wrong. Even though he knows that his people are being discriminated against in society, he continues to act in a morally upstanding manner.

Decorum: Seaweed is a smooth talker who is quite witty. He chirps up whenever he gets the chance and seems to tell it like it is.

Summary List of Adjectives: Seaweed is smooth, daring, out-going, persistent, self confident,
authentic and energetic.

Mr. Pinky

Desire: Mr. Pinky wants his plus sized ladies fashion business to make money by securing good advertising and publicity for his garments through Tracy Turnblad wearing them on television.

Will: He quickly picked up Tracy as a spokesperson for his garment shop before she was proven worthy. Then he quickly dropped Tracy as soon as she made one mistake. This shows that he can change on a dime and does not have a strong enough will to stick with the decisions that he makes.

Moral Stance: Money, and the success of his business, is more important than relationships with people to Mr. Pinky. This set of priorities leads to a mixed up moral code and makes Mr. Pinky is untrustworthy to those who know him well.

Decorum: He is very charismatic and fun but he also comes across as unstable and unpredictable at moments. He also can say and do things that seem inappropriate for a well respected business person.

Summary List of Adjectives: Mr. Pinky is untrustworthy, charismatic, fun, spontaneous, impulsive and enterprising.

Motormouth Maybelle

Desire: Motormouth Maybelle wants to see a Baltimore that is no longer racially segregated. She wants to see people of all shapes, sizes and skin colors feeling beautiful and being treated equally in society.

Will: Motormouth Maybelle is a powerful and independent woman with a strong will.

Moral Stance: Motormouth Maybelle is a woman of extremely high morals. In spite of living in a society that discriminates her, she does not seem to let that poison her moral character.

Decorum: Motormouth Maybelle is loud and confident. Her boldness and status amongst the
African American community, that we see in Baltimore, is second to none.

Summary List of Adjectives: Motormouth Maybelle is resilient, stable, persevering, brave, lively, responsible, devoted, genuine, feisty, talented, hard working and unique.
Idea of the Play

Meaning of the Title

On the surface, the title *Hairspray* is in reference to the female beauty product first sold in 1958. It fits into the time period of the play, which is set in 1962, when using hair spray was highly popular and fashionable. However the meaning of the title goes far beyond the surface value, literal meaning of the object. The object of hair spray is defined as: “a liquid sprayed on the hair to keep it in place after styling” (http://www.merriam-webster.com/dictionary/hair%20spray). The product’s definition is comparable to what is taking place socially in the world of the play. In Baltimore in 1962, we see a society that is also being kept in place after styling. Unlike the styling of hair being kept in place for volume, we see the styling of Baltimore coming in the form of an unjust and unnatural racially segregated structure. This segregated structure is a structure that is set up to favor white people and treat people of color as second class citizens. It is also important to note that hair spray is a product focused on managing an individual’s external beauty and the racial segregation at this time also focuses on the external beauty of individuals; telling you that your skin color defines you, and that white skin is more beautiful than dark skin.

Philosophical Statements

O’Donnell makes a variety of philosophical statements in *Hairspray*. Many of them connect to the idea that racial segregation and treating people differently based on their externals (skin color, age, or body type) is wrong. The protagonist, Tracy Turnblad, states on television that “I’d make everyday Negro day” (O’Donnell 42). In the final scene of the play the African American character Motormouth states to a national television audience that “You can’t stop today, as it comes speeding down the tracks. Child, yesterday is history and it’s never coming back. ‘Cause tomorrow is a brand new day and it don’t know white from
black” (O’Donnell 124).

O’Donnell also demonstrates that we should look beyond external markers and love each other for what is on the inside. This is encapsulated in the hilarious and beautiful relationship between Tracy’s parents Wilber and Edna and their Act II duet love song “Timeless to Me” with lines like:

WILBER. Styles keep a-changin’, the world’s rearragangin’, but Edna, you’re timeless to me. ...You’re like a stinky old cheese, babe, just getting riper with age. ...

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.

EDNA. 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. ... You’re timeless to me. (O’Donnell 91)
Moods of the Play / Sense Adjectives

• Unit 1 – School Morning Wake Up Walk
  o Touching: Cushioned
  o Tasting: Sugary
  o Smelling: Doughy
  o Hearing: Fizzing
  o Seeing: Shimmering
  o Mood Image: A joyful stole through town.

• Unit 2 – A Corny Dream
  o Touching: Bubbly
  o Tasting: Sweet
  o Smelling: Fresh
  o Hearing: Jingling
  o Seeing: Lovely
  o Mood Image: A beautiful daydream.

• Unit 3 – A Corny Reality
  o Touching: Smooth
  o Tasting: Tangy
  o Smelling: Perfumed
  o Hearing: Exploding
• Unit 4 – Home Laundry
  o Touching: Gritty
  o Tasting: Stale
  o Smelling: Stagnant
  o Hearing: Rattling
  o Seeing: Cluttered
  o Mood Image: Home laundry business running in a busy home living room.

• Unit 5 – Stricken White Wash Chicken
  o Touching: Crisp
  o Tasting: Fresh
  o Smelling: Flowery
  o Hearing: Splashing
  o Seeing: Bright
  o Mood Image: Television opening song and dance roll call.

• Unit 6 – Off-air Studio Shenanigans
  o Touching: Damp
  o Tasting: Acidic
  o Smelling: Fishy
- Hearing: Rustling
- Seeing: Greasy
- Mood Image: Behind the scenes of the television show.

- Unit 7 – Free Wheeling Opening
  - Touching: Pocketed
  - Tasting: Inviting
  - Smelling: Perfumed
  - Hearing: Buzzing
  - Seeing: Spotted
  - Mood Image: An opening that could be your big break.

- Unit 8 – Daddy Good Cop
  - Touching: Scratchy
  - Tasting: Hot
  - Smelling: Bitter
  - Hearing: Booming
  - Seeing: Prickly
  - Mood Image: Good cop, bad cop.

- Unit 9 – Mother Daughter Trouble
  - Touching: Bumpy
  - Tasting: Sharp
• Smelling: Minty

• Hearing: Whining

• Seeing: Tangled

• Mood Image: Girls becoming women.

• Unit 10 – Meeting Link

  • Touching: Jarring

  • Tasting: Spicy

  • Smelling: Sweet

  • Hearing: Gasping

  • Seeing: Attractive

  • Mood Image: Bumping into your love, before he even knows you.

• Unit 11 – Meeting the Von Tussle’s

  • Touching: Biting

  • Tasting: Pickled

  • Smelling: Rank

  • Hearing: Hissing

  • Seeing: Fenced in

  • Mood Image: Meeting with a nasty dragon.

• Unit 12 – The New Frontier… A Closed Door

  • Touching: Scalding
• Unit 13 – Equipping with a Rainbow Experience

  o Touching: Heavy
  o Tasting: Mellow
  o Smelling: Sweaty
  o Hearing: Chirping
  o Seeing: Steamy
  o Mood Image: Making new friends.

• Unit 14 – Oh My God... An Idea

  o Touching: Humid
  o Tasting: Tasty
  o Smelling: Fresh
  o Hearing: Clicking
  o Seeing: Ruffled
  o Mood Image: Discovering gold.

• Unit 15 – Catching Corny’s Eye
- Touching: Bubbly
- Tasting: Refreshing
- Smelling: Tangy
- Hearing: Jingling
- Seeing: Dazzled
- Mood Image: Epic school dance.

- Unit 16 – Tracy’s On-air Welcome
  - Touching: Feathery
  - Tasting: Sugary
  - Smelling: Attractive
  - Hearing: Chiming
  - Seeing: Stars
  - Mood Image: A dream come true.

- Unit 17 – Ignoring the Laws of Nature
  - Touching: Silky
  - Tasting: Enticing
  - Smelling: Sweet
  - Hearing: Cooing
  - Seeing: Handsome
  - Mood Image: A love ballad sung by an angel just for you.
• Unit 18 – Velma’s Off-air Revenge
  o Touching: Spiky
  o Tasting: Barf
  o Smelling: Crap
  o Hearing: Groaning
  o Seeing: Hideous
  o Mood Image: Inside of the hornets’ nest.

• Unit 19 – Off the Hook
  o Touching: Smothering
  o Tasting: Buttery
  o Smelling: Lemony
  o Hearing: Whizzing
  o Seeing: Chaos
  o Mood Image: Command central.

• Unit 20 – Momma Gets Out
  o Touching: Leathery
  o Tasting: Yummy
  o Smelling: Delectable
  o Hearing: Buzzing
  o Seeing: Clear
- Mood Image: A bear coming out of hibernation.

- Unit 21 – 1950’s Mother Load
  - Touching: Downy
  - Tasting: Interesting
  - Smelling: Perfumed
  - Hearing: Tinkling
  - Seeing: Twinkling
  - Mood Image: A prospector checking out land.

- Unit 22 – 1960’s Momma
  - Touching: Warm
  - Tasting: Fruity
  - Smelling: Pure
  - Hearing: Jangling
  - Seeing: Beautiful

- Unit 23 – Dodge Ball Warm-up
  - Touching: Clammy
  - Tasting: Bitter
  - Smelling: Burnt
  - Hearing: Rattling
- Unit 24 – Dodge Ball Massacre
  - Touching: Pounding
  - Tasting: Blood
  - Smelling: Vomit
  - Hearing: Thumping
  - Seeing: Gritty
  - Mood Image: A lamb to the slaughter.

- Unit 25 – Linking Those Bell’s
  - Touching: Sandy
  - Tasting: Pain
  - Smelling: Sweat
  - Hearing: Bells
  - Seeing: Dizzy
  - Mood Image: Suddenly being struck by cupid’s arrow.

- Unit 26 – Invite up North Avenue
  - Touching: Pulpy
  - Tasting: Medicinal
  - Smelling: Safety
• Hearing: Crunching
• Seeing: Flushed
• Mood Image: An ambulance to the rescue.

• Unit 27 – Little Inez & Black Pride
  • Touching: Cottony
  • Tasting: Freedom
  • Smelling: Vintage
  • Hearing: Ticking
  • Seeing: Splintered
  • Mood Image: Visiting a whole new world.

• Unit 28 – Motormouth Has Arrived
  • Touching: Bulky
  • Tasting: Strong
  • Smelling: Crisp
  • Hearing: Bombastic
  • Seeing: Brilliant
  • Mood Image: A diva has entered the room.

• Unit 29 – Fishes out of Water
  • Touching: Vinyl
  • Tasting: Rich
- Smelling: Fried Chicken and Waffles
- Hearing: Chiming
- Seeing: Waxy
- Mood Image: Fishes out of water.

- Unit 30 – Planning to Crash White Day
  - Touching: Solid
  - Tasting: Bitter
  - Smelling: Sour
  - Hearing: Crackling
  - Seeing: Pointed
  - Mood Image: Developing a plan of attack.

- Unit 31 – Link Bolts
  - Touching: Wet
  - Tasting: Fear
  - Smelling: Fishy
  - Hearing: Wobbling
  - Seeing: Spongy
  - Mood Image: A chicken bailing from the hen house to the wolves.

- Unit 32 – Tracy Doesn’t Give Up
  - Touching: Tender
- Tasting: Raw
- Smelling: Salty
- Hearing: Crying
- Seeing: Fiery
- Mood Image: A broken hearted person pushing through the pain.

- Unit 33 – Motormouth Empowers Edna
  - Touching: Firm
  - Tasting: Organic
  - Smelling: Air Freshener
  - Hearing: Passion
  - Seeing: Keen
  - Mood Image: Strength in numbers.

- Unit 34 – The March
  - Touching: Gushy
  - Tasting: Sharp
  - Smelling: Strong
  - Hearing: Thumping
  - Seeing: Immense
  - Mood Image: A picket line with passion.

- Unit 35 – The Fight
o Touching: Stony
o Tasting: Acid
o Smelling: Rotten
o Hearing: Clanging
o Seeing: Burning
o Mood Image: An ugly black Friday store opening sale.

- Unit 36 – The Arrest
  o Touching: Ice cold
  o Tasting: Gross
  o Smelling: Sick
  o Hearing: Chanting
  o Seeing: Rough
  o Mood Image: Occupy, with a mind-set of arrest first, ask questions later.

- Unit 37 – The Big Dollhouse
  o Touching: Spiky
  o Tasting: Vinegary
  o Smelling: Stale
  o Hearing: Tapping
  o Seeing: Boiling
  o Mood Image: Locked away in the slammer.
• Unit 38 – Von Tussle’s Go Free
  o Touching: Piercing
  o Tasting: Sour
  o Smelling: Vomit
  o Hearing: Stretching
  o Seeing: Greasy
  o Mood Image: An unjust and unfair world.

• Unit 39 – Wilbur Bails and Tracy’s Ship Sails
  o Touching: Tangled
  o Tasting: Vinegar
  o Smelling: Wet Dog
  o Hearing: Gasping
  o Seeing: Muscular
  o Mood Image: When the criminals run the prison.

• Unit 40 – Solitary Prayer to Link
  o Touching: Soft
  o Tasting: Hunger
  o Smelling: Burnt
  o Hearing: Silence
  o Seeing: Dim
• Mood Image: Praying on bended knees.

• Unit 41 – Edna Can’t Calm Herself
  o Touching: Stinging
  o Tasting: Putrid
  o Smelling: Rotten
  o Hearing: Screams
  o Seeing: Swollen
  o Mood Image: A bull in a china shop.

• Unit 42 – Edna Feels Sorry for Herself
  o Touching: Abrasive
  o Tasting: Thirst
  o Smelling: Farts
  o Hearing: Sobbing
  o Seeing: Bulky
  o Mood Image: Woman eating ice cream after a big break up.

• Unit 43 – The Wilbur/Edna Love Story
  o Touching: Smooth
  o Tasting: Savory
  o Smelling: Fresh
  o Hearing: Romantic harps playing
- Unit 44 – The Link/Tracy Love Story
  - Touching: Steamy
  - Tasting: Sweet
  - Smelling: Freshly cut flowers
  - Hearing: Cooing
  - Seeing: Ruffled
  - Mood Image: Young love, first love.

- Unit 45 – The Seaweed Penny Love Story
  - Touching: Lacy
  - Tasting: Refreshing
  - Smelling: Sexy
  - Hearing: Popping
  - Seeing: Explosive
  - Mood Image: Forbidden love.

- Unit 46 – Freedom Through Love
  - Touching: Fluffy
  - Tasting: Rich
Smelling: New car smell
Hearing: Sea waves crashing to shore.
Seeing: Attractive
Mood Image: Breaking free of the chains holding each one down, through combined strength of mind and will.

- Unit 47 – Captured in Love
  Touching: Gluey
  Tasting: Addictive
  Smelling: Perfume
  Hearing: The downpour of a rainstorm.
  Seeing: Security
  Mood Image: Two people becoming one.

- Unit 48 – Crazy City
  Touching: Bumpy
  Tasting: Bitter
  Smelling: Burnt
  Hearing: Sirens
  Seeing: Chaos
  Mood Image: Corrie Ten Boom’s house during World War II.

- Unit 49 – Lovers Find Shelter
• Touching: Tender
• Tasting: Hearty
• Smelling: Purity
• Hearing: A soothing stream
• Seeing: Flushed
• Mood Image: Jews hiding from the Nazi’s during World War II.

• Unit 50 – Getting Busy vs. Giving Up
  • Touching: Lukewarm
  • Tasting: Defeat
  • Smelling: Fear
  • Hearing: Bawling
  • Seeing: Indecisiveness
  • Mood Image: A grandmaster at chess indecisive over the next move.

• Unit 51 – Motormouth’s Story of Been and Going
  • Touching: Gritty
  • Tasting: Salty
  • Smelling: Musky
  • Hearing: A hopefully sermon
  • Seeing: Graceful
  • Mood Image: A soulful and impactful worship set at a southern gospel church.
• Unit 52 – It’s Corny and It’s Hairspray
  o Touching: Plastic
  o Tasting: Tangy
  o Smelling: Fruity
  o Hearing: Giggling
  o Seeing: Clear
  o Mood Image: The opening credits have started for the new movie or television show that you have long awaited to view.

• Unit 53 – Wilbur’s Trojan Horse
  o Touching: Metallic
  o Tasting: Spoiled
  o Smelling: Funky
  o Hearing: Screaming
  o Seeing: Muddy
  o Mood Image: A red herring presented by the man in a mask.

• Unit 54 – Amber Attacks the Competition
  o Touching: Pounding
  o Tasting: Crusty
  o Smelling: Foul
  o Hearing: Squawking
- Seeing: Ugly

- Mood Image: Beating someone when they are down.

- Unit 55 – Amber Claims Victory

  - Touching: Grabbing
  - Tasting: Rubbish
  - Smelling: Earthy
  - Hearing: Scratching
  - Seeing: Foolishness
  - Mood Image: Only winning the battle, but claiming to win the war.

- Unit 56 – Tracy’s Front Door Arrival

  - Touching: Crisp
  - Tasting: Minty
  - Smelling: A breath of fresh air.
  - Hearing: Chiming
  - Seeing: Bold
  - Mood Image: Triumphant entry of a boxer to the ring for the big competition.

- Unit 57 – Nationwide Audience: Interracial Love Song

  - Touching: Silky
  - Tasting: Adventurous
  - Smelling: Exotic
- **Unit 58 – All Revealed, All on Integration**
  - **Hearing:** Crackling
  - **Seeing:** Courageous
  - **Mood Image:** Coming out of the closet with something that is taboo.

- **Unit 59 – Tracy’s Dreams Come True**
  - **Touching:** Cushioned
  - **Tasting:** Sweet
  - **Smelling:** Beautiful
  - **Hearing:** Celebration
  - **Seeing:** Dazzling
  - **Mood Image:** Your most unbelievable dream coming true.

- **Unit 60 – A New Direction for Ultra Glow**
  - **Touching:** Numbing
  - **Tasting:** Gummy
- Smelling: Novel
- Hearing: Crashing
- Seeing: Juxtaposition
- Mood Image: Poetic justice sprinkled with corporate capitalist greed.

- Unit 61 – Live TV Loving
  - Touching: Embrace
  - Tasting: Moist
  - Smelling: Fresh
  - Hearing: Rustling
  - Seeing: Bubbling
  - Mood Image: Couples in love all around the room.

- Unit 62 – Edna’s Canned Moment
  - Touching: Warm
  - Tasting: Buttery
  - Smelling: Body odor
  - Hearing: Flatulence
  - Seeing: Immense
  - Mood Image: A big reveal moment.

- Unit 63 – Motormouth’s Brand New Day
  - Touching: Slick
• Tasting: Rich

• Smelling: Succulent

• Hearing: Euphonious

• Seeing: Glimmering

• Mood Image: A woman of faith finally steps into her desired future, now.

• Unit 64 – Von Tussle’s Repentance Opportunity

• Touching: Pointed

• Tasting: Gamey

• Smelling: Faint

• Hearing: Barking

• Seeing: Lopsided

• Mood Image: Last chance to get on the train and move along with the times.

• Unit 65 – Everyone Together

• Touching: Unified

• Tasting: Smooth

• Smelling: Sweet

• Hearing: Harmony

• Seeing: Colorful

• Mood Image: Coming together in a restoration circle of unity and equality.
Tempo

In the textual analysis of the tempo it is clear that *Hairspray* moves at a fast pace and has an almost cinematic flow to the writing. This is not surprising when one realizes that this play was developed from John Water’s 1988 original motion picture of *Hairspray*. In order to properly analyze the tempo of each individual unit, Hodge’s principle of demonstrating tempo with rate words will be applied. For this analysis the rate words used will be as follows: Very Fast, Fast, Medium, Slow and Very Slow.

- Unit 1 – School Morning Wake Up Walk
  - Fast

- Unit 2 – A Corny Dream
  - Fast

- Unit 3 – A Corny Reality
  - Very Fast

- Unit 4 – Home Laundry
  - Very Fast

- Unit 5 – Stricken White Wash Chicken
  - Very Fast

- Unit 6 – Off-air Studio Shenanigans
  - Medium

- Unit 7 – Freewheeling Opening
  - Slow

- Unit 8 – Daddy Good Cop
• Slow
  • Unit 9 – Mother Daughter Trouble
    o Medium
  • Unit 10 – Meeting Link
    o Medium
  • Unit 11 – Meeting the Von Tussle’s
    o Fast
  • Unit 12 – The New Frontier... A Closed Door
    o Fast
  • Unit 13 – Equipping with a Rainbow Experience
    o Fast
  • Unit 14 – Oh My God... An Idea
    o Medium
  • Unit 15 – Catching Corny’s Eye
    o Medium
  • Unit 16 – Tracy’s On-air Welcome
    o Very Fast
  • Unit 17 – Ignoring the Laws of Nature
    o Very Slow
  • Unit 18 – Velma’s Off-air Revenge
• Unit 19 – Off the Hook
  o Fast

• Unit 20 – Momma Gets Out
  o Very Fast

• Unit 21 – 1950’s Mother Load
  o Fast

• Unit 22 – 1960’s Momma
  o Very Fast

• Unit 23 – Dodge Ball Warm-up
  o Very Slow

• Unit 24 – Dodge Ball Massacre
  o Fast

• Unit 25 – Linking Those Bell’s
  o Slow

• Unit 26 – Invite up North Avenue
  o Medium

• Unit 27 – Little Inez & Black Pride
  o Medium

• Unit 28 – Motormouth Has Arrived
- Slow
  - Unit 29 – Fishes out of Water
    - Fast
  - Unit 30 – Planning to Crash White Day
    - Medium
  - Unit 31 – Link Bolts
    - Medium
  - Unit 32 – Tracy Doesn’t Give Up
    - Very Slow
  - Unit 33 – Motormouth Empowers Edna
    - Fast
  - Unit 34 – The March
    - Medium
  - Unit 35 – The Fight
    - Fast
  - Unit 36 – The Arrest
    - Very Fast
  - Unit 37 – The Big Dollhouse
    - Fast
  - Unit 38 – Von Tussle’s Go Free
- Unit 39 – Wilbur Bails and Tracy’s Ship Sails
  - Slow
- Unit 40 – Solitary Prayer to Link
  - Very Slow
- Unit 41 – Edna Can’t Calm Herself
  - Medium
- Unit 42 – Edna Feels Sorry for Herself
  - Slow
- Unit 43 – The Wilbur/Edna Love Story
  - Medium
- Unit 44 – The Link/Tracy Love Story
  - Medium
- Unit 45 – The Seaweed Penny Love Story
  - Medium
- Unit 46 – Freedom Through Love
  - Medium
- Unit 47 – Captured in Love
  - Medium
- Unit 48 – Crazy City
- Fast
  - Unit 49 – Lovers find Shelter
    - Fast
  - Unit 50 – Getting Busy vs. Giving Up
    - Slow
  - Unit 51 – Motormouth’s Story of Been and Going
    - Very Slow
  - Unit 52 – It’s Corny and It’s Hairspray
    - Slow
  - Unit 53 – Wilbur’s Trojan Horse
    - Medium
  - Unit 54 – Amber Attacks the Competition
    - Medium
  - Unit 55 – Amber Claims Victory
    - Slow
  - Unit 56 – Tracy’s Front Door Arrival
    - Very Fast
  - Unit 57 – Nationwide Audience: Interracial Love Song
    - Very Fast
  - Unit 58 – All Revealed, All on Integration
• Unit 59 – Tracy’s Dreams Come True
  o Fast
• Unit 60 – A New Direction for Ultra Glow
  o Fast
• Unit 61 – Live TV Loving
  o Fast
• Unit 62 – Edna’s Canned Moment
  o Very Fast
• Unit 63 – Motormouth’s Brand New Day
  o Very Fast
• Unit 64 – Von Tussle’s Repentance Opportunity
  o Very Fast
• Unit 65 – Everyone Together
  o Very Fast
The tone of the play is primarily light, fun and comedic, sprinkled with some serious moments throughout. This is remarkable considering the serious nature of the content covered in the play, such as racial discrimination and the fight for equality for all people. It is important that the serious moments are taken with a tone that does not mock or disrespect them. However, these moments cannot drain the energy out of the play or pull down the light, fun and comedic tone written by O'Donnell. This tone is highly connected to the concepts of hope, joy, love and faith juxtaposed against those who have been marginalized by society.
Previous Reviews / Past Productions

Since its Broadway premiere at the Neil Simon Theatre on August 15th 2002, *Hairspray* has been performed by a large number of professional theatre companies. From this pool of performances three reviews have been selected to explore the potential pitfalls and opportunities for this production vehicle at North Surrey Secondary.

The first production review comes from Pam Kragen reporting on Welk Resort Theatre’s 2013 production of *Hairspray*. In the San Diego Union-Tribune Kragen speaks highly of the production. She seems to like the casting and acting. One of the most interesting and useful parts of her critique comes when she is speaking of the venue, choreography and technical elements in the show. In her critique she writes:

> They’re dancing in the aisles, literally. . . Instead of being hurt by the Welk’s intimate space, the high-energy 1960s-themed musical comedy capitalizes on the small stage by bringing the actors down into the auditorium to dance and sing, and the minimal set design allows scenes to flow seamlessly and quickly. Although sound and lighting problems marred the opening night performance Friday, it’s a solid and lively production that will only get better. (Kragen)

Since our theatre space is not gigantic, this review has played as a reminder for us to consider using our aisles in the NSS Theatre for staging and choreography also. Another takeaway from this article that is applicable to this project is having a minimal set design that allows for scenes to have a seamless flow and to give extra time for my lighting and sound cue technical preparation prior to opening night.

The next review comes from Jay Handelman at the Sarasota Herald-Tribune. Handelman, the President of the Foundation of the American Theatre Critics Association and a two-time past chairman of the association's executive committee, critiques the 2013
production at the Venice Theatre in Florida. He has an interesting take on the style and pacing when he comments that the “director and choreographer Brad Wages has staged the show in a cinematic style so that it never seems to pause, even for a scene change. The humor and music keep it all moving and fast-paced” (Handelman). The idea of featuring a cinematic style so that the action never seems to pause is attractive and logical based on the fact that Hairspray was a movie before finding the stage. A vast majority of our audience will be expecting to see something that fits into the world of their past experiences with watching the story on film. The fast paced, always moving experience noted by Randleman, shows evidence that a cinematic style coupled with comedy and music can be effective for this production and engage the audience in a way that they can appreciate.

The final review comes from Matt Trueman at the Guardian News. Trueman reports on the 2014 production of Hairspray at ‘The Curve Theatre’ in Leicester England. Like the audiences we expect at North Surrey Secondary, Trueman compares it to the film version in his critique when he says: “Paul Kerryson's new production at Leicester, with its flimsy, flat sets and front-facing performances, has strayed too far from the tone of the original movie” (Trueman). He continues to slam the director and his production saying: “Shaiman and Wittman slightly sanitised the original, but Kerryson further flattens its freakishness and, as a result, Hairspray starts to replicate its petty high-school tropes rather than warp them” (Trueman). For the most part Trueman’s critique is painfully negative, including criticism of the character portrayals of Velma and Edna. He says that Velma is too respectable and “Edna, originally played by Divine, shifts into a panto dame mould, as Damian Williams – his voice like a foghorn – makes no attempt at femininity, playing her like Fred Flintstone in a frock” (Trueman). He does soften the blow by adding “for all that, he puts on a great show,
delivering toe-tapping 60s-style numbers with zinging gusto” (Trueman).
Creative Team Biographies

- Book by: Mark O’Donnell

Mark O’Donnell was born July 19, 1954 in Cleveland, Ohio, USA. He and his twin brother Steve are the youngest of 10 children of a welder and a homemaker. O’Donnell “came to New York from Cleveland via Harvard, ‘willing to be lucky’ in having a career as a playwright – and indeed, he had several plays produced at the prestigious Playwrights Horizons. He also supplied television scripts to Hollywood” (Denkert 347). O’Donnell’s greatest accomplishment came on his first attempt writing as a musical librettist. The Harvard grad “won Broadway’s 2003 Tony Award as Best Book (Musical) with collaborator Thomas Meehan for Hairspray (Mark O’Donnell Biography). Sadly, Mark O’Donnell “died on Aug. 6 [2012] after collapsing in Manhattan” (Jones).

Book by: Thomas Meehan

Thomas Meehan won the 2003 Tony for co-writing the book for Hairspray. However even before he worked on Hairspray Thomas was a well known musical theatre writer, having received “the 2001 Tony for the book of The Producers and the 1977 Tony for the book of Annie, which was his first Broadway show” (Thomas Meehan). Thomas has also “written the books for the musicals I REMEMBER MAMA, AIN’T BROADWAY GRAND, and DADDY WARBUCKS. In addition, he is a long-time contributor of humor to The New Yorker, an Emmy-award-winning writer of television comedy, and a collaborator on a number of screenplays, including Mel Brooks' Space Balls and To Be Or Not To Be. He and his wife Carolyn divide their time between a home in Newton, Connecticut and an apartment in Greenwich Village” (The Bios: Thomas Meehan). Recently Meehan co-wrote the book,
with Bob Martin, for *Elf the Musical*. Meehan’s work is still active on Broadway today, with the run of the musical *Rocky*; written from the original screenplay by Sylvester Stallone. This method of adapting screenplays into stage musical books is nothing new for Meehan, as that is exactly what he did in 2003 to bring *Hairspray* to life on stage.

- Music & Lyrics by: Marc Shaiman

Marc Shaiman was born on October 22nd, 1959. Shaiman is a very talented artist being “a Tony, Grammy, Emmy-winning & Oscar-nominated American composer, lyricist, arranger, & performer for films, television, & theatre. He is perhaps best known for writing the music & co-writing the lyrics for the Broadway musical version of the cult 1988 John Waters film “Hairspray.” (http://www.last.fm/music/Marc+Shaiman+&+Scott+Wittman).

Marc has created “film scores and original songs for Sleepless in Seattle, The First Wives Club, Patch Adams, The American President and South Park: Bigger, Longer & Uncut. Marc received an Emmy Award for co-writing Billy Crystal's Academy Award medleys and he was nominated for an Emmy Award for writing on "Saturday Night Live" (the Sweeney Sisters)” (*Biography of Marc Shaiman*). Prior to all of this fame, at age 9, “he became enamored of Bette Midler... when he saw her in a Broadway production of Fiddler on the Roof... [believe it or not he] became vocal arranger for Bette Midler, his childhood icon, before he was 18; eventually becoming her musical director and producer” (*Marc Shaiman – Celebrity Biography*). Even with all of these wonderful successes and amazing artistic achievements, coming from such a young age, it is actually his “23-year relationship [with his partner and collaborator Scott Wittman] that is his proudest achievement” (*Marc Shaiman*).
Biography).

- Lyrics by: Scott Wittman

Scott Wittman is a director, lyricist, & writer for Broadway, concerts, & television. Wittman is a true American; “raised in Nanuet, New York, graduated from Nanuet Senior High School in 1972, & attended Emerson College in Boston for 2 years before leaving to pursue a career in musical theatre in New York City. While directing a show for a Greenwich Village club, he met Marc Shaiman, & the 2 became collaborators & life partners” (Marc Shaiman & Scott Wittman Biography). Together they teamed up to co-write “the lyrics for the Olivier Award winning musical ‘Hairspray’, for which the pair received Tony and Grammy Awards. They teamed up again on Broadway for “Martin Short: Fame Becomes Me”, which he also directed, and “Catch Me If You Can”, which received a Tony nomination for Best Musical. For their original songs on NBC’s musical drama “Smash”, Scott & Marc were nominated for two Emmy Awards, a Grammy and a Golden Globe” (Biography of Scott Wittman).
Student Goals and Outcomes

• As part of the production of *Hairspray at North Surrey Secondary*, 90% of theatre company performance/acting students will:

  o Achieve a performance level 4 or 5 in the categories of: preparation, character, voice, movement, ensemble, and audience engagement. Criteria for these categories are clearly defined in the acting rubric provided; please see appendix “Student Assessment Criteria.”

• As part of the production of *Hairspray at North Surrey Secondary*, 90% of theatre company technical theatre/stagecraft students will:

  o Depending on what crew/team they are assigned to, achieve a performance level 4 or 5 in one, or more, of the following categories: set, lighting, sound/music, stage management, properties and costume/hair/makeup. Criteria for these categories are clearly defined in the technical rubric provided; please see appendix “Student Assessment Criteria.”

• As part of the production of *Hairspray at North Surrey Secondary*, 90% of theatre company musical theatre performance students, who are singing in a solo or duet piece will:

  o Achieve a performance level 3 or 4 in the categories of: musicality, notes and pitch, concentration, physical expression, text/sub text, and overall impact. Criteria for these categories are clearly defined in the acting rubric provided; please see appendix “Student Assessment Criteria.”
Journal

Friday September 26th 2014

- Production Meeting – Casting Vision/Concept to Phil

Today was the start of my project. I met with long time friend and professional lighting designer, operator and rigger Phil. I was able to share my director’s concept for Hairspray, along with the facility and politics at my school. It was a great meeting and we spent most of our time thinking and looking at the set design. My space is a beautiful 220 seat proscenium theatre but it is severely lacking wing space and Hairspray as a lot of set changes. We talked about set locations (as it impacts lighting), multiuse items (different front and back facing or bed headboard) and simplification (deleting pieces that are not imperative to the story). It really helped me to have a “production meeting”, as it allowed me to share my vision and have a sounding board to help flush out ideas.

Wednesday October 1st 2014

- Auditions: Day 1

Today casting began for Hairspray. The Theatre Company class roster has already been approved and all of the students in this production are receiving course credit towards graduation. It is a class roster of 70 students, which is far more than the typical 30 students to a drama class. Today I started with the easiest casting selections. This meant all of the African American roles. These are the easiest to cast because I have less performers competing for those roles. I started by casting Motormouth Maybelle as my grade 12 girl Savanna was perfect for the part. She has the vocals and the look to pull off a powerhouse role like that. I shortlisted three performers for Seaweed and shortlisted two others for the role of Little Inez, they have now been called back for Friday’s round of auditions. The rest of my African American cast of supporting characters can be determined after the decisions around these two leads have been made. It was amazing how fast the two hours went by. I
just went character by character and called all interested students for a role on stage. From there I assessed their look, had them sing 16 bars from their potential characters song, assessed them following my direction in reading sides, improvising moments in character, and even free style dancing. It was a fun class period.

Friday October 3rd 2014

• Auditions: Day 2

The structure of today’s auditions took the same form as Wednesday’s. We did the callbacks for the characters of Seaweed and Little Inez. Then we did the auditions for: Tracy, Penny, Velma, Amber, Corny, Link, Edna and Wilbur. Seaweed was a choice for Rajan over Sean. Sean has more of the Seaweed look and characterization but Rajan is more committed, showcased a stronger voice over the past two auditions. Little Inez was a tough choice today. It came down to a girl named Binu and another named Dinuki. Binu was one of my double cast Rizzos in *Grease* last year. She has a great voice and would do well in the part but she looks too big and mature for the role. Dinuki had an impressive audition and I can envision her as Little Inez more than Binu, but I have never cast her in a play before, so it feels like a risk. I have decided to go with Dinuki and have Binu as one of the Dynamites. Having not told them yet, I hope it goes well. I hope specifically that Binu does not take it hard and dropout. Casting should be fully announced next week. These choices have helped me finish all of my African American character casting. For the other characters that I auditioned today, no choices were made. I just trimmed them down and shortlisted each.

Monday October 6th 2014

• Auditions: Day 3

The structure of today’s auditions took the same form as Friday’s. We did the callbacks for the characters of: Tracy, Penny, Velma, Amber, Corny, Link, Edna and Wilbur. I was able to settle on a Wilbur, Edna, Link and Corny. For Tracy, Penny, Velma and Amber I
shortened the shortlist for each character. The competition for those roles has been fierce. I also looked at the council members. The male council members were selected on the spot, due to the lack of depth in the competition. The female council member roles were shortlisted. I also quickly went through some of the smaller non-singing character roles. It was a very productive day and that made me feel good driving home. However when it comes to the shortlisted leading female characters, I have been losing sleep and I am feeling the pressure. It means so much to these students and I want to serve the production, while not disappointing my fragile student actors.

Wednesday October 8th 2014

- Auditions: Day 4

Today we did the call backs for the remaining parts, including: Tracy, Amber, Velma and Penny and some of the smaller character parts. Less people were required to be there for the audition, so the atmosphere seemed calmer, but you could cut the tension with a knife. I had to pick my four best females for these parts and bump the others into the remaining female council spots. The ladies also, in the case of Amber and Velma, needed to appear like a mother and daughter combo. Amber also needed the ability to take the spotlight, while Velma needed the status and maturity to pull off that character. After a long and hard audition, I am at home writing this entry still not sure of who to place where. I think that all of the 6 girls in my talent pool could pull off those 4 roles but I want to pick the exact right actresses for the parts. I am leaning towards Nycki for Tracy. She will need a bit of padding but I have worked with her since grade 8 and I trust her with the part. Hannah is probably the only character with the maturity and vocal combination to pull off Velma. That would make Dayna a likely Amber, as I could see them being related and Dayna has the stage presence and skill set to pull off Amber. That would mean I put Kaitlyn as Penny. She has the whole package, along with the character acting ability to make Penny a fan favorite! I am not sure
and I will need to sleep on it but likely that is the way I am going to land on those roles.

Thursday October 9th 2014

- Called Into Office

Today I got an e-mail to report to the Principal’s office at 3pm. Once in his office, with himself and a Vice Principal, I was informed that a parent called in a complaint that I was casting along racial lines. I told my administration that I can’t tell the story, or honor the morals represented in it, if I cast white students in the black character roles or vise versa. I told them about the history of black face in America and that it was not acceptable for me to use that method to manipulate casting either. I went on to add that the basketball coach does not get sent into the office for cutting a student that is not tall enough to play the center position. To this there was no response. They seemed to understand that in a show like “Annie” the lead must have the age of an orphan girl and that seemed acceptable; but not that Seaweed needs to be black or that the white council needs to appear white for the story to effectively suspend the disbelief of audiences. My Principal went on to say that when selecting administrators the district would never say that someone could not get a position/promotion due to the color of their skin. I agreed but stuck to my guns, reiterating that theatre is different. My principal told me that he wanted to see blind casting of all of my shows. The reality was that one vocal parent complained and the admin was afraid of what the headline could read and how they would look if the parent took the complaint further. Thankfully the student in question, who has a white father and Indo-Canadian mother, was actually cast into the role of being one of the white council members. I had not announced anything to the students yet, but she was afraid that she would not have a chance at any “white” roles. I think she wanted one of the leads, but as a white supporting character, her family could not label me falsely as a racist and this satisfied my administration. I am thankful that this is really the way that I cast her and not a forced adjustment. This was not a
good day and it left me feeling troubled.

Friday October 10th 2014

- Casting Announced and First Tech Team Rehearsal

Today was the first tech team rehearsal and that is stressful enough, but today was also the day that I put up the casting information on the door of the theatre. That led to a buzz of excitement but also a lot of high school drama. Unlike last year, when I double cast the entire show, I only single cast all of the roles except for one. That was the role of Edna and that came by surprise to everyone. It was the only way I could take care of giving Daniella a part. She is a gifted young actress, but she is heavy set and a poor dancer. I could not have her as Tracy and she was limited in what roles she could fit. Zach expected to get Edna outright, so it was also a surprise to him to be double cast. I had to talk to them both and then another handful of students who wanted to thank me or let me know how they otherwise felt about their roles. Out of the 50, or so, students who auditioned one only dropped out due to their casting disappointment. That is not too bad at all in my opinion. Some difficult decisions had to be made, but we did it and can move on with a talented cast. The tech rehearsal was less emotional or challenging for me. We started about 15 minutes late due to some of the aforementioned student discussions happening about casting. In the tech rehearsal we introduced ourselves and discussed chain of command. I introduced the team leaders, TD, SM and ASM’s to the students. Then the younger students got to select which team/area they would like to work and learn in. It was a very productive meeting. The students actually got to break off into teams and meet their team leaders; some even got to try out pieces of equipment! I am so ready for the weekend though, this week was emotional draining for me at work and that carried into my personal life.

Wednesday October 15th 2014
• Act 1 Singing Rehearsal #1

Today's rehearsal was great. I led the students through a fun game of hot mat/cold mat and then established our new attendance sign in procedure. We got through all but the last three songs of Act 1. I liked the pace and focus of that the cast showed during this rehearsal. It sounded good and I expect it to get even better as we move forward, with the choir teacher at NSS stepping up to help on Wednesday mornings. Jon will give one hour of singing coaching/lessons to selected students and their songs. Although the students could always use more of his time, I am still excited. This is something that never happened for Grease last year and I am looking forward to see the expanded teamwork with Jon continue to grow in the future.

Friday October 17th 2014

• Tech Team Rehearsal

This week ran much like last week. It was fully student directed with senior tech students mentoring the new junior tech students. However this week our student TD Franklin added a new challenge. Now instead of just being placed into tech teams, these teams had to set and run two scenes with one transition. It was a mock performance run and I liked how it challenged the students and brought them together. They were extremely slow, but that was to be expected. After they ran it a few times, Franklin gave them notes to improve on. I especially like the training the stage crew is receiving on spiking the set and executing smooth transitions. Although this is a mock set currently, the student skill acquisition will save me time later on in the production process.

Monday October 20th 2014

• Act 1 Singing Rehearsal #2
After, my grade 12 student, Hannah led a singing warm up we went through the three songs we did not finish last week. Then we went through the Act 1 songs from the top. We got through about halfway through Act 1 again. It seems to be going well. I like what I am hearing and I think I made some very good calls on the casting. This rehearsal went smoothly and I am excited to get into staging and directing my cast in the months to come. I feel, for the most part, that my actors are very coachable.

Wednesday October 22nd 2014

- Act 1 Singing Rehearsal #3

Today's rehearsal was very non-eventful. We started from where we left off last rehearsal and finished the second half of the songs in Act 1. Before singing, I started the class off with a vocal warm-up and everyone who had to be here was here. I let Savanna go home early because she was complaining about being light headed, besides that there was nothing out of the ordinary. The students still had scripts in their hands and I reminded them that they need to be off book for all Act 1 songs by next rehearsal. Although they seem serious, we will see if they can meet the deadline.

Monday October 27th 2014

- Act 1 Singing Rehearsal #4 – ACT ONE SONGS OFF-BOOK DAY

The rehearsal today went well. All required students were in attendance. Grade 12 student, Alexia led a focus warm-up of graveyard and the students did a vocal warm-up with me prior to beginning to sing through Act 1. I was nervous that the students may not have been off book as required, but they fully met my expectations. Now all of the songs in Act 1 are off book, however once the students learn the dance choreography and staging they will likely need refreshing on the song lyrics.
Wednesday October 29th 2014

- Act 2 Singing Rehearsal #1

This rehearsal had a relaxed feel. Act 2 has three less songs and I think this helped. Nikki led a group focus warm-up of count to 15 and a breathing warm-up. Then we went song by song and finished all but “You can’t stop the beat”. A few students in the chorus were missing due to volleyball matches within the athletics department. It is frustrating, but missing them did not hinder our rehearsal in a major way.

Friday October 31st 2014

- All Choreographers Meeting

This was a very short table meeting with myself and my four grade 12 student choreographers. I told them which songs I wanted to choreograph and then had them divvy out the rest of the numbers. I also told them what I was looking for in each number, as a director. I stressed that the dance choreography choices must help to tell the story. All of the songs now have their choreographers set and they are now preparing the choreography for homework. I left the meeting feeling encouraged!

Monday November 3rd 2014

- Act 2 Singing Rehearsal #2

Today we started with a student led warm-up and I did a basic vocal warm up with relaxation and tongue twisters. Then we started with the song we ran out of time to do last class. That is the last song in the musical “You can’t stop the beat”. Then we went back through the songs from the top of Act 2. It went well, the students are not off book yet, but they should be soon! All students that needed to be here were in attendance. I had grade 8 Cece drop out of the musical because she wanted to focus on her sports commitments. That
did not bother me because she was just an extra in a couple of song ensembles. I am happy to learn this soon. It is learning later in the production process that is more upsetting, especially if it is a student with a larger role. I was happy with today’s rehearsal/progress.

Wednesday November 5th 2014

- Act 2 Singing Rehearsal #3

We started from where we left off last rehearsal and finished another go through the songs of Act 2. Before singing, I started the class off with a vocal warm-up and everyone who had to be here was here except for Binu. She had a model UN practice for a big conference happening next week, so I let her miss rehearsal. The students still had scripts in their hands and I reminded them that they need to be off book for all Act 2 songs by next rehearsal. I was pleased by their work during this rehearsal but the council members are not good enough singers to manage a three part harmony in the background. So we have decided to have them find a basic line that will sound good and be less challenging for them.

Friday November 7th 2014

- Tech Team Rehearsal

This week ran much like last week. It was fully student directed by our student TD Franklin and SM Meelena; with senior tech students mentoring the new junior tech students. This week these teams had to set and run three scenes with two transitions. It was a mock performance run, expanding on last week’s rehearsal run. Once again I liked how it challenged the students and brought them together. I never thought of doing this method of mock runs but it has gone so well and has helped us retain and train 20 members on our tech team. I will likely use this method in future years, as we now have a larger group of student techies then our school has ever had, working in tech theatre department teams. The fact that
the rehearsals for tech are currently on Fridays after school, also show me the level of
dedication these students have to the process. Today they were not as slow as last week, but
they still struggled through the scene transitions. After the rehearsal Frankin gave them notes
to improve on. It was a good rehearsal.

Wednesday November 12th 2014

• Act 2 Singing Rehearsal #4 – ACT ONE SONGS OFF-BOOK DAY

The rehearsal today went well. All required students were in attendance. Grade 12
student, Nykki led a focus warm-up of ‘group count to 20’ and the students did a
breathing/vocal warm-up with me prior to beginning to sing through Act 2. We sang through
all of the songs of Act 2 with musical track accompaniment. I was very happy that the
students were all off book as required. Now all of the songs from the musical are off book,
however once the students learn the dance choreography and staging they will likely need
refreshing on the song lyrics. I am excited to move into the choreography phase of the
musical next week! The students will continue to work with Mr. Kruger for one hour on
Wednesday mornings to improve their vocals throughout the choreography rehearsal phase.

Friday November 14th 2014

• Tech Team Rehearsal

This week kept with the regular routine. It was fully student directed by our student TD
Franklin and SM Meelena. Like last week, this week the students had to set and run three
scenes with two transitions in a mock performance run. Once again it went well and I think
the students are learning the chain of command and their role in our theatre company. Today
their set transition pace improved again from last week. After the rehearsal Frankin gave
them notes to improve on, but there were less notes this week. I think the students
appreciated that and are feeling more confident backstage.

Monday November 17th 2014

- Choreography for: Good Morning Baltimore & The Nicest Kids in Town

Today was the first choreography rehearsal of the year and it was Jezra and Joanne’s first time choreographing for me and for musical theatre. They are part of our dance program; but due to the nature of our current dance teacher, they only have a background in hip hop street dance. Thus it took them along time to get adjusted in rehearsal today. They ended up getting through only four eight counts. In our tight timeline, I need them to work at double that pace. To their credit, I really liked the material that they created today. I can tell that they now have a good idea of what they are up against and they will have to earn their course credits in this class. While they were working with the council members on stage, I took the extra’s and Tracy into the choir room for the choreography and staging work on “Good Morning Baltimore”. The space was very tight and frustrating to work in with that many bodies, but I need to run two rehearsal spaces for the majority of dance choreography rehearsals, in order to meet time/space deadlines. I am not able to access the stage on Tuesday or Thursday’s until May, due to hip hop dance teams that practice out of the theatre on those days. It is making my job much more difficult and I get frustrated that they will impact the quality of what I can accomplish, but this is part of the unique situation I am working in. We got through the first 25% of the dance and showcased our accomplishments to the other group and vise versa, at the end of the rehearsal. It was an okay rehearsal; not great, but okay.

Wednesday November 19th 2014

- Choreography for: Good Morning Baltimore & The Nicest Kids in Town

Today’s rehearsal was more effective than Monday’s first dance rehearsal. Both
groups accomplished much more in the two hour rehearsal period. I started by leading the group in a warm-up of energy clap and fast feet. Then I took my crew into the choral room, while Jezra and Joanne took the council members on stage with the mirrors to work “The nicest kids in town”. They got about 35% of the way done the song, with some upcoming chorus bits that repeat the choreography. I felt much better after watching their sharing performance at the end of rehearsal. It will take longer than I first scheduled, but I can see how they will get through it! My group is just over halfway done “Good Morning Baltimore” and that was with me changing a part of the choreography that I did with the group last day. It now serves the story better instead of dance for the sake of dance. My Tracy, grade 12 student Nycki, was a little disappointed because the original dance choreography showed off her moves in a solo floor cross, but it did not build the scene/story or work as well with the lyrics. She seemed to understand. We did our sharing performance on stage in the theatre, after I marked the material we created in the choral room on the larger stage floor. It seemed to go well and it was a great rehearsal!

Friday November 21st 2014

• Tech Team Rehearsal & Blocking/Choreography for: Timeless to me

   Thankfully since the tech team is self regulated at this point, I am free to work bits of acting, blocking and choreography in the choir room. Today as the tech team ran roles and did a mock 3 scene set change cue to cue in production roles, I was able to pull the three actors required and start working the song “Timeless to Me”. I really like this song and have a simple blocking structure with a nice simple set of steps for the dance break. Today we got halfway done the song. I had to work a lot with the students on their characterization (especially for Cole playing Wilbur) and their blocking. We stopped just before the dance
break. I expect to teach them that next week. This was a short and productive rehearsal.

Monday November 24th 2014

- Choreography for: Good Morning Baltimore & The Nicest Kids in Town

Today was the worst rehearsal of the year so far. This is because some drama in the theatre department crossed over into the Hairspray rehearsal. Today I announced the casting for the two 40 minute one act plays that I am directing in my Advanced Acting class. Most of the students in that class are also in the theatre company class that is doing Hairspray. Well like in the casting of most productions, there are winners and there are losers. The advanced acting class is super competitive for parts because those plays go to the district championships and then on to the Provincial Festival, equivalent to the State Championships. Last year the play I directed won the districts and went on to win the most awards of any production at the Provincial festival. This has the kids super hyped for the productions this year. Well today my Tracy found out that she did not get a role that she wanted in “Elephant’s Graveyard” and that colored the mood in this rehearsal. It is amazing how one actor with a negative passive aggressive attitude can take a rehearsals energy and flow off track so easily. I think the rehearsal in the theatre with the student choreographers went well because when we did the sharing session at the end of the rehearsal I saw progression through more of the dance. In my rehearsal in the choral room with the “Good Morning Baltimore” group I only got through three eight counts of material. It was a complicated part where multiple groups are coming in and out at the same time and many of the student I was working with had little to no dance experience. We got through it but Nycki, the actor playing Tracy, was not showing leadership. She kept acting out and not even trying to maintain the rehearsal focus. Anyway the rehearsal kept moving forward and I am happy for
that, but today was made much more difficult for me then it had to be and I did not appreciate that. After class I took Nycki aside and that is how I found out what was upsetting her. I did not even know she wanted the role she did not get and that was why she was acting up. This was a life lesson in her maturity and communication. We talked about it and she promised to behave better into the future.

Wednesday November 26th 2014

- Finish choreography for: Good Morning Baltimore & continue choreography for: The Nicest Kids in Town

Today’s rehearsal was much better than Monday’s. Nicki had a better attitude and the cast was ready to work. After leading a group warm-up, I took my group to the choir room and left Joanne and Jezra to work with the council member cast on their dance. I was able to finish the last part of the choreography for “Good Morning Baltimore” and then we worked to clean it. The rehearsal went smoothly. It went so well that I could even drop by the theatre and watch/support the other group as they worked the choreography for “The Nicest Kids in Town”. They will need some extra time, but I like material that is being created. It looks like a high energy song and dance show starting number. Today was a very good rehearsal.

Friday November 28th 2014

- Tech Team Rehearsal & Blocking/Choreography for: Timeless to me

Since last Friday went well with the tech team being self regulated, I continued to work bits of acting, blocking and choreography in the choir room. Today as the tech team ran roles and did a mock 3 scene set change cue to cue in production roles, I was able to pull the three actors required and start working the song “Timeless to Me”. Today we reviewed what I taught last week and we finished doing the dance break choreography. I feel we are over 80%
finished with this dance now. I still had to work a lot with Cole on his singing and characterization as Wilbur, I am not sure if he is a slow learner or if he is just slacking on doing his actors’ homework. I think time will tell! This was a short and productive rehearsal, so I left happy yet again. The teach team seemed to execute well on a similar rehearsal to last week in the theatre.

Monday December 1st 2014

- Start choreography for: Momma I’m a big girl now & continue choreography for: The Nicest Kids in Town

Today is my 31st birthday. If I had more flexibility with theatre rehearsal times I would have likely taken today’s rehearsal and moved it. However I’m happy we didn’t switch it because it went really well. I took the students involved in “Momma I’m a big girl now” into the choir room, and two hours later we were finished with 80% of the blocking and dance moves for the piece. That had me feeling good. The group working in the theatre is still progressing and cleaning their number. So that is also good news!  I also appreciated that Nycki lead a group warm-up of “pirates” with the class, prior to the start of dancing. That showed great student leadership and got the students having fun, while being active.

Wednesday December 3rd 2014

- Finish choreography for: Momma I’m a big girl now & continue choreography for: The Nicest Kids in Town

Today we started with NSS Alumni member and work experience student Sargil leading the theatre company students through a warm-up game of “bang” and “princess, knight, cavalry”. Then I took the students in “Momma I’m a big girl now” to the choir room to finish
the last 20% remaining in that dance/blocking piece, while Joanne and Jezra continue finishing up “The nicest kids in town” dance in the theatre. This was a very low stress rehearsal today. I knew we would easily get through the final bits of my dance, since we started it last rehearsal and finished over three-quarters of it in that one session. Today it went as planned and now “I can hear the bells” is finished, while “The nicest kids in town” is almost done now. It was a good rehearsal.

Monday December 8th 2014
  • Finish choreography for: The Nicest Kids in Town and Timeless to me

  This rehearsal gave student choreographers Jezra and Joanne one last rehearsal to finish and clean the dance for “the nicest kids in town”. This dance has taken a long time to learn but it is a very important number that requires a significant quality of dance and has performers with a variety of dance backgrounds, including some with little to none. Today’s class started with a warm-up game of bang with all the students on stage. Then I took the actors in “Timeless to me” to the choir room, while the other group rehearsed on stage. My rehearsal was great. We reviewed what I taught them on the previous Friday after school rehearsals. Then I taught them the way I wanted to wrap up the song. It is a simple number but I think that it will be effective in telling the love story. When we returned to the theatre to showcase the piece, I could see the other group hard at work. Both performances were shown and looked great. This was a solid rehearsal and I am excited to continue pressing on into new material next rehearsal.

Wednesday December 10th 2014
  • Start choreography for: I Can Hear the Bells & Payton Place after Midnight

  Today’s rehearsal went really well! It started with the warm-up game of musical mats.
Then my grade 12 choreographer Ervin, took the students for “Payton place after midnight” to the choir room and I took the students for “I can hear the bells” on the theatre stage to learn the blocking and dancing for that piece. Ervin finished the two eight counts and the students showcased them at the end of the class. It looks solid! My Seaweed was sick and missed the rehearsal, but he is a good dancer and should pick it up quickly. My dance went well too! I taught them the blocking and staging for the first page of the song. We are now done about 40% of the dance. It looks good so far and the students seem to really like it.

Friday December 12th 2014

- Tech Team Rehearsal

This was the first Tech Team Rehearsal without our student TD Franklin. We have been coaching our quiet and shy SM to be more assertive. Today was her day to give the marching orders and led the techies through 3 scenes of cue to cue transitions. She did a good job and I have seen a lot of growth in her as the semester has gone on. Today was not quite as smooth as the last few rehearsals, but it all worked out and I still feel great to see the student leadership. It will be interesting to see how the team adjusts in the new year, as they step up to help with the one act play festival and then set building painting, prepping props, costumes etc. They have fallen into a nice and comfortable routine that will soon be broken.

Monday December 15th 2014

- Choreography for: I Can Hear the Bells & start choreography for: Run and Tell That

Today Dayna led the physical warm up activity of shark attack with the class. Then we broke the rehearsal into two parts. I took the students in “I can hear the bells” and we rehearsed on stage, while student choreographer Dayna took the students involved in the dance for “Run and tell that” to the choir room studio. At the end of the rehearsal we shared
the progress on each dance for each other in the theatre. Jezra was suppose to choreograph
“Run and tell that” but she had a dance performance on Friday in the Christmas assembly. So
without telling me she shifted the duties of Dance choreography for that number to Dayna.
Dayna is a great choreographer and assisted me last year with Grease numbers. However
today she did not seem prepared and when we did the dance sharing session at the end of the
rehearsal I was upset with both Jezra and Dayna because they set up choreography from the
wrong part of the song. That made this rehearsal a total write off for that group, at a time
when we can’t afford to lose rehearsals. The actual eight counts were not acceptable either,
as they were weak instead of edgy heavy hitting moves. After rehearsal I sat down and had a
‘director to choreographer’ discussion with Dayna about my expectations for dance
placement and consistency. Jezra later apologized to me for the bad communication and
ditching of her song commitment. In the theatre I had a successful session with my council
member dancers for “I can hear the bells”. Only one or two of them are studio trained
dancers, but they take rehearsal seriously and are picking it up nicely. We got through all but
the last five, eight counts of dance steps. After leading them through it and having them
review/drill it, we showcased the dance we have so far to the other group. I am happy with
how the dance I am working with is progressing.

Wednesday December 17th 2014

- Finish choreography for: I Can Hear the Bells & do choreo. for: Run and Tell That

Today was the last rehearsal before the Christmas break. Nicole led a warm up
activity with the class. Then we broke the rehearsal into two parts. I took the students in “I
can hear the bells” and we rehearsed on stage, while student choreographer Dayna took the
students involved in the dance for “Run and tell that” to the choir room studio. At the end of
the rehearsal we shared the progress on each dance for each other in the theatre. Today I was impressed that Dayna was able to teach them half of the required dance section for her number. After the lack of progress last class, I was nervous that they would fall further behind. Fortunately that was not the case and I think it may only take one more 2-hour rehearsal to finish that number and move on! The section that I choreographed was continuing without delay. The pressure for me was to finish that last bit and then clean the entire dance, so that I can move along to the next one in January. Thankfully due to two successful previous rehearsals I was left with only five eight counts to teach. We accomplished this and I believe that the students left for the Christmas break happy with a sense of accomplishment.

Monday January 5th

- Run and Tell That and Welcome to the 60’s Choreography

Today we started with Dayna leading a group warm-up and then Dayna took the ‘Run and Tell That’ group to the portable to work on their dance, while I worked the choreography and staging for ‘Welcome to the 60’s’ on stage. I felt like we accomplished a lot in the rehearsal. We got the basic pathways for movement and cues for entrances/exits and simplified the action on stage to provide eye and line focus at the correct times. The other group seemed to get their choreography down in the portable and then I brought them back to work the acting in the song, the quick change on stage and polish Dayna’s lovely work.

Wednesday January 7th

- Baltimore Crabs and Welcome to the 60’s Choreography

Today we started right into rehearsal without a warm-up. Instead of rehearsing in two different spaces, I lead both dance rehearsals in the theatre. I started with Baltimore
Crabs. This felt more like blocking work and focusing on establishing some strong moments of picturization. This moved quickly and the cast seemed to take to my direction with little delay or confusion. After this I reviewed the staging and dance steps we did last rehearsal for Welcome to the 60's and then added onto it. The wiener stand man and one of the dynamites were missing and that made rehearsal more challenging for this scene. However we progressed and what we added will need to be picked up by them later on in this process. I enjoyed the rehearsal today. The kids who were here seemed really present and were a joy to work with.

Friday January 9th

- Tech Team in the theatre, Act 1 Scene 7 & Act 2 Scene 2 acting rehearsal

Today Phil was here to work with the tech team on deck while I directed the non-musical acting bits of Act 1 Scene 7 and Act 2 Scene 2 in the choir room. I really appreciated the support and getting to just focus on working with actors and directing today. In Act 2 Scene 2 I am struggling to get Wilbur and Edna to have chemistry. Both straight boys, they had great chemistry in a love scene in the advanced acting play last year in grade 10. They seemed to have that chemistry in auditions, but once cast into the roles they have seemed to struggle to find that connection to the characters this time around in grade 11. Zach (Edna) had to leave early for work and that did not help. We did some improvisation, visualization/imagery, and status work today on top of running through the scenes with firm blocking. It is getting better but it is not what it needs to be. I feel a blockage, but I can’t figure out what it is and that is frustrating me ever so slightly.

Monday January 12th

- Baltimore Crabs and Welcome to the 60’s Choreography
Today we reviewed the work we did last rehearsal on Baltimore Crabs. It looks like the students had it down and the piece is looking good from all aspects of singing, acting and dancing. Then after that we focused the rest of the rehearsal on teaching the students who weren’t here for the rehearsal what we changed and added. After that was done we progressed further. We are now done the whole piece, but the last parts are choppy and need review/cleaning for one last rehearsal. I hate it when students miss rehearsal and it sets us back on our extraordinarily tight timeline.

Friday January 16th

- Tech Team in the theatre, Act 1 Scene 1 acting rehearsal in choir room.

Today Phil was here to work with the tech team on deck while I directed the non-musical acting bits of Act 1, scene 1. It was a very productive rehearsal. We had all the required actors here except for Holly and we got all of the blocking/staging done. The choir room was a bit squished to do this in, but we marked out all of the movements. The actors had their lines for the most part and I could focus on the actor’s objectives, action/reactions and really polish this up. There is a rumor that Holly will be dropping out of her role as a council member, but until I know that for certain I will ignore the rumors and go on with business as usual.

Monday January 19th

- Cooties and Welcome to the 60’s Choreography

Today Nycki lead a warm-up in the theatre and then I quickly reviewed the welcome to the 60’s number before getting a break; as Dayna stepped up for the cooties choreography. Cooties is a really short dance number and Dayna has a vested interest in it looking good, as this is her solo as Amber. She came in prepared and did a great job. Sadly some of the
council members did not show up and that upset us both. As a logical consequence, and
because it can work in this number, we cut the council members out of the dance that skipped
rehearsal without an excuse. We were left with 2 female and 2 male council members. This
helped the rehearsal be productive and we did not waste anymore time on ‘no shows’.
Having everyone there for the dance allowed Dayna to actually set the formations along with
the moves. All and all today’s rehearsal was good, but I am starting to get concerned at
certain members of the cast and my perception of their level of commitment. I have rarely
had this with a cast in my eight year career, and it is not happening this year with the tech
team; just a handful of my actors. It is early on in the process and I have the time/ability to
replace cast members, but that is not ideal and I hope we don’t get to that.
Wednesday January 21st

- Cooties and Big blonde and beautiful Choreography

Today Dayna finished off Cooties in the theatre, while I started Big blonde and beautiful
in the choir room. Both rehearsals went well and all the required performers were in
attendance. At the end of the rehearsal we did a performance of both pieces so that everyone
could see how each piece was coming along. Cooties is now finished and is looking good. It
is short and sweet number, that I am so proud of Dayna for choreographing this all by
herself. When we saw it done at the end of the rehearsal, I expected to have to help clean or
modify the choreography but thankfully I did not need to do anything. Big blonde and
beautiful was just staging and acting work, with some minor grooving from the actors in the
background. That means we are now done both of these bits of the play and back on
schedule.

Friday January 30th
• Tech Team rehearsal in the theatre and Act 1 Scene 3 acting rehearsal

Today Phil was here to work with the tech team on deck while I directed the non-musical acting bits of Act 1, scene 3. It was a very productive rehearsal. We had all the required actors here except for Holly again and we got much of the blocking/staging done. The choir room was squished but it was all we had to work with, so we marked out all of the movements as best we could. The actors had their lines for the most part and I could focus on the actor’s objectives and action/reactions.

Friday February 6th

• Running all acting bits of Hairspray Act 1 and 2 (9am till 4pm)

This rehearsal was much needed. It allowed us to focus on the parts of the acting that was not part of the singing/dancing numbers. I have been working select scenes in the choir room on Friday’s while the tech team works on stage with Phil. This has progressed with moderate success, but the time has come to do this on the full sized stage. It was helpful to do all of Act 1’s bits and get to most of Act 2’s because some of them have not been blocked or only done roughly and I wanted that sorted out. Today worked well for all of the above. The only minor frustration was that Zach (Edna) did not show up and that interfered with some of the scenes/moments. I appreciated that we got a full day of time in the theatre, as it was the semester changeover and no classes were scheduled around the school.

Wednesday February 11th

• Without Love and It’s Hairspray Choreography

Today Nycki led the warm-up and then I took Kaitlyn, Rajan, Nycki, and Kobe in the choir room to work on Without Love. The rest of the cast in attendance stayed in the theatre and worked with student choreographer Jezra on It’s Hairspray. The Without Love rehearsal
was good. We got all of the blocking/staging organized but did not get into the dance steps.
We elected to focus the dance steps during our next rehearsal. It’s Hairspray worked in the
theatre and by the end of the rehearsal, when the student’s showcased what they had
accomplished, it was clear that hip hop dancer Jezra had trouble understanding musical
theatre choreography. The group only got through one third of the song and it did not look
clean because the dance moves were too complicated. The moves also did not take into
consideration that the actors will need to sing as the chorus. This means that almost
everything that they did in the theatre will need to be modified and adapted. I had a meeting
with Jezra prior to the rehearsal explaining musical theatre choreography and what I wanted
in this number, but it has all seemed to not sink in. This left me walking out of the theatre
frustrated.
Monday February 16th

• Without Love and It’s Hairspray Choreography

Today I asked Dayna to help Jezra with modifying and building off the choreography that
was done for It’s Hairspray last rehearsal. They worked on that as I took the Without Love
cast and worked their dance moves in the choir room. We finished Without Love and it looks
simple and is great. It is such a treat to work with only four students. A cast and crew of 70
students can be draining. At the end of today’s rehearsal when we all returned to the theatre
to see what It’s Hairspray looked like. The dance was modified but still was not my favorite
choreography and it is only 65% complete. Next class I will be with this group in the theatre,
watching their progress and helping them finish the dance. Also Holly has just stopped
showing up for the last month and a half. The students say that she has dropped out of her
role as a council member but she never came to tell me anything. This is frustrating for me
and I feel disrespected by her behavior. Thankfully we have just started second semester and I have two daytime classes of new Drama students who seem very keen. I will be finding a replacement that will hopefully be in place by Wednesday.

Wednesday February 18th

- Finish Without Love and It’s Hairspray Choreography

Today Olivia, from my grade 9 drama class, has officially accepted my offer to become a council member replacing Holly. Olivia lacks strong vocals, but has great acting and dance skills which will be put to the test in this role. I have told her that she has a lot of blocking and dancing to catch up on in her own time, with the help of some of our grade 12 leads. She said that she is up for this and I trust her. She comes from a family of strong actors. I taught her older brother and his performance helped take the play I directed called Check Please to the Provincial Championships to win Outstanding Ensemble in BC back in 2011. In today’s rehearsal I did both dances in the theatre. After warm-up, we started with a quick run through / review of the complete It’s Hairspray dance, followed by doing It’s Hairspray. It’s Hairspray really seemed to hit its stride today. I can see that Jezra is learning as a choreographer and having Dayna to bounce her ideas off of has done wonders. I never really needed to step in and was able to just supervise the proceeding. By the end of the rehearsal the dance was completed; it was still rough, but it was completed. For the sake of time we need to keep moving along, but I know that when we get into full act runs this will be a weak point that will require more rehearsal to clean.

Monday February 23rd

- Nicest kids in town reprise and detention dance

Today the students worked with me to do two very small bits of dance. These are the
detention dance, which is more like staging and only a small four eight counts of actual steps, and the Nicest kids in town reprise, which again is more like staging and only a small four eight counts of actual steps. The rehearsal went well and we finished both bits. It was great to see Olivia working with some students on the side to learn other dances, as I taught the detention dance that her character was not a part of. I still see everything as bits that need to get finished, but I have not lost sight of the big picture and I can’t wait till we can string these bits together.

Wednesday February 25th

- Act 1 – scripted acting bits

Today we had the students work all of the acting bits that are not involved in musical numbers. Most of these were done for review, cleaning and teaching the replacement council member Olivia. It went really well and I was very happy that we got to work through so much material today. The actors seem to be improving each time they work through the scenes. I can’t wait to finish the choreography and put this together with the musical numbers.

Friday February 27th

- Tech Team rehearsal – set prep and painting

Today Phil was not here and I took the tech team rehearsal in the theatre with a big “To Do” list that we had compiled. I had the students break off into teams. I supplied the needed materials and the students worked. It was productive and we eliminated most of the items off of the list. I am thankful to have such a large army of students who enjoy doing this sort of work, enjoy the theatre and enjoy each other. This is not always the case and I do not want to take it for granted.
Monday March 2\textsuperscript{nd}

- Big Dollhouse and It takes two choreography

Today we started both of these dances and after a warm-up led by Jordan, I spent some time talking with the cast about tap dance shoe rules and etiquette. Then I took the boys for It takes two into the choir room and the rest of the Big Dollhouse cast was left to work in the theatre. By the end of the rehearsal both groups were well into their respective dances. I think one more solid rehearsal like today would be enough to finish both of these pieces. Not all of the male council members showed up, so I cut Darragh from the dance due to an unexcused absence. It won’t ruin the dance or story, but I always hate to have to cut a student. In this case Darragh did deserve it and the cast has already been warned numerous times to make your scheduled rehearsals or else.

Wednesday March 4\textsuperscript{th}

- Big Dollhouse and It takes two choreography

Today we finished both of these numbers. The boys in the background of It takes two are not very good dancers but the choreography I gave them looks great because it is simple enough for them to do and do well. I am proud of this choreography but I know that being so far from opening night, the students will need to clean this up again closer to the performance date. I really like what Nycki and Dayna were able to accomplish in the Big Dollhouse. I helped them with shaping and staging the formations to help tell the story and provide interesting stage pictures. It was the work with the tap shoes that really impressed me. I have never produced a number with a tap scene and this is so exciting for me to do. We are lucky to have purchased our own school set of tap shoes and it is great to put them into use in this way.
Monday March 9th (2 week spring break begins for greater school community)

- Costumes and Painting

Today was called to be a full day run through of act one with the musical number integrated with the non-musical bits. However there were far too many performers missing to make any performance rehearsal a waste of time. This was very discouraging to me! It forced me to change my plan on the fly, but thankfully there was so much work to be done that we could quickly refocus our efforts on much needed tasks with the students in attendance. We made the main focus costumes. We pulled down all possibly useful items from our stock and we did costume fittings for the actors at the rehearsal. This was actually a tremendous success and much needed work. While this was happening we had students painting and making signs around the theatre. By the end of the time together today there were still many performers who I had not gotten to for their fittings. So unless something miraculous happens and enough of the cast shows to run something, we will be continuing on with costume and wig prep tomorrow.

Tuesday March 10th (2 week spring break continues for greater school community)

- Costumes and Tech/Lighting Prep

Today Phil was here to put up and patch the last of his rental lights and extra rental dimming. He took Brady, Ethan and the stage crew to do this while I worked with the actors and stage managers doing costume fittings and pulling. By the end of today we had 75 percent of the performers costuming finished and we prepped all of the wigs and placed them on Styrofoam heads labeled with character names. Phil’s work seemed productive but at the end of the rehearsal, while rushing to get the last of the work done before the janitor kicked us out, he accidentally bumped out one on the S clips holding up our traveler track. This
caused the weight of the curtain to bend the track. This was a horrible way to end the rehearsal and it had me steaming mad! The consequence is we have to pay 75.00 for a new section of track and we need to waste time we don’t have repairing it. Phil called some people in the industry and the track will be here on Friday. We were not going to come in on Friday, but now we have to. I agree with Phil that the S clips should have been crimped 15 years ago when the curtain track was installed, but it did not make me any less angry at the situation. I came in on Spring Break to get ahead of schedule, not to go backwards!

Wednesday March 11th (2 week spring break continues for greater school community)

- Sign Rigging, Costumes, Painting

Today Phil focused on rigging the Corney Collins sign and then installing some making for it up-stage center. The sign that we rented is very heavy and we do not have a fly in our theatre or any permanent rigging. Thankfully this is part of Phil’s expertise. I am very excited to think about the prospect of having something flown in and out of my show. It seems simple, but for someone who has never had this, it is exciting. By the end of the rehearsal day everything was set-up and Brady was trained how to fly the sign in and out safely. The rest of the student tech team did painting projects, many of them painting things black to mask the backsides during exposed set changes. While all of that was happening I was in the open area of the house doing costume fittings and organization with the actors. This included returning the costume stock we pulled but never needed for the show. I am glad that we are having these whole day rehearsals over week one of Spring Break. We seem to be accomplishing a lot!

Thursday March 12th (2 week spring break continues for greater school community)

- Wall paper and upper deck set load in
Today we had most of the costumes and props and painting work finished. There were never enough performers to work on performance material over these Spring Break rehearsals. That meant I did not call in any performers to the rehearsal today, just tech team. A few actors showed up but they were not required. Our grade 12 lighting tech Aaron did not show up again and I learned from talking to his parents that he is suffering from a bout of depression. It sounds like he will not be able to journey along further with us. So today I told Ethan that he will be running the ETC ION lighting console for the show. Until now he has been working both lighting (for Aaron) and creating the sound playback master list of tracks. Ethan is super keen but he is only in grade 9, which makes me nervous. Phil has convinced me that Ethan can do it and he can help support Ethan through the process and that makes me feel better about things. Our focus today was preparing the upper deck set (Turnblad residence). This involved: pulling flats from our stock, using hinges and plumbers strap to anchor to each other and the wall, apply the wall paper covering and then dress the area with ironing board/tv/etc. It went smoothly and by the end of the rehearsal we had one smoking 60's living room area. I felt that this was productive time well spent and while we were working on the upper deck, Phil took a few students and worked on lighting on stage and on the catwalk.

Friday March 13th (2 week spring break continues for greater school community)

- Skeleton crew, tech prep, repair of track

Today just Brady (crew chief) and Ethan (head lighting opp) came in with Phil and myself for a half-day of clean up, minor set or paint jobs and putting up the replacement track for the part that got bent on Monday. None of us really wanted to be here, but now that it is over and I am writing in my journal, I am so glad the fix happened today and the track is as
good as new! It was a bump in the road and the plan was never to have to come in on Friday of week one of Spring Break, but who cares... we are back on track, pun intended, and we will be ready to rock and roll in the key weeks to come after Spring Break is over.

Second week of Spring Break (School Shutdown… No Rehearsals Scheduled)

Monday March 23rd

- Work acting bits of act 2

Today we had the students work the act two acting bits that are not involved in musical numbers. This is similar to the rehearsal on February 25th that focused on act one bits. Most of these bits done today were done for review, cleaning and teaching the replacement council member Olivia. It went really well but since some of these scenes were being done for the first time, our pace was slowed and we did not get through the last scene of act two. We will start next rehearsal with it on Wednesday.

Wednesday March 25th

- Run acting bits of act 2, protest sign creation and costume fittings

Today we had a short rehearsal of act two, scene five acting bits followed by fittings for the 8 or so actors who did not get their costumes sorted out over Spring Break. When the dust cleared it looks like we still need to buy a couple of costumes and some accessories. It also looks like we have 5 alterations to send over to the Home Ec. Dept. Also our cheerleading coach will be making the orange shirts for the gym scene. This will save me a lot of money and hassle. I really like the way that the costumes are taking shape. I got a majority of the bedazzled costumes at a costume store in Langley that is going out of business. The timing was great for this production and the lady who owned the shop was very helpful. We also finished making the protest rally signs today and attaching them to our sticks.
Friday March 27\textsuperscript{th}

- Clean act 2 songs/dances

Today we went over the songs and dances in act two and made sure that they were clean and ready for a stumble through next week. These pieces were mostly fresh and there were only 7 to do. This is because we still have not started the large You Can’t Stop the Beat finally yet. This rehearsal ran smoothly and was much needed to review and refresh all of the large numbers we have for act two. It’s Hairspray needed some of the most work to simplify and make worthy of being a song & dance for national TV. By the end of the rehearsal I felt that it had come a long way!

Monday March 30\textsuperscript{th}

- Clean act 1 songs/dances

Today we went over the songs and dances in act 1 and made sure that they were clean and ready for a stumble through next week. This was the first of two rehearsals to cover the large musical numbers in act 1. We need an extra rehearsal because, unlike Grease, act 1 is actually the longer, busier, and more complicated act of the play. Also we started on the act 1 musical numbers sooner and that means they are rustier and take longer to clean/refresh.

Good Morning Baltimore was so forgotten, including having two of my extra dancers (Sean and Pharez) dropping out months ago, that I had to avoid doing it today. We cleaned up and refreshed about half of the other act 1 dances today and that felt very productive, but now I need to start thinking about replacement dancers and re-choreographing Good Morning Baltimore.

Wednesday April 1\textsuperscript{st}

- Clean act 1 songs/dances
Today we went over the rest of the songs and dances in act 1 and made sure that they were clean and ready for a stumble through next week. This was the second of two rehearsals to cover the large musical numbers in act 1. The only dance in the second part of act one that we did not go over was the Madison dance. For this dance I am looking at teaching it during my daytime drama class periods and getting additional keen students into the cast. Today the dance Big, blonde and beautiful took most of the rehearsal time. Even after giving it a lot of attention, I felt that we are not crisp enough on the protest rally/fight sequence so we will work on that part again next rehearsal.

Wednesday April 8th

- Stage dodge ball game, protest march/fight and start you can’t stop the beat

Today rehearsal started with Dayna leading the cast in a warm-up game. Then we worked on staging the dodge ball game. It had the potential to be very confusing and difficult to stage so I tried to simplify it. I found the background track music from the Hairspray Jr. version online and decided to use it. It had high energy music, pauses worked into the music for simplified lines, a very nice pace and an epic slow motion moment at the end. This was the right music to structure this physical theatre scene that blends mime with dance with high school gym class. Next I decided to use three balls color coded and preset who gets what balls when and who passes what balls to whom and at what times. Then I set-up the slow motion moments staging and what images I wanted. In all it was a lot of work, both in rehearsal and preplanning before rehearsal at home, but it was well worth it to see the finished product today. Next we reviewed and cleaned up another mimed fight to music, but this time we were on the Corney Collins show on Mother Daughter Day and a protest rally broke out. I had the students work on their mime skills and I emphasized when the signs
should be wrestled with and when we all needed to be in frozen tableau poses. At the end of
the song we are also at the end of act one and the curtain closes, so that final image was so
very important to me. So I staged everyone falling to a low level except Motormouth who
with a protest sign is now being held by officers who have emerged and are ready to drag her
off stage. This is one of those moments of theatricality that is spectacle and not realistic but I
am confident that it will be the right picturization and the audience will go into intermission
with strong image scorched into their heads. Then after I taught that, we started on You can't
stop the beat but did not get to far into that before rehearsal time had come to a conclusion.

Monday April 13th

- Stumble through Act 1

Today we were finally able to stumble through act one. We put all the pieces together
in stumble form. All that was missing was: Good Morning Baltimore, The Madison, the
costumes being worn, the stage lighting and the microphones being used. It was great to start
to see things coming together, although it was far from a run. We were missing some stage
crew members and that really slowed down the transitions in a busy first act. I was also
missing Zach (our Edna) and that unexcused absence was a concern. The bits we have look
great, but it is getting to do the other areas we did not have in this stumble will determine the
productions success. Now one area I have left to my hired help was stage lighting. So far it
has gone slowly but seems to be progressing the right way. We have a lot of rental lights
(dimming, trackspots, a gobo rotator, etc.) but this means we have to change our house plot,
soft patch and even parts of the hard patch have been adjusted. I do not have the time or
energy to focus on this, let alone design a show or prepare all of the lighting cues on the ion
and two follow spot positions. This is why I freak out at the end of the rehearsal when Phil
had a heart to heart with me in the parking lot. He told me that he has been asked to be in rehearsal everyday for the next three weeks in Vancouver on a call as a follow spot operator for U2’s next world tour. Apparently the show kicks off in Vancouver and the lighting designer for the tour wanted to test all of the looks in closed door rehearsals prior to opening the show and taking it on the road with a different road crew. Phil told me that he could not lose the pay from this gig nor could he give up the once in a lifetime chance to do this for U2 behind closed doors. He did promise me that he would find a way to get the work done for Hairspray, as this was his prior commitment. It sounds like he will be contacting some of his connections to find someone to finish his job on my show. This is not the first difficult conversation I have had to have with Phil along this Hairspray journey and it is draining me. This was not the way I wanted to start this week and it has me even more nervous about being ready for opening!

Wednesday April 15th

- Stumble through Act 2

Today we did a stumble through of act two. All that was missing was: You can’t stop the beat (part 1 and 2), the final bow sequence the costumes being worn, the stage lighting and the microphones being used. In spite of missing these elements, I think this was a great rehearsal and was much needed. I’m starting to see all of these wonderful bits and pieces coming together in a unified whole product, but it is still rough. It did not help that for the second straight rehearsal we were missing multiple members of the running crew, this is problematic as it slows down the pace and feel for the student performers and puts the capital ‘S’ in stumble through. I am also downright scared seeing how far behind we are in lighting and knowing that Phil is no longer part of the process. It also complicates
things knowing that we can’t access the theatre space after school 5 days a week for another week and a half, because of the dance teacher (who is not helping at all with the show). She is running hip hop street dance and break dance team rehearsals in the space and is not willing to be flexible about allowing us full access to the facility after school to run rehearsals and prep do technical theatre preparation. So although today’s rehearsal went well, I am nervous. Phil contacted me and said that he found a person to replace him, work with the students and create the necessary lighting looks/cues; as nothing has been programmed into the Ion console yet. He asked Jenn, the technical director/manager at a local university called Trinity Western University. Luckily for us their school is on the trimester system and just finished the winter/spring semester. Since Trinity shuts down their theatre for the summer semester she is now free. I have met her before and I know she has her undergraduate degree in technical theatre from the National Theatre School of Canada in Ontario but I have never worked with her or have seen her work. So yet again this gives me one more thing to be nervous about. I guess time will tell.

Friday April 17th

- Cast and Crew Photos at Lunch with Kimmi
- Tech run of scene transitions
- Meeting with Jenn

Today was a busy day in the world of Hairspray, with three completely different things happening. It started with the final cast and crew photo session with Kimmi in the photo studio. The initial lunch hour sessions did not draw enough of the students, which frustrated both Kimmi and myself. It also reminds me of how many performers have missed their rehearsals this year and how flaky the stage crew has been this past week. The report from
Kimmi was that almost everyone who did not have their program photo’s done are now completed. That report made me feel better midway through the day and then rehearsal came after school and yet again not everyone on the tech team showed up. We had a good heart to heart with who was there and I asked them to talk to those people who have been flakey this week. Things have been good all year and then just this week for some reason people have been away. Not sure if it is a flu or school field trip(s) but either way everyone is valuable and needed. That was the message they needed to hear and that is what I told them. Then I had them run a just the scene transition cues with the stage crew that was there. It was a productive rehearsal and showed them how badly they need everyone there. Then after the rehearsal I had my first meeting with Jen. Less than one month till opening, no show magic sheet, not even one cue set, fancy moving lights to program, a grade 9 with no experience running the ion and two green grade 8 follow spot operators and no experience at the venue: I am worried and worried for Jenn! That being said we had a really good meeting and she put me more at ease. It looks like she will be coming in almost school day to make her soft patch/magic sheet and then program cues. It will be tricky because in the daytime we have four blocks that always alternate drama-dance-drama-dance and the dance teacher will not allow any theatre techs in the theatre during dance class time. This will make everything slower and more difficult for Jenn, myself and ultimately the production. The fact that Jenn has an ETC Element console at Trinity Western University, should make it programming cues on the slightly more advanced, but remarkably similar, ETC Ion that much easier.

Monday April 20th

- Madison dance, Madison costumes and finish dodge ball Scene

Today we started the Madison dance with the extras I invited from the daytime drama
classes, along with some leads with speaking roles in the scene (requiring them to be in the dance and its formation). The classes already went through the dance, so it went by quickly. It felt like just putting the pieces together during rehearsal, which was great but it will be tricky making this look polished, as these are drama students and not trained dancers. The dance itself was simple and easy but the formation changes are the challenge. Without the different formations the dance narration and storyline given from Corny do not make sense. But it was a good rehearsal and they all seemed to get it. Then we did the dodge ball fight scene again as a review. Last week we got it done in one rehearsal and really nailed it, but I had to make sure we really had it down, as I think it will be an unlikely gem of a moment. That part of the rehearsal went well and all the while Jenn was here getting accustom to the space, equipment and student tech team. Today was a good day!

Wednesday April 22nd

- Finish Madison Dance and You can’t stop the beat (part 1)

Today we started with a warm-up lead by Nycki and then we went right into the Madison dance. I am so glad that I found additional cast members for this number. They have brought a new energy and life to the cast, that was much needed. It is always a risk bringing more bodies into a production. It drains resources, such as costuming. It means that they are only invested in one or two parts of a two and a half hour play, so will the be immature and disruptive backstage in the greenroom. These are all of the things that go through a high school drama teacher’s mind. The major plus is that if they are the right students, that don’t cause problems, they get deeper into the drama program, they get more production experience/stage time and they get more parents and friends coming out to the theatre. This time I have a feeling that the risk will pay off. We even gained an extra tech team member
from the daytime drama classes too and he seems to be really savvy on the sound playback station. Anyway after we reviewed and cleaned up the Madison dance scene, we were able to get well into the choreography of You can’t stop the beat (part 1). Jezra was suppose to do it on her own. But this is a challenging dance and the last time she did one on her own it did not go very well. We do not have time to waste, so I found a student in one of the daytime dance classes with a contemporary and musical theatre background and I asked her to help. Jezra already knows her and I think that they get along really well. This is a risk but my instinct is that Makela can be a valuable help to our production choreography team, both this year and into the future if it works out... so I decided to roll the dice and this time it seems to have worked out. Makela came into today’s rehearsal with a simple yet interesting set of moves that the actors seemed to have little trouble picking up and I really appreciated her tone and presence as she taught the group. Next year I would like to try and make her our main choreographer to take work off of my plate or she could probably do an awesome job performing on stage herself. Anyway Jenn was here again working away with the tech students on lights and everyday more needed work is being completed. Today was another great day.

Friday April 24th

• Tech run of scene transitions and rehearsing the Madison dance number

Today we took the first 30 minutes to review the Madison dance number once again, while the tech team got food. Then we did a tech run of scene transitions, and thankfully unlike last week everyone on the stage crew/tech team was in attendance. I felt really good about the difficult scene changes, because the students were learning their cues and I can see them rising up to meet the challenge in front of them. We did not have the actors here today,
as it is their last day off before having to be committed basically every day after school for the next 3 weeks. It made sense at the time but if I had it over again I would have requested everyone to be in attendance so that we could choreograph the movement patterns during each scene change with the actors as part of the challenge. Without them we really do not know if the movements they are doing successfully now during set changes will actually interfere with the actors coming on or off stage and vice versa. But that is just a complexity we will just need to layer on during a rehearsal next week. Jenn was working away again today with the lighting operator Ethan. I really appreciate what a life saver she has been for this production.

Monday April 27th

- You can’t stop the beat part 1 and 2

Today Makela and Jezra were back to finish working on You can’t stop the beat (part 1) and start on part two. As a warm-up all week I am having the entire cast sign the curtain call song, as that is what they will be doing for the bows anyway. The cast has to get memorized on that quickly, so for 25 minutes at the start of each rehearsal we are doing it until those lyrics are drilled into their young adolescent minds. Anyway the students worked for three hours on the dances and when the dust settled, we finally had part 1 finished and polished with part 2 started. All the while Jenn was working away again today with the lighting operator Ethan.

Tuesday April 28th

- Curtain Call, Good Morning Baltimore, You Can’t Stop the Beat (part 2)

Today we warmed up by singing the curtain call and then Nycki and Dayna gave the cast simple dance moves and it was organized with my direction. It is similar to the one we did
with Grease, where the cast moves into the audience after bows, allowing the stage crew to bow and then exits the theatre to give a thank you applause to the audience upon their leaving the theatre. It has a different song and slightly different moves but the students knew what to expect from last year, so they moved through it quickly. From now on the new warm-up will be the singing of this song with the new choreography included. Then I redid Good Morning Baltimore, because it was forgotten from the Fall. I was able to add some of the new cast members from the Madison into this dance and they were so excited to be included. I really liked the energy that they came to rehearse with. We got through about 75% of the dance and will do the rest on Thursday. While I was doing that in the portable studio, the rest of the cast were working on You Can’t Stop the Beat (part 2). They seemed to be done about 60% of it when I returned and we will push hard to finish the rest of this on Thursday. It looks like every missing piece is being tackled and if we keep working hard, I think we can do this. I am upset that Zach keeps missing rehearsals. He assures me that he will be ready and able to play Edna but I am growing concerned and need to come up with a plan B.

Wednesday April 29th

• Stumble Through all of Act 1 and some of Act 2

Although some of the elements we need for a full stumble through are still missing, Jenn needed to see the play with my blocking/staging and choreography to start to build cues and design looks. She has caught up in record time, now having the full soft patch and magic sheet, but she is still behind and needs to see this in order to move forward. Today we are missing, or are only partially completed, Good Morning Baltimore and You Can’t Stop the Beat (part 2), while the curtain call is still a little rough. So basically besides the book ends of the play we are good to go! After all of the hard work, we were finally able to stumble
through everything together in one rehearsal. At points it was painful but we did it and that is something worth noting and celebrating. I noticed that we had some traffic issues during the scene changes, as this is the first time that the actors did this with the full stage crew, but this was to be expected. I also noticed two scene changes that required music tracks due to there length. I also noticed that we really needed to work the acting bit between part 1 and 2 of You Can’t Stop the Beat. I was happy with today’s rehearsal, I just hope Jenn was able to program a lot of cues today, as I feel we are way behind on that. I will ask her when she arrives tomorrow morning for programming around the dance classes.

Thursday April 30th

- Curtain Call, Good Morning Baltimore finalized, You Can’t Stop the Beat finalized

Today was a rehearsal day to work all of the performance areas that were not finished fully. We started by reviewing and cleaning up the curtain call. After that was done, I finished Good Morning Baltimore on stage. Then we reviewed part 2 of You Can’t Stop the Beat and started to finish that off. We also worked the acting bit between part 1 and part 2 of the song. Zach again was not at rehearsal to play the character of Edna and I am officially now looking for replacements. Jenn was working away again all day and then after school with Ethan. She is basically done the cues for act 1 and just starting act 2. It is still behind, but it is moving forward at a great pace.

Monday May 4th

- Run of Act 1 and Stumble through of Act 2

Today was the first day where I felt comfortable calling our rehearsal material a run. That is truly what it is now for act 1. We even have our act 1 lighting cues in place, although Jenn will be adding in approximately 10 she missed and tweaking many others. The lighting was
good to see. All that is missing from act 1 now is microphones, costumes and Good Morning
Baltimore still needs some work (which we will do at rehearsal tomorrow). Act 2 was still a
stumble but it is coming along nicely. We will need to clean You Can’t Stop the Beat (part 1
and 2) tomorrow but that is about all in act 2. As for Zach, he is now out of the production. It
is a long story but he has admitted to drug use and swore at a teacher. I also contacted his
parents and found out that he was lying to both his family and myself about the production
and missing rehearsals. This means he is out for good and we are left scrambling for options.
This has the cast rattled and concerned but I am staying strong and telling everyone it will be
alright; as I don’t want them to be adversely affected by this unnecessary drama. However
this might be some of my best acting all year. To be honest, I am rattled. This adolescent has
caused such a wake of destruction in his family and within our production by his actions. He
is a popular student and he won Outstanding Actor in the Surrey District Drama One-Act
Play Championships earlier this year. None of us were expecting this from him in October’s
casting and now one of my star performers has left a gap that has the ability to severely
disrupt this production. Needless to say, I am very upset but I need to stay calm and assertive
in front of my cast and crew, as I pray for a solution to this problem.

Tuesday May 5th

- Cleaning Dances and Working Vocal Problem Areas

Today we started with a warm-up game led by Daniella. Then we drilled a lot of Edna’s
parts to try and help Gil with the newly acquired roll. His memorization is coming together in
record time, but I still don’t truly feel that he has found the character of Edna. I am trying to
keep things as pressure free for him as possible at the moment, but I am quietly starting to
give him private notes about characterization and scene/moments. I also worked to clean the
boys dance moves in it takes two, again. They are not trained dancers, so it seems more
difficult for them to execute the dance moves with consistency and consistency is what we
need. We also cleaned up It’s Hairspray and worked the non musical acting bits of act 2,
scene 4 and 5. It was hard work, but I’m seeing much needed improvement as we push for
opening!

Wednesday May 6th

- Run of Act 1 and Act 2 – while building lighting cues

Today we had our first full run of the play. It was nice to have all of the performance
parts ready to go and to see act 2 also running instead of stumbling. Although Jenn is still
working on building the shows lighting cues, and the actors aren’t in costume, all of the other
elements are layered in. Today we started using the wireless mics for our student performers.
That took a while to explain to the actors and then organize, with a proper sound check.
Although it made for a slow start to rehearsal, integrating the microphones needed to happen
and I am glad we finally did. The students did well today. I feel that our pace and the
transitions still aren’t as fast as I want them to be, but every time we go through it, it tightens
up and that has me confident. Today was Gill’s first rehearsal run as Edna. He needed a
script but he actually already had bits of Act 1 memorized. Today I gave him a lot of space to
get comfortable with the role. I worked with him for many years and he was our Danny last
year in Grease, so I have confidence in him. One week to pick up a roll like this is extremely
difficult, but I trust that he can do it.

Thursday May 7th

- Dry Paper Tech of Act 1 and 2

Today was a day to organize the tech team and work with the stage managers on every
cue by cue. No actors are here today, as it is a paper tech for the tech team. The only cues that still are not in place are some of the lighting cues in the final scene of the play and the spot lighting chase in I can hear the bells. I backed off and let Jenn run this rehearsal. She has a stage management background and I can see how organized she is with her paperwork. She is striking up a good relationship with my student stage manager Meleena and the ASM's. Meleena needs more confidence and I think Jenn is doing a good job of building up her confidence, so that she can call the show effectively. Everything seemed to go well and I think that this was a productive rehearsal.

Friday May 8th

- Run of Act 1 and Act 2 – while STILL building lighting cues

Today was the final run without costumes. I gave my notes from the last full run, asking them to improve on them for this run. Everything was set except for the last handful of lighting cues. I really wish Phil had brought Jenn in to do this job one week sooner. Jenn has been coming in almost every day and scrambling to get work done, but she is running out of time (although she is almost done). We had to remove the two moving lights from the show, as they were not controllable. These were cheap no name Chinese made moving lights and they were done. Phil felt bad and brought in 2 Technobeam lights, so that we could have moving lights/effects for the design. We were to put them up today but found out that both rental units were faulty, so the replacements for the replacements will be coming in on Monday and Jenn will add those cues/looks on Monday. Gill has been working hard to get Edna down without the need for a script. He has act 1 off book and is partially off for act two. He has all three of his dances down and all of his songs. He has really helped his alma mater; reminding everyone that the show must go on and that with enough drive and
determination anything is possible. The rehearsal went smoothly and the pacing saw improvement from the last rehearsal run. Some of the microphones seemed to be cutting out and just as I suspected the tech team forgotten the full microphone battery change at the top of the run. However it was a good moment of learning and we switched them at Act2. Let’s just say they will not forget to do a preshow battery change again after today’s rehearsal.

Today I also rented 13 of the less visible flesh tone head sets for our Shure PGX series wireless microphones. The student tech team and actors had to learn about the mic positioning to pick up the most vocal sound; as these headsets were slightly more difficult to use. I am starting to feel the burn and can feel that I am running on adrenaline. It does not feel balanced or healthy but I feel close to a large victory with my students. My job is to keep us building momentum and pushing in the same direction. That being said, I am thankful for my health and I think that I take better care of myself during stressful times in my life now than I used to. This is a skill and I am thankful to have picked it up. On that note I am going to treat myself to some ice cream, go to bed and have a lovely Saturday morning sleep-in!

Monday May 11th

- Dress/Tech with notes

Today was the first of two dress rehearsals and the second to last rehearsal prior to opening night. The lighting cues are now all in, Jenn came in early to program the technobeam lights. I was excited to see what the full lighting set looked like and it did not disappoint. I did have some lighting notes, but I was happy for the most part. When I invested for lighting rentals and professional support this is what I had envisioned and more. I am so happy that was part of my vision for the play and that it worked well, while staying within my budget. The performance is getting tighter and the costumes are stunning. There are a couple of costumes that need last minute tweaking, but besides that we are looking
good. I had notes but instead of three pages, today I only had a page and a half of notes, technical and acting notes. Gil is off book and doing well. He is still working to find his inner Edna, and I know Zach would have been stronger in the role, but Gil is not only doing a respectable job; he is also being a role model for the younger students. I really appreciate how the show is coming together. In spite of all of the challenges that we have faced on this journey it is close to opening and I am excited to see it launch and watch it come to life in our school community. For the record our largest obstacles were: a hostile dance teacher in the theatre space each day, multiple students dropping out or lacking commitment to scheduled rehearsals, Phil having to step back from his full role last minute, faulty lighting gear, etc.

Tuesday May 12th

• Final Dress with notes

Today was our final dress rehearsal with my notes. The dress rehearsal today was much better than our first dress rehearsal, which was to be expected. I still had just under one page of notes but I am happy to report that each run finds me finding less problems. I think we are all ready and excited to open. I can tell that the students are nervous and need confidence. We all know that this is a massive production. Even our student technical manager Franklin, who looks upon his past years in our program with fondness, now openly admits that Hairspray is way more difficult than Grease was last year. The performers are looking good and I think the audiences will love many of our strong moments. The running crew is also a strength of this two hour and twenty minute production. We have such a large set, with so many scene changes and such tight wing space. The stage crew has a very small margin for error and they seem to be right on top of their set changes. They have a great team mentality and is fun to see them embracing the important part they have to play in this production. After today’s dress rehearsal the show is not perfect but I am very happy with what I am
seeing. I am very tired but I do not know how well I will be able to sleep tonight.

Wednesday May 13th

- Evening Performance 1 (opening night)

Tonight was the night that we have all been waiting for since the fall. The students seemed very nervous and excited all day around the school. There was a buzz starting all through the school and the epicenter was in the theatre. There is nothing like opening day of a highly anticipated production. Before I got to North Surrey there was a history of weak openings and improvement by the time the show closed. This was actually encouraged and promoted by the former drama teacher as a normal healthy way of doing things. My philosophy that a production should look amazing on opening night and then be consistent through the course of the show’s run. I started to reset the faulty theatre opening culture with a solid opening and strong run of Grease last year, however it takes time to reshape a program’s culture. The good news is that the opening night performance was very strong. We had one weak transition with a bit of confusion and a few dropped lines but it was an awesome opening. From the audience and student reaction to opening night, it feels like this run will be very well received! I created a routine for preshow, with me leading a vocal/physical warm-up, followed by make-up, costumes, microphone checks and student tech preshow checks. This seemed to go really well today. Jenn was in to do last minute help, as was Phil who has been, back from the U2 call, helping us since last Thursday. The additional adults supporting the technical team during the preshow period really helped and kept me relaxed, so that I could focus on preparing the performers. During the show I was able to watch from the house and enjoy the show. Letting go is always a bit difficult and feels helpless at times, but wow is it ever a freeing experience. It makes me happy to know that at this point, once the curtain opens, I could not be there and the show would be just fine with
me at home sipping on some nice tea. That being said, I did make notes from my spot in the audience and after the show I had a handful of notes to share with the company, for educational purposes. Anyway I am so proud of everyone involved on this project and the journey we have all taken corporately and as individuals. Now it is time to enjoy the run ahead of us and pray that we sell tickets to fill up this 220 seat theatre.

Thursday May 14th

- Evening Performance 2

Opening night was great and now everyone in the cast and crew is walking around with a confidence in their stride and a smile on their face, as they go through preshow preparations. I led the students through a vocal and physical warm-up, they get into make-up and costumes, the microphone checks are happening, all areas of the tech team have done their preshow checks... this is a well oiled machine and I realize this is looking to be a great run. Today onstage the cues were tighter, the pace slightly better, the audience slightly larger than our opening night: everything showed me evidence of student learning and general improvement from opening night; but not so much improvement that I felt they were not prepared adequately for opening. Once the curtain closed tonight we had another set of wonderful audience reviews. I gave the cast and crew a very light set of notes, before everyone cleaned up and went home for some much needed rest ahead of Friday night’s performance.

Friday May 15th

- Evening Performance 3

Today I felt more nervous than I normally would feel on performance 3 of a run, but that was because today was the day Central Washington University came up to see my thesis
production. We did our pre-show routine the same as usual and once my professor was in attendance we started the show. I was happy with the performance and I am proud that this was my thesis production. The kids did so well and this was such a challenging piece, with a high degree of difficulty. When this is all said and done I want to know that I worked hard, learned a lot, and really earned that MA degree. In my opinion, this production of *Hairspray* at North Surrey Secondary had me do all three of those things and it is something I can defend with pride come July. I was really happy with my professor’s reaction to my work! I could tell that she was proud of me and she recognized all of the hard work that was put into making this production successful. I was also happy to represent amateur theatre in Canada and formally show Central Washington University that theatre north of the border is alive and well with our youth in our schools. I was happy with our audience turnout, which was the largest of any night so far. I hope that next week we see similar crowds in our theatre each performance night. The kids had fun and after the performance Drayton and Danya’s dad, who owns the franchising rights to “Papa Murphy’s Pizza” across Canada, brought the cast and crew 30 extra large pizzas directly after the performance. The pizza party was great and I was so happy to see my students doing so well and enjoying themselves so much. Today was a very successful day in all aspects!

Tuesday May 19th

- Evening performance 4

I was nervous for our performance tonight because we have not performed it since Friday. This is because our admin does not encourage weekend performances and yesterday in Canada was Victoria Day; a national holiday celebrating Queen Victoria across the nation and shutting down schools. In spite of the break we did well yet again. The audience was
significantly larger than we had for the Wednesday and Thursday shows of week one, and slightly larger than the audience we enjoyed on Friday night. This is good news for me, because it means that we will likely break even, or make a slight profit on the show, while gaining theatrical assets for the department. The performance of the tech crew and the actors did not skip a beat from Friday and I can sense that everyone is ready for an exciting week two of our run.

Wednesday May 20th

- Matinee Performance one and Evening performance 5

The run is going smoothly. These two performances went well. The cast and crew seems to be working like a well oiled machine. It is so worth the hard work put into the production when it leads to such a smooth and professional run. I really don’t have many notes to give the actors and if I did not show up for the performances, at this point, I believe that the show would run just as well without me giving the opening speech and then sitting in the back of the house to supervise the audience. One thing I did notice was that the two shows on one school day was a bad choice. These are students and I forgot that when scheduling them the way professional adult actors would be. I say this because Hairspray is a long, busy, high energy show and by the second performance of the night it was evident to me, but hopefully not the audience, that the performers did not have as much energy as I would have wanted. But that is not their fault, it is mine for the scheduling of the matinees. Unfortunately they have to do two more performances again tomorrow, but fortunately they are all having a great time and the audiences are loving it – with exceptional reviews.

Thursday May 21st

- Matinee Performance two and Evening performance 6 (closing night)
Again today was an energy zapper for the students, with them doing two shows. But because it was closing night there seemed to be a little bit extra in everyone’s tank. The performances went really well and everyone was sad to see the production close. We had our traditional celebration after words with celebrations at all grade levels. Flowers were handed out for all and roses for the grade 12’s and the grade 8’s. Some of these closing night pictures are in my appendix of production photos. It was so emotional, with so many students talking about how this process touched them. It reminded me of how special this is and why it matters so much to have theatre in our schools!

Friday May 22nd

- Strike of the theatre

Today we followed the ritual that is strike day. At the end of school, 3pm, we had all cast and crew in the theatre, except for the grade 12’s who had their prom that evening. By 5:30pm the work that had gone into the production since September had been dismounted. It was a well organized strike. Phil was there to help the students as we progressed. All the rental lighting, sound, sets, props and costumes were readied for return and all of the items from our stock were returned to our storage areas. This was a very bittersweet day, one that I will not soon forget.
Response to Craig Wrotniak’s Creative Project
Hairspray at North Surrey Theatre, North Surrey Secondary School
Surrey, British Columbia, Canada
May 15th, 2015
Brenda Hubbard, Professor

Upon driving to Surrey Secondary School one is aware of a large and sprawling suburban community that is racially diverse with a wide mixture of Asian (Indian, Chinese, Japanese, Thai), African and Anglo peoples. The community appears to be upwardly mobile and the school presented as a clean, organized and vibrant educational community.

Upon entering the building I immediately realized I would not only be attending a high school musical production but that the entire evening was an organized and well produced “event.” The concessions area was decorated to look like a 1960s soda shop and the lobby and interior of the theatre was embellished with décor suggesting a recording or television studio giving a sense of occasion to the event. The students running the front of house and concessions were costumed and there was a sense of fun in the air. This was a smart choice and I appreciated the efforts Craig put into the inclusion of as many students as possible. This is surely the way to build a theatre program!

Prior to the curtain, audience sat in the theatre munching on popcorn and listening to great recorded music from the period. The sense of occasion was only marred by a janitor vacuuming the lobby area right before the show. I suggest it might be helpful to coordinate the efforts of building maintenance staff with those producing with a reminder that we are all there to support the children and the event, not to get the place clean at that moment. Aside from seeing and hearing cleaning equipment at an event people have paid money to attend, there might be the safety concern of audience members tripping over it. However, this is a small criticism in what was, otherwise, a well-run event.
As one entered the theatre one immediately noticed the master curtain on the stage was closed and there was feeling of anticipation in the air among the audience, comprised of families and other community members. It was also clear that there would be side stage areas, one the actual booth for the show which also represented the “television studio” booth and the other the “home” of the leading character, Tracy and her parents.

As the curtain parted I was immediately aware of the confident and accomplished use of sets, costumes and lights. Craig demonstrated a good grasp of these tools in the execution of the visual elements of the show. There were many different “looks” from television studio to high school, to prison, to store. There many rolling units that were expertly organized to move in and out for each scene. I applaud the work of the shift crew. Some of the shifts took too long and the audience was asked to sit for too long in the dark waiting, but overall this was one of the more accomplished aspects in the direction of the creative project. Craig also used a reprise of the song where those who were in the number pulled down center and repeated a section of the song while shifts took place behind them. This was more effective for the audience because it gave us something to do while the shift was occurring. However, there was never a moment when the crew looked panicked or unsure of what to do. That is amazing in a show this size.

In terms of the setting, the various set pieces were congruent with the overall design for the show as were the costumes and lights. This marks another very successful aspect which was the overall unification of the production elements. The costumes were well chosen, visually pleasing and fit with the look of the set. The lights were very well done in creating different looks. I particularly enjoyed the use of gobo patterns. The television studio moments were great fun to watch and the use of the two “television camera operators” on the downstage corners of the set added a focal point for the television performers to focus on,
particularly as they “held for the camera” at the ends of their musical numbers. It was clearly delineated as to when the characters were live on camera and when they were on a break. I enjoyed this convention very much.

The costumes and hairstyles, so important for a play called *Hairspray*, were mostly wonderful. The wigs had an exaggerated feel to them that fit with overall exaggerated style of this production and they were very well done and conveyed the right amount of spoof of the style while still being true to character and story line.

The various groups were costumed in a way that helped the audience to understand which people belonged to which group or family. Visually there was always some sparkle or appeal to the look of the show. The only costume that I really felt failed was that of Tracy. There are so many lines in the play about her being heavy and there was nothing in her little dress or body to convey that. She appeared to be the same size as most of the other kids and I wondered why they all spoke of her as being “fat.” I suggest that if she had been costumed to look heavier or maybe even slightly padded, it would have been better. In addition, the makeup was well done with the exception of the father character who looked a bit too rosy for a man of his “age.” I also challenge the use of the masks for the police. I know this was done to aid a quick change and hide the identity of the performers. Craig suggested that the masks used were SWAT style. However, I am not sure SWAT was a term or idea that was understood in the context of the 1960s and it took me out of the play when they came on as being stylistically different in approach from the rest of the costumes.

Another element that was very successful was the choreography of the show. While sometimes a bit repetitive, it was appropriate for the level of skill that most of the students possess which is rudimentary. I think it might be wise to encourage more acting and eye focus among the chorus members while they dance; several of whom looked like they were more focused on remembering the steps than in “selling it.” At any moment on stage, all the
members of the chorus need to be told where to look and what their actions/objectives are. Actors should always be playing an action or objective, even while dancing.

With all the successful elements of this production, I would be remiss if I did not also discuss the challenges. The biggest failing of the show was in the singing and vocal production of the actors. Songs were often pitched too low for their young voices and several actors consistently sang off pitch. I had a lot of trouble even hearing the voices and thus lost major sections of the plot line. I suggested to Craig that he needs to take more singing training or there is the risk of permanently harming young voices. Even if he does not end up teaching these skills himself, it will be critically important for him to know how to help these students protect their vocal instruments. It is common for those who are working with novice performers to pitch songs lower to help them hit the higher notes. But in doing so, it makes sections of the songs with the lowest notes very hard to reach. Since the singers are “belting” the numbers, they run the risk of misusing their voices which is particularly hard on the female voice.

In addition, pitch training will be an essential part of working with students at this level. It is also worth noting that while all of the students appeared to have their mics on, I couldn’t hear any amplification of voices. It would have been so much more effective if there had been the correct audio balance.

In addition, I would have enjoyed the mother’s performance far more if the boy playing her had not used a falsetto speaking voice. As I later learned, he was a last minute replacement for another actor and considering this he did a great job. However, it is a pet peeve of mine that when men play women characters it better that they find a natural higher voice than a false falsetto high voice. It appeared as though he was making fun of the character rather than embodying her. It might have also been helpful for Craig to watch successful professional drag performers to find more ways to bring a realistic portrayal to the
role of Tracy’s mother.

Another element of the play that was interesting to watch and needed greater depth dealt with the racial conflicts of the story line. Due to the student population including many Indian students and fewer black students, Craig cast an Indian boy as “Seaweed” the hip, “Negro” soul singer and dancer. I think this choice could have worked even better, if the actor had modeled his performance more after someone like the legendary soul singer, James Brown. The hairstyle for this character might have assisted with this overall look if his hair was made more to look like African American “processed” hair styled in a pompadour style that was popular among black performers in that period. This demonstrated to me that as a Canadian, Craig was unaware of the decidedly American racial elements needed for the look of the hair and style of moving. This criticism could also be applied to the African American style of dancing in this period which was different than the style of dancing prevalent among white students of the period. More research in this area would have been helpful. While the play’s racial conflicts were touched upon in the script, it was clear to this American, that the students and teacher probably did not fully understand what was at stake.

In terms of general directing skills, Craig demonstrated an understanding of the importance of picture, spectacle and choreography. His scene shifts were well executed. His direction of the pacing was for the most part good although the scene with the jail matron was slow to the point of losing the interest of the audience. Even slow characters need to pick up their cues, slowness must be earned. Blocking was well directed most of the time although there were a few scenes that I am guessing the sight lines for the audience far left and right was a challenge. This might have been aided by more pining of the corners and blocking on the diagonal. This would have also assisted in opening some of the actors up to the audience more, there were some scenes where the actors were in profile too often. As is often the case with young actors, they would steal looks out into the audience and I would
hope that Craig would continue to encourage them to avoid this. Keep working on how you use the group’s eye focus and line focus to direct the audience’s attention. Continue to coach the performers to play actions and objectives all the time, even while singing and dancing. In addition, remind actors to hold for laughs and applause so that they don’t speak when audience is masking their delivery.

In conclusion, when one considers how big a show Hairspray is in terms of number of actors, set pieces, costumes, crew, songs, choreography, lighting cues this production was a huge accomplishment. It might have been a bit overly ambitious to take on such a big show for a creative project, but the fact that Craig did so and hit the mark so often signals great things for this young director. The greatest accomplishment of this production was in creating a unified whole that the students and audience felt tremendous pride and accomplishment for. I venture to say that the community will long remember this production with great fondness. In particular I would like to single out the acting accomplishments of Nycki Chaput, Kaitlyn Trim, Rajan Kalia. Cole Harrison, Savannah Williams, Micki Chan, Dayna Hoffmann, Leah Lueneberg and Tin Mai. All the actors brought great life and energy to their work on stage and those I have mentioned were noteworthy. I believe that this production demonstrates Craig Wrotniak’s ability to incorporate his training appropriately in the way necessary to be awarded his master’s degree.
Self Evaluation of Thesis Production and Process

Production Choice and Result as a whole:

*Hairspray* was an ambitious choice for my thesis production and looking back, I am very happy that I chose it. The production was well-received in our community. We invested more financially on this show than any other in our school’s recent history and yet we still made a slight profit. We challenged the student tech team and musical theatre performers a step further than we did with *Grease* last year. I challenged myself with taking on a production with a high degree of difficulty, in a year when I knew I would not only be applying what I learned at CWU, but taking advantage of a critical adjudication to expose weaknesses in my craft. I plan to take this to make me a better director of musicals and straight plays. Although, as a thesis project, the product was important; I am glad that I stayed true to my values of maximum participation and school wide involvement. We had over 115 students involved: performing, providing stage management, operating tech equipment, stage crew duties, front of house, soda shop concession, theatre marketing students and media art publishing house students. This is helping to build our theatre program, as all of the students involved seemed to have a wonderful time. Every student that auditioned to perform got to perform on stage and that inclusion did not distort the quality of product; while providing many students a wonderful educational experience that should shape their view of the arts positively for years to come.

Research/Preparation:

Research is always important, however for this thesis production I took my preparation further than ever before. The fruit of this was evident in the consistency of choices that we made in this period piece: set in a different country, on the other side of the
continent, at a time when most of the student’s parents were still not even born yet. This process showed me that I need to continue doing this preparation work and research into the future; because it pays off in the results on stage.

Casting:

In terms of casting our options were quite limited. We only have a grade 8-12 population of 1500 students, and although that seems like a lot only a small percentage can sing, act and dance. From those only some of the talented student artists can make the availability and commit to a production of this scope. I feel like I did the best job casting the students that came out. I cast students in a way that would allow them to go on a journey of learning that could end in success/growth personally and I cast students in a way that helped fit my concept while working to suspend audience disbelief. If I knew that Zach (our Edna) would have dropped out, I never would have cast him, but he was the right person for the part. Other students let us down and dropped out including Holly, Liam and Aaron (on the tech side). However we found great student replacements for these roles and in every case it made the production stronger. We also got some great reinforcements from the semester 2 drama classes to do the Madison dance and be in ‘Good Morning Baltimore’, pulling these students in midway provided a boost in energy and helped make the production even larger and more inclusive as we continue to build the NSS drama program.

Front of House:

It was a massive undertaking to set up the 1960’s soda shop, box office and ushers. We used students from my career education class for work experience and others from my beginner drama class. They did a relatively good job, especially with the turnover of student labour each night and the minimal training. I felt that the house etiquette was not where we
need it to be and the communication between the booth and front of house position was
nearly non-existent. This is one area where I feel I over reached, not having another teacher
to help me organize and run this part of our theatre. I simply did not have anyone and the
show had to go on. In the future, I will be seeking to find a parent or someone on staff to fill
this position. Also, for my next production, I will be bringing in an XLR cable
down into the lobby so that we can get a front of house manager on clear-com to
communicate with stage management.

Make-up:

I really was impressed by the make-up team we had and what they accomplished.
Every student performer, including all dancers and extras received full make-up. This made
them feel special and educated them on stage make-up, especially the boys. The make-up
team asked for no money for supplies and always came on time and acted professionally.
This is the second time I have used them and they did even better this year, than they did
with Grease. They are post high school make-up artists at the Blanche Macdonald make-up
school in Vancouver and they are taking pictures of their work and building their portfolios
in the industry, so it is always a good experience for them too.

Lighting:

We invested a lot into the lighting of this show and I don’t regret it. The lighting
design and operation gave the show what was needed and looked great. What you might not
have realized in watching the show is that we were programming lighting cues up until the
final dress rehearsal. In the future I would want this done much sooner. It caused me a great
deal of stress heading into our show opening week and still not having the cues fully set. I
totally understand the reasons, with Phil having Baby Jessica two weeks early and then
getting called in to be a spot operator for U2’s world tour preparation rehearsals and our
dance teacher not working collaboratively and letting my team program/work in the space
during the daytime periods of dance in the theatre. Thankfully next year none of these factors
will be a problem and I will publish firmer deadlines for the lighting team. I hope to bring
Phil back for lighting and afford to bring Jen back as a help to train the stage manager and
assistant stage managers.

Props:

The show is shockingly not very property heavy and it was not too much of a
challenge to pull them together. I enjoyed making the mock can Wilbur shows Edna in act 2
scene 2. The “Ultra Clutch” prop hairspray can shot a real water mist and that looked
amazing on stage. Those were my best property memories from this production. Overall I felt
that the props were well done and added to the overall production and concept of Hairspray.

Sound:

This year sound was well taken care of. I believe that microphone amplification
should only be used while track music is being sung or spoken over. Our new sound tech,
Venus, did a great job of picking them up while not providing feedback throughout the run.
We own 16 Shure wireless belt pack systems and moved the sound station downstairs where
she could get a better position to operate. Our playback for tracks of music was still at the
other sound position upstairs. Sometimes I did feel that the sound amplification could have
been higher for the audience and monitors so the actors could hear themselves. Upon that
note Venus bumped it up and that helped a bit. In the future, since we own all the equipment,
I would like to start using the microphones much earlier on in the rehearsal process. That
way the actors get used to them and Venus can sit with me at the sound console and we can
play around, seeing just how far we can push these entry level Shure microphones before we get them feeding back.

Sets:

One of the major strengths I saw in this production was the use of set design to aid in the cinematic flow and scene transitions. Using the elevated side platforms really helped aid in this, plus it allowed for some creative staging around the theatre. This was the first time I ever rented a set, but the price was great, as was the quality, and I did not have the time or space available to build the set from scratch; so it was the obvious choice. There was still set-up, rigging, mounting and painting to do on the rentals but it was so much better than any alternative. I would rent a set this way again in a heartbeat. The best part is that the rental really did not change my set design all that much and other parts that weren’t rented were taken from my stock of flats and rolling units and combined with ease.

Costumes:

We built up to this show by purchasing some of the costumes last year for the similar period play *Grease*. Other costumes and the tap shoes were from our dance program resources. Our cheerleading coach made the orange gym skirts, while we borrowed the orange pinnies from the PE department. We had an abundant amount of blazers for dancers and some council members. We did a costume swap with another local high school and from there we purchased the final bits and pieces required. The sewing department provided us with 6 minor alterations and we were set. I was happy with how everyone looked on stage. We really worked hard to create consistency in the costumes that fit the period and the other production elements and in my opinion it worked well. We had costumes for Tracy that did not seem flattering for her body type and we elected not to put her in a fat suit. After the
research and watching the show done by other companies, it seemed like slightly overweight was just as powerful. It meant that the lines that were spoken about her and the lies she began to believe were ever so slightly disconnected with her external appearance. This is so true to life when thinking on high school, bullying and perception of body image in general, that the audience just went with it and it feed into Velma and Amber’s nastiness, informing the audience about who they are as much as about who Tracy is. However, we make a mistake having Tracy wear the tight leotard top for ‘Welcome to the 60’s’ and ‘the Madison’. In those scenes she should have had padding, as she looked too skinny in those outfits and that did not help tell the story or suspend the audience’s disbelief.

Green Room Supervision:

The mother whose complaint got me pulled into the office, for the perception of racism in casting (see journal entry), ended up being our green room supervisor and was a valuable part of the production. Her daughter was having such a great experience in the show, with the role I cast her in that her mom came to rehearsal one day and asked me how she could help. I really like how this journey took shape and I wanted it documented in my thesis. The best part is that we will also have her back to help us with the backstage supervision next year.

Transitions and pacing:

_Hairspray_ is a long play that is jam-packed with frequent scene changes and high energy singing and dancing numbers. The entire play has a very cinematic feel and I coached/choreographed the stage crew to make have their set transitions fast and consistent. This worked out very well during the run and I was so proud of them all. Likewise I am proud of my actors for keeping a fast pace with lots of energy to carry the show. In the last
couple of weeks the actors were at the school from 8am to 10pm every day. Those hours and homework commitments take their toll on these young performers. The fact that they sustained their energy on stage each night and maintained their health behind the scenes throughout the run was very impressive.

Directing/student acting:

Directing is my greatest passion in the theatre and that is part of the reason why I went into being a high school drama teacher. However, in this project it was interesting to see how many other things took up my time and energies as I served the production. My title is Director, but as a high school director that is never the only hat you wear. As I build my theatre company/team, I would like to build the funds and networking to have more support so I can get more time to focus on directing! That being said, I think that I skillfully applied the principles of Hodge, Jory, Ball and other published contemporary directing teachers in the direction/staging of this play. I created solid moments of picturization throughout the play, with specific focus on wonderful buttons at the end of large musical numbers. I applied line focus in my blocking and coached my cast on where to put their eye focus to help tell the story throughout. This particularly helped when we had scenes with large groups of students on stage and lots happening all at once. We established theatrical conventions and were consistent with them throughout the performance. We pinned the corners of the stage, either with objects like the studio TV cameras or with people, as is common practice in large cast musical theatre productions. It felt like I was able to get the most out of my young actors. Believe it or not, this was the first ever theatre production for: Mikki (Corney), Savanna (Motormouth), Natasha and David (council members), and other students with smaller ensemble roles. This journey was an incredible one for them, but it was a lot of work to get them there. I wish that there was more one-on-one time in my schedule to have worked with
some of them, particularly Savanna. She has an amazing voice and did a great job with the role of Motormouth, but she really had trouble cheating open out of her profile position and her vocal projection when speaking was not strong enough. I saw a lot of improvement as I worked with her on it, but in the end her performance never fully met my expectations. I also feel like my staging for both of her solo songs in the record shop were some of my weakest spots of staging/choreography. It ended up in a horseshoe and the diagonal sightlines simply were not strong enough. If I had one more week I would have improved those moments of staging and worked on helping Savanna motivate her movements on stage. In theory, the theatre company students I have doing the mainstage musical have already taken one or two years of my advanced acting course, which is offered in first semester. I find that these students have been taught the basic skills of script analysis, objectives, actions/tactics, character development, following first impulses, vocal projection, line focus, eye focus, etc and understand how I work as a director. That makes life so much easier. I take this for granted and then when I cast a student who has never taken a drama class with me, I notice how hard it is for both me and the student actor to progress quickly. On the whole I am so proud of my cast! There were so many individual actors who aced their roles, and I also felt a great chemistry working within the whole ensemble.

Choreography:

This production is heavy on choreography, and we came very close to biting off more than we could chew. It did not help that our dance instructor did not help with the production’s choreography and that none of the 45 students on the dance team joined the musical; all while using the theatre space for all 6 of her dance classes every Tuesday and Thursday onstage after school until three weeks before the show. This was a frustration to me, both professionally and personally. She is retiring after this year and the theatre will
return to being a theatre/drama room and not utilized as a dance studio with little given back to the theatre productions. In spite of the internal political challenges, we overcame all obstacles to have lovely choreography in the show. This was really important because it was a show within a show. If the dancing did not live up to the standard of a popular after-school talent show in a large market like Baltimore, it would damage the believability and quality of the entire production. I was so impressed to see students who had very little dance training or experience step up. I was thankful for the students that stepped up to help me choreograph, as that made my life a little easier. A special note goes to my dance captain Dayna (Amber) and assistant dance captain Nycki (Tracy). They both helped the most with choreography and cleaning up of the dances. Unfortunately, the lack of trained dancers meant that getting the choreography finished and cleaned did drag on. The consequences of this were probably most evident in the weakness of the vocals in certain parts of the show, as we spent much more time focused on finishing the dances. I found that the dances in *Hairspray* had particular meaning in how they differentiated the races and highlighted the racism happening in the world of the play.

Singing:

This is an area I delegated to our school’s choir director. He did Wednesday morning rehearsals with our cast all year. I gave him direction about the need for actors to sing with forward placement, (as this is a musical and not a choir concert) and I appreciated his help. Unfortunately, he did not have enough time to invest in the production and the voices were out of pitch at times. Our Link was the most noticeable during the performances and even Tracy was off quite a bit, coming up flat at important moments in the play. This surprised both myself and our choir director Jon. The ensemble/chorus vocals were most notably weak in ‘I Can Hear the Bells’ and were coming through best in ‘I Know Where I’ve Been’. This is
an area where I will want to see improvement for next year’s musical. In my work as a director who wants to continue to direct all forms of theatre, including musicals, I would like to continue growing in the area of singing. Although not officially in my program course of study, the musical theatre directing course I took at CWU was wonderful and helped me immensely during this production process. However, it was only 3 weeks long and you can only pick up so much in such a condensed period of time. I desire to pursue more training and experience in the area of voice/singing for musical theatre. I would specifically like to gain new exercises in my toolbox that focus on keeping students on pitch when singing in my musical theatre productions. All of that said, the vocals were actually strong at times and this element was not completely painful, as my evaluation might suggest. I felt that the song ‘Momma I’m A Big Girl Now’, along with the pieces done by Mikki (Corney), Savanna (Motormouth), Dayna (Amber), Hannah (Velma), Rajan (Seaweed) and Kaitlyn (Penny), were outstanding throughout the run.

Production Team Building/Development:

This year our team of teachers and professionals grew yet again, with a lot of firsts. This year, for the first time in recent memory, our sewing teacher helped alter six of our costumes. This year, for the first time, we paid for a professional lighting designer and his rental gear. It was the first year that our choir teacher stepped up to do the vocal coaching. It was the first year where we had a parent supervisor watching the greenroom during the show performances. It was also the first time that our cheerleading coach made a set of the costumes (making the vintage-looking orange gym skirts). We established a relationship with a local company which is owned by parents of a student from our school, and they gave us a screaming deal on the cast/crew tee-shirts and exterior signage. This year our marketing teacher raised more than double the funds she procured with her Marketing 12 class last year.
Our careers teacher has volunteered to get involved next year, and our Principal came up to me in the days after the show closed and to offer me an extra $1000.00 for next year’s drama budget if I run another musical. All three administrators saw the show, which is not common and very supportive. These are all great signs and they signal a bright future ahead for the Drama & Theatrical Arts program at North Surrey Secondary!
Works Cited


Works Consulted


<table>
<thead>
<tr>
<th>ACTING</th>
<th>SPECIFIC CRITERIA</th>
<th>LEVEL ONE</th>
<th>LEVEL TWO</th>
<th>LEVEL THREE</th>
<th>LEVEL FOUR</th>
<th>LEVEL FIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREPARATION</td>
<td>Lines and Blocking</td>
<td>Lines and blocking are clearly unprepared.</td>
<td>Lines and blocking are under rehearsed.</td>
<td>Lines and blocking are rehearsed, but not sufficiently to allow performer(s) full confidence.</td>
<td>Lines and blocking are well prepared, but not fully integrated into the performance.</td>
<td>Lines and blocking are memorized, and flawlessly integrated into the performance.</td>
</tr>
<tr>
<td>Interpretation and Style</td>
<td>Portrays the character's arc ineffectively, while demonstrating an inappropriate use of the chosen acting style.</td>
<td>Portrays the character's arc with limited effectiveness, while demonstrating a limited use of the chosen acting style.</td>
<td>Portrays the character's arc with moderate effectiveness, while demonstrating a moderate use of the chosen acting style.</td>
<td>Portrays the character's arc with considerable effectiveness, while demonstrating a successful use of the chosen acting style.</td>
<td>Portrays the character's arc with thorough effectiveness, while demonstrating an outstanding use of the chosen acting style.</td>
<td></td>
</tr>
<tr>
<td>CHARACTER</td>
<td>Believability</td>
<td>Character has no objective, obstacle and/or tactics, with limited focus.</td>
<td>Character lacks objective, obstacle and tactics relevant to the scene, with a focus that is inconsistent.</td>
<td>Character has a some semblance of objective, obstacle and tactics relevant to the scene, with a relatively consistent focus.</td>
<td>Character has a clear objective, obstacle and tactics relevant to the scene, with a consistent focus.</td>
<td>Character has a clear, strong objective, obstacle and tactics relevant to the scene, with an extremely consistent focus.</td>
</tr>
<tr>
<td>Vocal/Physical Connection</td>
<td>Vocal and physical choices do not work together.</td>
<td>Vocal and physical choices rarely come together to create meaning.</td>
<td>Vocal and physical choices occasionally connect to show some meaning.</td>
<td>Vocal and physical choices connect to create meaning.</td>
<td>Vocal and physical choices connect to enhance performance.</td>
<td></td>
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<tr>
<td>VOICE</td>
<td>Expressiveness</td>
<td>Line delivery lacks expression.</td>
<td>Lines delivered less than expressively, with little thought of character.</td>
<td>Lines delivered expressively, but not clearly part of character.</td>
<td>Lines delivered expressively to create a character.</td>
<td>Lines delivered expressively to create critical insight into character.</td>
</tr>
<tr>
<td>Technique</td>
<td>MOVEMENT</td>
<td>Physical Character Choice</td>
<td>Physical character choices are unclear or 'mugging'.</td>
<td>Physical character choices are inconsistent.</td>
<td>Physical character choices are acceptable, but not particularly notable.</td>
<td>Physical character choices have minor, but acceptable lapses.</td>
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<tr>
<td>MOUVEMENT</td>
<td>Physical Character Choice</td>
<td>Physical character choices are unclear or 'mugging'.</td>
<td>Physical character choices are inconsistent.</td>
<td>Physical character choices are acceptable, but not particularly notable.</td>
<td>Physical character choices have minor, but acceptable lapses.</td>
<td>Physical character choices used in such a way as to enhance the piece.</td>
</tr>
<tr>
<td>FACIAL EXPRESSION AND BODY LANGUAGE</td>
<td>Physical movement shows little characterization, while facial expression and body language indicate stage stress.</td>
<td>Character maintains physical presence but facial expression and body language is limited.</td>
<td>Facial expression and body language suit character and support dialogue most of the time.</td>
<td>Facial expression and body language consistently suit character and support dialogue.</td>
<td>Facial expression and body language work together flawlessly to suit character and support dialogue, which in turn enhances scripted text.</td>
<td></td>
</tr>
<tr>
<td>ENSEMBLE</td>
<td>Interaction and Group Focus</td>
<td>Actors have no discernable ensemble interaction and/or group focus.</td>
<td>Actors have minimal level of ensemble interaction and group focus.</td>
<td>Actors have passing level of ensemble interaction and group focus.</td>
<td>Actors display a high level of ensemble interaction and group focus.</td>
<td>Actors create a unique level of ensemble interaction and group focus.</td>
</tr>
<tr>
<td>AUDIENCE CONNECTION</td>
<td>Engagement</td>
<td>Audience is unable to engage.</td>
<td>Audience is rarely engaged.</td>
<td>Audience has to work hard to engage.</td>
<td>Audience is usually engaged.</td>
<td>Audience is thoroughly engaged.</td>
</tr>
</tbody>
</table>
# MUSICAL THEATRE

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Student Name</strong></td>
<td>Date</td>
</tr>
<tr>
<td><strong>Musicality</strong></td>
<td></td>
</tr>
<tr>
<td>4 - Singer masterfully interprets material with musical accuracy and artistic flair</td>
<td></td>
</tr>
<tr>
<td>3 - Singer effectively performs the vocal demands of the material most of the time</td>
<td></td>
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<tr>
<td>2 - Singer is seldom up to the demands of the material</td>
<td></td>
</tr>
<tr>
<td>1 - Singer misrepresents the material</td>
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<tr>
<td><strong>Notes and Pitch</strong></td>
<td></td>
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<tr>
<td>4 - Virtually no errors, pitch is very accurate</td>
<td></td>
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<tr>
<td>3 - Occasional isolated error; most of the time pitch is accurate and secure</td>
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</tr>
<tr>
<td>2 - Few accurate or secure pitches</td>
<td></td>
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<tr>
<td>1 - Pitch of voice has no relation to pitch of accompaniment</td>
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<tr>
<td><strong>Concentration</strong> (Student establishes character, maintains character, commits to character, integrates character)</td>
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<tr>
<td>4 - Actor and character are completely integrated</td>
<td></td>
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<tr>
<td>3 - Actor consistently stays in character</td>
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<tr>
<td>2 - Actor establishes character but frequently breaks concentration</td>
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</tr>
<tr>
<td>1 - Actor is unsuccessful in establishing character</td>
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<tr>
<td><strong>Physical Expression</strong> (Focus; Gesture; Posture; Gait)</td>
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<tr>
<td>4 - Actor completely commits to physical choices that suggest the character</td>
<td></td>
</tr>
<tr>
<td>3 - Actor often commits to physical choices that suggest the character</td>
<td></td>
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<tr>
<td>2 - Actor makes few choices that resemble the character</td>
<td></td>
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<tr>
<td>1 - Actor's physicality lacks commitment and does not resemble the character</td>
<td></td>
</tr>
<tr>
<td><strong>Text/Sub Text</strong> (Memorization; Pronunciation; Understanding of Material: Literal and Implied)</td>
<td></td>
</tr>
<tr>
<td>4 - Actor completely integrates text and sub text creating a complete and believable character</td>
<td></td>
</tr>
<tr>
<td>3 - Actor exhibits text mastery and beginnings of integration of text and sub text</td>
<td></td>
</tr>
<tr>
<td>2 - Actor struggles with memorization of text with little interpretation</td>
<td></td>
</tr>
<tr>
<td>1 - Material not memorized</td>
<td></td>
</tr>
<tr>
<td><strong>Overall Impact</strong> (Confident; Believable; Passionate; Bold: Creative Risk Taking; Engaging)</td>
<td></td>
</tr>
<tr>
<td>4 - Student’s passion, artistic interpretation and courageous nature are ever apparent in all the Musical Theatre disciplines</td>
<td></td>
</tr>
<tr>
<td>3 - Student’s passion, artistic interpretation and courageous nature are often apparent in all the Musical Theatre disciplines</td>
<td></td>
</tr>
<tr>
<td>2 - Student seldom exhibits confidence and passion in their performance</td>
<td></td>
</tr>
<tr>
<td>1 - Student is apathetic, self-conscious and unprepared</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL SCORE**

| Comments: | |

**Panelist’s Signature** | Date
<table>
<thead>
<tr>
<th>TECH</th>
<th>SPECIFIC CRITERIA</th>
<th>LEVEL ONE</th>
<th>LEVEL TWO</th>
<th>LEVEL THREE</th>
<th>LEVEL FOUR</th>
<th>LEVEL FIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>TECHNICAL ELEMENTS</td>
<td>Set</td>
<td>Set is unsafe. Set detracts. Set changes break flow of the play. Set limits acting and directing choices.</td>
<td>Color, balance, unity, coherence has not really been developed, yet the set works on a practical level. May be some concerns with safety. Some disruptions with set changes.</td>
<td>Good use of color, balance, unity and coherence. Safety is built into set. Set reflects intention of script. Good use of space. Conveys necessary information.</td>
<td>Excellent use of color balance, unity and coherence. Set captures mood and style of play. Set changes are seamless. Excellent use of space.</td>
<td>Innovative use of color, unity and coherence. Set enhances production/WOW factor!; set changes integrated with performances.</td>
</tr>
<tr>
<td>Lighting</td>
<td>Lighting rarely complements and appears to have no connection to the play. Difficulty in executing cues; creates awkward scene flow.</td>
<td>Complements scenes and transitions some of the time. Lights the play. Provides some atmosphere. Cues sometimes executed effectively; ensures adequate flow of scenes.</td>
<td>Complements scenes and transitions most of the time. Supports the play. Sets atmosphere. Some attempt to provide symbolic and/or realistic environment. Cues usually executed well; very good flow of scene.</td>
<td>Complements scenes and transitions. Effectively captures mood and style. Provides a symbolic and/or realistic environment. Cues well time and executed. Minor errors corrected with little distraction.</td>
<td>Achieves synthesis between mood and style of acting and other technical elements; sets powerful atmosphere and environment; cues executed flawlessly; minor errors corrected intuitively with no distraction.</td>
<td></td>
</tr>
<tr>
<td>Sound/ Music</td>
<td>Music and/or sound rarely complement scenes and transitions. Appear to have no connection. Lack of balance with actors' voices. Difficulty in executing cues; create awkward scene flow.</td>
<td>Music and/or sound complement scenes and transitions some of the time. Inconsistent balance with actors' voices. Some connection. Cues sometimes executed effectively; ensures adequate flow of scenes.</td>
<td>Complements scenes and transitions most of the time. Supports the play. Sets atmosphere. Some attempt to provide symbolic and/or realistic environment. Levels are balanced. Cues usually executed well; very good flow of scene.</td>
<td>Complements scenes and transitions. Effectively captures mood and style. Provides a symbolic and/or realistic environment. Cues executed flawlessly; cues executed flawlessly; minor errors corrected with little distraction.</td>
<td>Achieves synthesis between mood and style of acting and other technical elements; sets powerful atmosphere and environment; cues executed flawlessly; minor errors corrected with no distraction.</td>
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<tr>
<td>Stage Management</td>
<td>Incomplete or no management team. Unaware of theatre safety protocol. Little, if any student autonomy. Tech calls not coordinated. Set and strike not within time limits.</td>
<td>Crew in place but function independently of SM. Safety protocol not communicated to cast and crew. Tech rehearsal disorganized; occasional adult interference. Inefficient set and strike.</td>
<td>Communication between SM and crew. Safety protocol understood and communicated to crew. Organized tech rehearsal – some communication with actors. Prompt book maintained. SM calls show and crew generally respond on cue.</td>
<td>Organized use of tech time. SM in control. SM/ASM brief actors and crew on site safety. SM demonstrated effective understanding of Tech rehearsal process. SM calls cues. Prompt book is largely related to show and all cues.</td>
<td>Thoroughly and professionally organized use of tech time and assurance of site safety; team works like clockwork – all tasks delegated and undertaken without a hitch; SM effectively calls cues; prompt book is exemplary and perfectly connected to show.</td>
<td></td>
</tr>
<tr>
<td>Properties</td>
<td>No apparent attempt to use properties to convey period, place, and character. Inappropriate for style. Properties may interfere with or detract from performance. May cause safety concerns.</td>
<td>Minimally convey information. Inconsistent use of props (e.g. some mimed, some real). May need some alteration to aid performance or understanding of period, place, character or style. May cause safety concerns.</td>
<td>A fair effort made to create a clear stage picture; most elements enhance actors' performances with few distractions; details are subtle and usually do not overwhelm actors; hand props used with purpose; props are used safely and appropriately.</td>
<td>Contribute effectively to create a clear stage picture; all elements enhance actors' performances with no obvious distractions; all elements are subtle yet concise; hand props convey detailed and convincing information about character and setting.</td>
<td>Contribute most effectively to create an engaging and dynamic stage picture; all elements cleverly enhance actors' performances with no distractions; synthesis is attained.</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Costume/Hair/Makeup</td>
<td>Do not complement set and lighting design. Script requirement ignored. No apparent attempt to provide information. Hamper actors' movement/performance. Inappropriate for period, place or character. Underdone or overdone for venue. Significantly distract from overall production.</td>
<td>Design is inconsistent with production concept. Inconsistent application. Minimal attempt to provide information. Some elements may detract from overall production. Some elements inappropriate for venue.</td>
<td>A good attempt has been made to add to the overall stage picture; comfortable for actors; provides information about characters period and place; suitable for venue.</td>
<td>Complement the production design effectively; contributes to understanding of period, place, and character; support mood and style of play; competent craftsmanship; effectively adapted for venue.</td>
<td>Complement set and lighting design with flare and control; creative support for the mood and style of the play; detailed and thoughtful information enhances understanding of period, place and character; work exceptionally well in venue.</td>
<td></td>
</tr>
</tbody>
</table>
PROLOGUE - BALT CITY

WHITE CYC

FRENCH DOORS

WINDOW FLATS

END TABLE

BED

AUDIENCE
Act I  Scene 1 - CC Show / Turnblat Res.

At up center
↓ DROP
CC SIGN

Audience
Lower Deck

Velma's Production Office
Door

Table

Audience
Upper Deck

Camera 1

Camera 2

Iron

Telephone

FLATS

TV
ACT 1  SCENE 3 - STUDIO HALL

Brick

X X X  X CHAIRS

X TABLE

BIN

WITH STATION CALL LETTERS

AUDIENCE
ACT I
SCENE 4 - SCHOOL DETENTION

LOCKER

LOCKER

CHAIRS

STUDENT DESKS

BLACK BOARD

AUDIENCE
ACT 1  SCENE 8 - GYM

Brick

AUDIENCE

Lower Deck
ACT I SCENE 9A - RECORD SHOP

WHITE.

BLACK MIDSTAGE

RECORD SHOP

BAR

AUDIENCE

LOWER LEVEL
ACT I  SCENE 9B - CC SHOW

WHITE CYC

CC'SIGN

AUDIENCE
Act 2  Scene 1 - Jail

White + Blue

Brick

CONNECTED JAIL BARS

JAIL DOOR

CONNECTED JAIL BARS

AUDIENCE

Lower Deck
ACT 2 - SCENE 2 - HAR-DE-HAR HUT

BLACK MIDSTAGE DRAPE

PROP BOX

END TABLE WITH WINE BOTTLE

Audience Lower Deck

TURN BLAT RES.

AUDIENCE CE
ACT 2
SCENE 3
"WITHOUT LOVE"
BLUE-YELLOW

MIDSTAGE BLACK

Bed Back

Jail Cell

AUDIENCE
ACT 2 SCENE 4 - RECORD SHOP WHITE

BLACK MIDSTAGE

RECORD BAR UNIT

AUDIENCE
ACT 2: SCENES - CC SHOW EVENTORIUM

WHITE CYC

CANDY

SCORE BOARD

AUDIENCE

LOWER SECTION
NSS PRESENTS
hairspray
The Broadway Musical
MAY 18th to 21st 2015

Thank you so much for doing such a great job on our makeup!
-Kathryn (rehearsal)

Thank you (Gilbert) for your help. Your best will surely impress the audience.
-Nicole

Thank you to things that will make us smile.
-David Matthew

Thanks to the hair spritzed on your hair.
-James

I love you hair. spritzed

Thank you for the amazing color makeup
-Emily

Thank you for being a part of this amazing cast!
-Jenna
North Surrey Secondary

presents

hairspray

THE BROADWAY MUSICAL

Directed by Craig Wrotniak

North Surrey Theatre

May 13th, 14th, 15th, 19th, 20th, 21st

7:00 PM
Hairspray

Book by: Mark O’Donnell & Thomas Meehan
Music by: Marc Shaiman
Lyrics by: Scott Wittman & Marc Shaiman
Based on the New Line Cinema film written and directed by John Walters
This play is performed with the permission of Musical Theatre International

Principal’s Message – Mr. Darren Bedard

I would like to welcome you to North Surrey Secondary and the Fine Arts Department’s 2015 production of Hairspray. Our staff and students have worked endless hours to showcase their talents in this year’s production. I know this musical, along with the many opportunities the Drama program provides, is a positive learning experience for our school and community. I am sure the production will be a great success and I wish the students and staff best of luck in their performances. A special thank you to all the teachers, support staff, and parents who have worked hard to make this production happen.

Director’s Message – Mr. Craig Wrotniak

Welcome to our annual “Spring Musical Theatre Production”. This year the NS Theatre Company is proud to present HAIRSPRAY. Not only is this a fun piece that brings 1962 back to life with a great score and loveable characters; HAIRSPRAY touches on important themes such as racial inclusion and anti-bullying. Every time that a production of this magnitude is staged, it is a special experience for those involved. However, this production process was an extra special one for me personally, as it is my “Thesis Production” for the MA Theatre Degree at Central Washington University. A lot goes into a school musical theatre production, with all the: group dances, singing, acting, set changes, costuming, props, stage lighting, sound cues, microphone changes, and curtain cues. It is amazing to see so many students and staff getting involved and using their talents to help create a wonderful piece of art. We hope you enjoy HAIRSPRAY and continue to support the fine arts at North Surrey Secondary.
Post Construction
Janitorial
Commercial
cleaning services at affordable prices

Musical Numbers

ACT ONE
1. GOOD MORNING BALTIMORE: - Tracy Turnblad & Ensemble
2. THE NICEST KIDS IN TOWN: - Corny Collins & Council Members
3. MAMA, I'M A BIG GIRL NOW: - Tracy Turnblad, Amber Von Tussle, Penny Pingleton, Edna Turnblad, Velma Von Tussle, Prudy Pingleton & Ensemble Girls
4. I CAN HEAR THE BELLS: - Tracy Turnblad & Ensemble
5. (THE LEGEND OF) MISS BALTIMORE CRABS: - Velma Von Tussle & Council Members with Tracy Turnblad, Penny Pingleton & Li'l Inez
6. IT TAKES TWO: - Link Larkin, Tracy Turnblad & Ensemble Guys
7. WELCOME TO THE '60s: - Tracy Turnblad, Edna Turnblad & "The Dynamites"
8. RUN AND TELL THAT!: - Seaweed J. Stubbs, Li'l Inez & Ensemble
9. BIG, BLONDE AND BEAUTIFUL: - Motormouth Maybelle, Tracy Turnblad, Edna Turnblad, Wilbur Turnblad, Velma Von Tussle & Company

ACT TWO
10. THE BIG DOLLHOUSE: - Prudy Pingleton, Velma Von Tussle, Edna Turnblad, Amber Von Tussle, Li'l Inez, Motormouth Maybelle, Penny Pingleton, Tracy Turnblad & Ensemble Girls
11. GOOD MORNING BALTIMORE Reprise: - Tracy Turnblad
12. (YOU'RE) TIMELESS TO ME: - Wilbur Turnblad & Edna Turnblad
13. WITHOUT LOVE: - Link Larkin, Tracy Turnblad, Seaweed J. Stubbs, Penny Pingleton & Ensemble
14. I KNOW WHERE I'VE BEEN: - Motormouth Maybelle with The Dynamites & Ensemble
15. (IT'S) HAIRSPRAY: - Corny Collins & Council Members
16. COOTIES: - Amber Von Tussle & Council Members
17. YOU CAN'T STOP THE BEAT: - Company

Behind the Scenes...
Mr. Craig Wrotniak
Mr. Phil Schulze
Ms. Jennifer Hare
Ms. Yolande Gaymes
Franklin Leung
Meleena Southammavong
Joanne Tran
Sajuda Islam
Diba Shahsavarany
Brady Barber
Venus Fang
Ritesh Sewak
Ethan Dyck

Director
Technical Director & Co-Lighting Designer
Co-Lighting Designer
Make-up Designer
Student TD and Technical Operations Manager
Stage Manager
ASM: Properties Costumes
ASM: Stage Microphones and Properties
ASM
Stage Crew Chief
Sound Board Operator and Mics
Sound Board Operator and Track Playback
Lighting Operator
<table>
<thead>
<tr>
<th>Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tracy</td>
</tr>
<tr>
<td>Penny</td>
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<tr>
<td>Seaweed</td>
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<tr>
<td>Edna</td>
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<tr>
<td>Wilbur</td>
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<tr>
<td>Nycki Chaput</td>
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<tr>
<td>Katilyn Trin</td>
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<tr>
<td>Rajan Kalia</td>
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<tr>
<td>Zack Csirkes</td>
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<tr>
<td>Cole Harrison</td>
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<tr>
<td>Motormouth</td>
</tr>
<tr>
<td>Velma</td>
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<tr>
<td>Cony</td>
</tr>
<tr>
<td>Amber</td>
</tr>
<tr>
<td>Link</td>
</tr>
<tr>
<td>Savannah Williams</td>
</tr>
<tr>
<td>Hannah Fuergutz</td>
</tr>
<tr>
<td>Micki Chan</td>
</tr>
<tr>
<td>Dayna Hoffmanna</td>
</tr>
<tr>
<td>Kobe Doo</td>
</tr>
<tr>
<td>Little Inez</td>
</tr>
<tr>
<td>Prudy</td>
</tr>
<tr>
<td>Brad and Chorus Dancer</td>
</tr>
<tr>
<td>Fender</td>
</tr>
<tr>
<td>Sketch</td>
</tr>
<tr>
<td>Dunski Adikaram</td>
</tr>
<tr>
<td>Nicole Mathieson</td>
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<tr>
<td>Jordan England</td>
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<tr>
<td>Darragh Nutley</td>
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<tr>
<td>David Matthews</td>
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<td>IQ</td>
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<tr>
<td>Shelley</td>
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<tr>
<td>Lannu</td>
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<tr>
<td>Lee Ann and Chorus Dancer</td>
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<tr>
<td>Prostitute</td>
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<tr>
<td>Kalib Furlong</td>
</tr>
<tr>
<td>Rebecca Moroso</td>
</tr>
<tr>
<td>Natasha Dyck</td>
</tr>
<tr>
<td>Olivia Lacouvec</td>
</tr>
<tr>
<td>Angela Mihrao</td>
</tr>
<tr>
<td>Lani and Dyanmike 1</td>
</tr>
<tr>
<td>Cindy and Dyanmike 2</td>
</tr>
<tr>
<td>Carter and Chorus Dancer</td>
</tr>
<tr>
<td>Dhame and Chorus Dancer</td>
</tr>
<tr>
<td>Donna-Leah Warren</td>
</tr>
<tr>
<td>info@gloria loucks.com</td>
</tr>
<tr>
<td>778.549.3058</td>
</tr>
<tr>
<td>604.992.2010</td>
</tr>
<tr>
<td>donna <a href="mailto:leah@shaw.ca">leah@shaw.ca</a></td>
</tr>
</tbody>
</table>
Tel: 604-595-5075
Fax: 604-595-5079
Toll Free: 1-877-887-6887

Hardeep Gill
hardeep@rcb.ca
Cell: 604-649-9215

#1 - 14722 - 64th Avenue, Surrey BC V3S 1X7
www.rcb.ca
Stage Crew
Jared Kengkengan
Cameron Mills
Hunter Montgomery
Shane Wall
Manisha Shergill

Stage Crew
Jamillah Echegoyen
Tarroj Bura
Rishik Sewak

Photographs not available:
Emma Fewings
Kadija Sbaiti
Liam Harrison
Olivia Matthews
MAries Montgomery
Melanie Boyle
William Yuan
Aanteshwar Brar
Rebecca Legros

Other Assistance Provided By:
Mr. Jonathan Krueger
Ms. Jen Shultz
Karly Ondang
Rebeca S.
Hillary Lam
Ms. Herleen Hayre
Ms. Nicole Painchaud
Ms. Betty Zhao
Ms. Jordana Kokoszka
Ms. Tammy Murphy
Ms. Martha Cameron
Kimmi Ezart
Bailey Lawrence
Michelle Chartrand

Vocal Coaching
Marketing Manager & Community/Business Liaison
Media Arts: Ticket and Program Design Team Leader
Media Arts: Ticket and Program Design
Media Arts: Ticket and Program Design
Media Arts: Ticket and Program Design
Media Arts: Supervisor
Computer Tech. Support
Costume Alterations
Costume Alterations
Costume Construction
Elementary School Study Guide Compilation Assistance
Digital Front of House PPT Display/Headshot Photography
Production Videography
Production Videography

Dance Choreography Team:
Earvin Gaite, Jezra Delos Reyes, Dayna Hoffman, Joanne Tran, Nycki Chaput,
Mikela Vuorensivu, Mr. Craig Wrotniak

Make-up and Hair Crew: Blanche Macdonald in Vancouver BC.

Program Advertisement Outreach: Ms. Schutz's Marketing 12 class.

Front of House Team: Mr. Wrotniak's Beg/Int. Drama and Planning 11 classes.

Production T-Shirts: Instant Imprints in Langley BC

Special Thanks to...
Richmond Gateway, Vancouver Playhouse, Gary at Dynamic Event Lighting, Kwantlen Park
Secondary, Garibaldi Secondary, Burnaby Mountain Secondary, Frank Hurt Secondary, Clayton
Heights Secondary, Trinity Western Theatre Department, PBS Production Services, Andrew
McClain, Phil Piper, Nicole and David at Christie Lighting, Rob at Stage Fab, Rob Scurrah, Manj at
Instant Imprints – Langley, Greg at West Coast Sound, St. Georges Senior School, Mike at Zuma
Lift Service, CWU Theatre Professor Brenda Hubbard, NSS Alumni (Neyesa and Sargil), Mr. Darren
Bedard (Principal NSS), Ms. Kathy Shier (VP NSS), Mr. Doug Ratlaff (VP NSS), the Custodial &
Clerical Staff of North Surrey Secondary and to anyone who contributed but was not mentioned
due to publication deadlines.
The test is coming up!

Specialized Provincial Exam

- Exam focused and high expectations
- Individualized student attention to improve skills fast
- Analyzed students weakness and strength
- Significant practice and consistent review

What Makes WVA Distinctive?

- Certified and experienced instructors provide a variety of courses and grade levels
- Proven to help students succeed and achieve their goals including entering top universities
- Classes are small in size to ensure individual attention

Upcoming Provincial Exam Course Schedule

- April 1st - Jun 24th 2015 - For June exams
- July 1st - August 9th 2015 - For August exams

English 10.1, 11 and 12 Online Credit Course Schedule

- Spring session (February 5 - August 5)
- Summer session (June 19 - August 9)
- Fall session (September 7 - December 30)

PROGRAMS

- English, Math, Calculus, Science, ELL

www.wvacademy.ca

# 205 - 10090 152 St Surrey 604 588-5857
Thanks for coming!

See you again next year!
North Surrey Secondary Presents

hairspray

THE BROADWAY MUSICAL

May 13th, 14th, 15th, 19th, 20th, 21st
Doors open at 6:30pm Show starts at 7:00pm

Tickets
$12 for adults
$10 for students
Purchase tickets at door or at the school office

North Surrey Theatre
15945 96 Ave, Surrey, BC
(604)-581-4433
hairspray
THE MUSICAL
@ North Surrey Secondary
15945 96 AVE, SURREY BC
May: 13, 14, 15, 19, 20, 21
SHOW STARTS @ 7PM

TICKETS
ADULTS: $12
CHILDREN: $10

Tickets available at the door, or in advance at the school office

A NORTH SURREY PRODUCTION
North Surrey Secondary is proud to present...

**hairspray**

- **Wed., May 18th, 7:00pm**
- **Thu., May 19th, 7:00pm**
- **Fri., May 20th, 7:00pm**
- **Sat., May 21st, 7:00pm**

*Adult: $12.00  Student: $10.00*
North Surrey Secondary School
PRESENTS
Hairspray
The Broadway Musical

MAY 13th 15th 16th 19th 20th & 21st
Doors Open at 6.30pm
North Surrey Secondary 1960's Soda Shoppe

-- Menu --

Popcorn — small bag $1.25

Popcorn — large bag $2.25

Add Melted Butter $0.25

Cracker Jacks $0.75

Chocolate Bar $1.25

Old Fashioned Bottle of Pop $2.00

- Root Beer
- Orange Crush
- Cream Soda
- Strawberry Crush

Rootbeer or Orange Float $3.50

Bottle of water $1.00
**Lighting Checklist for Hairspray**

**PRESHOW**

1. Turn on LX board and monitors

2. Double check that “Hairspray” is the show loaded.
   a. Look at show heading (top centre of either screen)
   b. If it is not loaded click on “File”
   c. Then Open and “open Hairspray” show and click enter.

3. Once Board is loaded Park the following channels:
   a. Click on the Park Tab on the Left screen.
   b. Once there type “112 at full enter” and “113 at 30 enter”

4. Lamp “on” the following lamps.
   a. Type in “350 + 370 <about>”
   b. Click “lamp on”
   c. This turns the lamps on in the technobeams

5. Take iPad to theatre/magic sheet and do a channel check on the “patched” lights.

6. Once channel check is done. If all lights are fine then go to “Cue 0” (no cue)

7. If there is problem. Immediately find Mr. Wrotniak.

8. Half Hour Before Show
   a. Go to Cue 1
   b. Turn off worklights.
   c. Do not forget to make sure ALL submasters are down and that the only channels parked are 112 and 113
**POST SHOW**

1. Turn on work lights (once audience is clear of theatre).
2. Unpark Channels 112 + 113.
   a. Hit Park tab
   b. Type 112 +113 AT enter.
   c. Go back to Live
3. Turn Technobeam Lamps off
   a. Type 350+370 about
   b. Select “Lamp off” with mouse
   c. Go back to Live
4. Click “File”
5. Click “Power off this device”
6. When it appears click “shutdown” and select “yes”
7. Once it has powered off turn off monitors and cover the board.
8. Make sure to turn off your blue lights in the booth.
Hairspray **Spot Light Checklist**

**PRESHOW**

*During the preshow (before audience):*

1. Plug in Spot lights
   - Spot 2
2. Make sure your cords are sitting nicely along the wall.
3. Test your spot lights
   - a. Does it turn on?
   - b. Does it move properly?
   - c. If one of the above is an issue immediately go and find Mr. Wrotniak.
4. Make sure your cue lists are in the right order.
5. Check your blue lights turn on.
   - a. If they don’t ask Mr. Wrotniak where to find the spare bulbs.
6. Unplug your clear com (aka headsets) cord and untangle it.
7. Plug it back in and check that your clear com (headsets) work.
8. Turn off Spot lights (DO NOT UNPLUG)
9. Change into your black clothing if you didn’t wear it to the show.

*As Audience is coming in*

1. Hang out at your station
2. 15 minutes before show make sure you are on headset
3. 2 minutes before the show turn on your spot lights
4. Have a great show!

*Intermission:*

1. Turn off your spot lights.
2. Get water and have a bathroom break if needed.
3. Get back on headset.
4. 2 minutes to end of intermission turn on spot lights.
5. Have a great second half!

*Post Show*

1. Turn off your spot lights
2. Unplug your spot lights
3. Turn off your blue lights
4. Make sure your cable is tidy.
5. Make sure your area is tidy.
6. Have a good night!
## Hairspray
### Lighting Cue List

<table>
<thead>
<tr>
<th>Cue #</th>
<th>Pg.</th>
<th>When</th>
<th>Description</th>
<th>Time</th>
<th>Follow</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>Top of Show</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>When Mr. Wrotniak steps onstage</td>
<td>House to half/spot for speech</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spot 2</td>
<td></td>
<td>With Lx 2</td>
<td>Spot ON Mr. Wrotniak</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Once Mr. Wrotniak is done speech</td>
<td>Spot out and House out</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Spot 2</td>
<td></td>
<td>End of Speech</td>
<td>Spot OFF</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>With sound cue</td>
<td>Fade to black</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Spot 1</td>
<td></td>
<td>With Lx 5</td>
<td>Small spot ON Tracy DL</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>With sound cue</td>
<td>Lights up on Tracy DSL</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>Tracy “Oh Look at my hair...”</td>
<td>Change to brighter look DC</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>Tracy “They wish me luck on my way to school” GO</td>
<td>Add whole stage</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Tracy “When I start to dance”</td>
<td>Change to side look</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>Tracy “For my life to start” GO</td>
<td>Change to back to brick look</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>Tracy 1st “Baltimore and Me”</td>
<td>Change look</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>10.5</td>
<td></td>
<td>Tracy 2nd “Baltimore and Me”</td>
<td>Change look</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>10.6</td>
<td></td>
<td>Tracy 3rd “Baltimore and Me”</td>
<td>Change to Brightest look</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>“Button” of song aka final note</td>
<td>Repeat side look from cue 8</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Spot 1</td>
<td>3</td>
<td>On button</td>
<td>Snap out</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>As transition happens</td>
<td>Neutral look going into TV station</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>4</td>
<td>As transition complete</td>
<td>TV station look –amber –CC sign on</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Nicest Kids in Town</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spot 1</td>
<td>4</td>
<td>Up on Corny Collins DSL</td>
<td>Snap up</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>Corny “NASA wind tunnel”</td>
<td>Side/top amber look</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>Corny “Cause they’re”</td>
<td>Back to Cue 13</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td></td>
<td>Corny “When your parents are gone”</td>
<td>Another amber look</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>5</td>
<td>Corny “Nicest Kids in town”</td>
<td>Darken stage and brighten DCL</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Spot 1</td>
<td>5</td>
<td>With Lx 17</td>
<td>Fade out</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>5</td>
<td>As Tracy says “C”mon</td>
<td>Darken DCL and brighten Turnblatt</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>6</td>
<td>Edna “The TV’s black and white”</td>
<td>Restore to TV w Turnblatt lowered</td>
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<td>Spot 1</td>
<td>6</td>
<td>With Lx 19</td>
<td>Fade up on Corny</td>
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<tr>
<td>20</td>
<td>6</td>
<td>Corny “Baltimore sound”</td>
<td>New amber look</td>
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<tr>
<td>21</td>
<td>6</td>
<td>Corny “They’re the nicest kids in town”</td>
<td>Change to brighten centre and darken sides</td>
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<tr>
<td>Spot 2</td>
<td>6</td>
<td>Corny “Roll Call”</td>
<td>Aim for DC and follow each actor as they say their name</td>
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Version 1  
TBD=To be determined
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<tr>
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<tr>
<td>25</td>
<td>9</td>
<td>On button</td>
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<td>With Lx 25</td>
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<td>9</td>
<td>During applause</td>
<td>Restore to TV station</td>
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<td>With Lx 26</td>
<td>Up on Corny</td>
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<td>27</td>
<td>8</td>
<td>Corny “We’ll be right back”</td>
<td>Dim, Studio look</td>
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<td>With Lx 27</td>
<td>Fade down on Corny</td>
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<td>28</td>
<td>8</td>
<td>As Velma crosses on to stage</td>
<td>Darken Velma’s</td>
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<td>Spot 1</td>
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<td>As Velma counts “in five, four, three”</td>
<td>As Cue 25</td>
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<td>With Lx 29</td>
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<td>Corny “Ultra Clutch, Harriman F. Spritzer”</td>
<td>Up on President</td>
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<td>When Harriman exits</td>
<td>Fade out</td>
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<td>30</td>
<td>9</td>
<td>Amber “My big break”</td>
<td>Switch to Turnblatt</td>
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<td>31</td>
<td>10</td>
<td>Tracy “She’s wearing Link Larkin’s council ring”</td>
<td>Back to TV and spots up</td>
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<tr>
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<td>With Lx 31</td>
<td>Up on Corny</td>
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<td>10</td>
<td>With Lx 31</td>
<td>Up on Amber</td>
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<td>Amber “is a vote for me”</td>
<td>Out on Amber</td>
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<td>Corny “And speaking of expecting...”</td>
<td>Spot up on Brenda</td>
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<td>Brenda “Nine months”</td>
<td>Spot out on Brenda</td>
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<td>32</td>
<td>10</td>
<td>Corny “Station WZZT to audition”</td>
<td>Back to Turnblatt</td>
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<td>With Lx 33</td>
<td>Out on Corny</td>
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<td>33</td>
<td>11</td>
<td>When Wilbur enters</td>
<td>Possible LX on house aisle</td>
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<tr>
<td>34</td>
<td>12</td>
<td>As Wilbur exits</td>
<td>Possible add light to house aisle</td>
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**Scene 2 “Mama, I’m a big girl now”**

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<td>35</td>
<td>12</td>
<td>Edna “Now start folding”</td>
<td>Lights change to DC Spot 1 on Amber</td>
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<tr>
<td>Spot 1</td>
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<td>Purdy “he’ll punish you good”</td>
<td>Add DSR Amber and Velma</td>
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<tr>
<td>36</td>
<td>12</td>
<td>Velma “Now let me at that zit”</td>
<td>Add Turnblatt Spot 2 on Tracy</td>
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<tr>
<td>37</td>
<td>13</td>
<td>Girls “Mother” (going into song)</td>
<td>Lights change on all Lose spots?</td>
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<tr>
<td>Spot 2</td>
<td>261</td>
<td>Girls “Mama I’m a big girl now” Go</td>
<td>Isolate Lights DSL and Spot 2 ON Tracy</td>
<td>1</td>
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<tr>
<td>39</td>
<td>261</td>
<td>Tracy “I’m a big girl now” GO</td>
<td>Isolate lights DSR Spot 2 OUT and Spot 1 ON Amber</td>
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**Version 1 TBD=To be determined**
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<tr>
<td>41 + Spot 1</td>
<td>261</td>
<td>Amber “I’m a big girl now” GO</td>
<td>Spot 1 OUT and Isolate CS with icues etc.</td>
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<tr>
<td>42 + Spot 2</td>
<td>261</td>
<td>Penny Wa-oh-oh-oh” GO</td>
<td>Take out Penny and SPOT 2 ON Tracy</td>
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<td>42.5 Spot 1 + Spot 2</td>
<td>261</td>
<td>Tracy “Cause I just sat home” GO</td>
<td>Spot 1 IN on Amber Spot 2 OFF</td>
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<tr>
<td>43 + Spot 1</td>
<td>261</td>
<td>Amber “I gotta get to Rome” GO</td>
<td>Spot 1 OFF Isolate Penny</td>
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<tr>
<td>44 + Spot 2</td>
<td>261</td>
<td>Penny “Arriverderci”</td>
<td>Spot 2 IN Tracy LX add Tracy and lessen Penny</td>
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<tr>
<td>Spot 1</td>
<td>261</td>
<td>Tracy “Toodle-loo!”</td>
<td>Spot 1 IN Amber</td>
<td>1</td>
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<tr>
<td>45 + Spot ½</td>
<td>261</td>
<td>Amber “Ciao”</td>
<td>Add rest of stage Spot 1 and 2 OUT</td>
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<td>46</td>
<td>261</td>
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<td>Change lights</td>
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<td>47 + Spot 2</td>
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<td>All “Mama, I’m a big girl now”</td>
<td>Spot 2 IN Amber Change lights</td>
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<tr>
<td>48 + Spot ½</td>
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<td>Tracy “I’m a big girl now”</td>
<td>Lights change to Amber Spot 2 OUT Spot 1 IN on Amber</td>
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<td>49 + Spot 1</td>
<td>262</td>
<td>Amber “I’m a big girl now”</td>
<td>Lights change to ALL Spot 1 OUT</td>
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<td>“All “And Mamma watch me fly”</td>
<td>Switch lights Spot 1 IN on Amber</td>
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<td>51 + Spot 1</td>
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<td>Amber “Watch me fly”</td>
<td>Spot 1 OUT Lights up on Penny</td>
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<td>52 + Spot 1</td>
<td>262</td>
<td>Penny “You won’t Condemn”</td>
<td>Spot 1 IN on Amber Lights dim on Penny</td>
<td>1</td>
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<td>Spot 1 Spot 2</td>
<td>262</td>
<td>Amber “you can torture them”</td>
<td>Spot 1 OUT Spot 2 IN on Tracy</td>
<td>1</td>
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<tr>
<td>53 + Spot 2</td>
<td>262</td>
<td>Tracy “I take that bow”</td>
<td>Lights on everyone Spot 2 OUT</td>
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<td>54</td>
<td>262</td>
<td>All Girls “I’m a big girl now”</td>
<td>Centre in on Penny</td>
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<td>55 + Spot 1</td>
<td>262</td>
<td>All Girls “I’m a big girl now” (second time)</td>
<td>Spot 1 IN Change lights</td>
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<tr>
<td>Spot 1</td>
<td>262</td>
<td>Amber “Ohh, such a big, big girl!”</td>
<td>Spot OUT</td>
<td>1</td>
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<tr>
<td>56</td>
<td>262</td>
<td>Stop! Don’t! No! Please! (1x)</td>
<td>Change lights</td>
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<tr>
<td>57</td>
<td>262</td>
<td>Stop! Don’t! No! Please! (2x)</td>
<td>Change lights</td>
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<tr>
<td>58</td>
<td>262</td>
<td>Stop! Don’t! No! Please! (3x)</td>
<td>Button</td>
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<tr>
<td>Spot 1</td>
<td>262</td>
<td>During applause</td>
<td>Transition with spot DC on actress</td>
<td>3</td>
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</table>
| Spot 2 | 263 | Link “I didn’t dent your ‘do” GO | Spot 1 IN on Tracy  
| Scene 3 The Audition/I can hear the bells |
| Spot 1 | 264 | Penny “I don’t hear anything” GO | Change to blues and gobos  |
| Spot 2 | 265 | Tracy “Now my life’s complete ‘cause when he”  |
| 266 | Tracy “And love knocked me out and” GO | Change to pinks  |
| 267 | Tracy “Listen I can hear the bells” GO | Change to gobos  |
| 268 | Tracy “I’ll primp but won’t be late because” GO | Change  |
| 269 | Tracy “But I’ll go pretty far then” GO | Change  |
| 270 | Tracy “We’ll book the wedding band so by” GO | Change  |
| 271 | Tracy “Takes the prize and” GO | Change to blues and gobos |
| 272 | Tracy “Until death do us part” GO | Change to pinks |
| 273 | Tracy “I can hear the bells” x1 GO | Change to blues |
| 274 | Tracy “I can hear the bells” x2 GO | Change to gobo |
| 275 | Tracy “I can hear the bells” x3 GO | Button  
| Spot 1 | 276 | You do not call this  |

“The Legend of) Miss Baltimore Crabs”

| Spot 2 | 277 | Lou Ann “Haven’t you already shown us enough” GO | Change to slightly red look with Spot 2 ON Velma in Open white  |
| Spot 2 | 278 | Velma “Miss Baltimore Crab” GO | Add more red  |
| Spot 2 | 279 | Velma “Might still hold grudges” GO | More red  |
| Spot 2 | 280 | Velma “Ha not a chance” GO | Add Gobo rotator  |
| Spot 2 | 281 | Velma “Miss Baltimore” GO | Freeze Gobo lessen red  |
| Spot 2 | 282 | Velma “May I be frank” GO | Add more red unfreeze gobo  |
| Spot 2 | 283 | Velma “Crabs!” GO | Lessen red and freeze gobo  |
| Spot 2 | 284 | Velma “Crabs” GO | Fade to black  |
| Spot 1 | 285 | After Applause GO | Spot IN Tracy and Little Inez Transition look  |
### Table

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<th>Time</th>
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<tr>
<td>86</td>
<td>267</td>
<td>Tracy/Inez “where I belong...”</td>
<td>Brighten slightly</td>
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<td>87+</td>
<td>Spot 1</td>
<td>267</td>
<td>Principal “three more days of attention”</td>
<td>Brighten to classroom Spot 1 OUT on Tracy</td>
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<td>88+</td>
<td>Spot 1</td>
<td>268</td>
<td>All “Wa Hoo!”</td>
<td>Transition to School Dance Spot 1 IN on Corny</td>
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<td>269</td>
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<td>Add lights to all stage</td>
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<td>Spot 1</td>
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<td>Corny “It’s Madison time! Go!”</td>
<td>Add some gobos Spot 1 OUT on Corny</td>
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<td>Tracy</td>
<td>“Then you keep an eye on me.”</td>
<td>Spot 1 IN on Tracy</td>
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<td>Corny</td>
<td>“Hit it!”</td>
<td>Change lights</td>
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<td>Corny “Okay everyone let’s take it home. Crazy!”</td>
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<td>Spot 1/2</td>
<td>271</td>
<td>Edna “Khrushchev has his shoes off again!”</td>
<td>Transition to Corny Collins show</td>
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<td>272</td>
<td>Tracy</td>
<td>“And I’m Tracy”</td>
<td>Brighten Trunblatt slightly</td>
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<td>All “Kids in town!”</td>
<td>Button Spot 1 and 2 Out</td>
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<td>Tracy</td>
<td>After applause</td>
<td>Spot 1 and 2 IN on Corny/Tracy Return to neutral TV set/turnblatt glowing</td>
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<td>272</td>
<td>Corny</td>
<td>“Miss Tracy Turnblad”</td>
<td>Add more lights on Trunblad</td>
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<td>272</td>
<td>Edna</td>
<td>“No I’m not her father.”</td>
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<td>Corny “Miss Teen Hairspray”</td>
<td>Shift from Tracy to Amber</td>
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<td>Amber</td>
<td>“ignoring the laws of nature”</td>
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<td>Corny</td>
<td>“It Takes Two”</td>
<td>Spot 1 OUT on Corny Spot 2 IN on Link Change to moody look</td>
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<td>273</td>
<td>Link</td>
<td>“It takes two”</td>
<td>Add disco ball</td>
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<td>103</td>
<td>274</td>
<td>Link</td>
<td>“It takes two”</td>
<td>Freeze disco ball/change some blues</td>
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<td>274</td>
<td>Link</td>
<td>“Whisper in my ear”</td>
<td>Start disco ball back up isolate Link and Tracy</td>
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<td>With above</td>
<td>Possible pick up Tracy</td>
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<td>106</td>
<td>274</td>
<td>Link</td>
<td>“And I’m you joy”</td>
<td>Chase on eye?</td>
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<td>107</td>
<td>274</td>
<td>Link</td>
<td>(side that has 44 in bottom left corner) “It takes two”</td>
<td>Slowly stop disco ball</td>
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<td>108</td>
<td>274</td>
<td>Link</td>
<td>“It takes two”</td>
<td>Fade to low levels Spot 1 + 2 OUT</td>
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<td>Corny exits</td>
<td>Red look</td>
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<td>Velma “Miss Baltimore crabs” (end of song)</td>
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<td>During Applause</td>
<td>Fade up on Trunblad house</td>
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<td>Add aisle lights to HR</td>
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<td>Add lights to the stage</td>
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<td>TBD</td>
<td>Spot 1 IN on Tracy -pink Spot 2 IN on Dynamites -pink</td>
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<td>278</td>
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<td>Tracy “Hey Mama, hey mama, take a chance”</td>
<td>Lose Turnblad and aisle Change onstage to lavender</td>
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<td>Tracy “race to win the prize”</td>
<td>Add some gobos</td>
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<td>ALL: yeah”</td>
<td>Add more pink Spot 2 hit Pinky O/W</td>
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<td>Pinky “let’s make a deal!”</td>
<td>Spot 2 back to Dyno Less pink</td>
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<td>Tracy/Dyna “Yeah yeah yeah”</td>
<td>Brighten/to lavender Spot 2 pickup Edna</td>
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<td>Edna “That’s half as fabulous”</td>
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<td>Nice orange red look Spot 1 IN on Seaweed</td>
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<td>Seaweed “Put me in my place”</td>
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Version 1 TBD=To be determined
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<td>Little Inez “but to shout and rejoice”</td>
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<td>Little Inez “And soars to the sky!”</td>
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<td>Seaweed “And let’s all dance”</td>
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**Cue #** | **Pg.** | **When** | **Description** | **Time** | **Follow**
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<td>Motormouth “You listen to me!”</td>
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<td>Motor “Which is eas’ier said than done!”</td>
<td>Add colour</td>
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<td>Motor “Can’t get enough so”</td>
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<td>Motor “You can be your own parade!”</td>
<td>Isolate Tracy and Edna</td>
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<td>Edna “Okay I’ll do it”</td>
<td>Bring house up to half</td>
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<td>House out</td>
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<td>Dyna “and get us on TV!”</td>
<td>Red chase with sirens/ Spot 2 figure eights</td>
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<td>ALL “No one’s getting on TV today”</td>
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<td>Fade to black as Curtain closes</td>
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<td>Auto follow</td>
<td>House up and curtain look</td>
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**ACT TWO**

| Spot 1 | 292    | “This Big Doll house” | Spot 1 IN on Matron | 1    |
| Spot 1 | 292    | With Spot | Change to add lights for Matron | 3    |
| 161    | 292    | Matron “It’s the maid’s day off!” | Lessen outside of the jail | 3    |
| 162    | 294    | All “Big dollhouse” | Add Matron back in | 3    |
| Spot 1 | 294    | Tracy “Plus my hair’s deflating” | Spot on Centre of Jail | 3    |

Version 1

TBD=To be determined
**Act 2**

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<td>Turnblad house down</td>
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<td>Wilbur “giant joy buzzer”</td>
<td>Blue look isolate Wilbur and Edna</td>
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<td>Wilbur “So let this fever rage”</td>
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<td>Lights up on Jail ghost Penny</td>
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<td>Link “can’t stop us from singing”</td>
<td>Spot 1 and isolate Link and Tracy</td>
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<td>Link and Tracy “Yeah yeah yeah”</td>
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<td>Fade out and cross fade to Penny</td>
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<td>Tracy “and our very own blowtorch”</td>
<td>Add both Penny and Jail</td>
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<td>Prudy “I’ll never sell it now”</td>
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<td>Tracy “Life is my mother on a diet”</td>
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<td>Record shop in dark colours</td>
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<td>Motor “Cause I know where I’ve been”</td>
<td>Add mirror ball</td>
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*Version 1*  
*TBD=To be determined*
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**Act 2**

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<td>Girls “He’ Corny Collins”</td>
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<td>Brenda Ska doodel do do wah</td>
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<td>Amber “this song is all about you”</td>
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<td>Gobos</td>
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<td>Amber “two ton mama’s got ‘em too!”</td>
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<td>Tracy “Then I found my way”</td>
<td>Add Gobos on cyc</td>
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<td>312</td>
<td>Tr &amp; Lk “The best that I can today”</td>
<td>Make gobos spins and change lights</td>
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<td>Tracy What do you say Penny?</td>
<td>Light up Penny</td>
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<td>Penny “Then I found my way”</td>
<td>Spot 2 hit penny</td>
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<td>All “With all might today ay ay ay”</td>
<td>Start chase sequence</td>
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Version 1

TBD=To be determined
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**ACT 2**

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135 Gym dodge ball
145 Run and tell
155 Record shop boogie
156 Roto out
160 Big blonde
161 Before cc
170 Jail
173 Transition
174 House only

Version 1

TBD=To be determined
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Version 1

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Hair Spray

Channel Hookup

Designers: Phil Schulz
Jennifer Hare
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<td>Small spot</td>
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<td>2</td>
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<td>Still on Tracy</td>
<td>When she stands</td>
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<td>Make spot bigger</td>
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<td>255</td>
<td>Snap out on Tracy</td>
<td>On last note of song</td>
<td>Lavender</td>
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<tr>
<td>4</td>
<td>256</td>
<td>Fade IN on Corny</td>
<td>As Corny comes downstage centre</td>
<td>Open white</td>
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<td>Snap OUT on Corny</td>
<td>Change to Tracy's house</td>
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<td>Snap IN on Corny</td>
<td>Back to Corny Collin's</td>
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<td>Snap OUT on Corny</td>
<td>ON Button – last note of “Nicest Kids in town”</td>
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<td>Fade IN on Corny</td>
<td>During applause back up on Corny</td>
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<td>9</td>
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<td>Fade OUT on Corny</td>
<td>After “We’ll be right back”</td>
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<td>10</td>
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<td>Fade IN on Corny</td>
<td>“Back in 5, 4, 3….”</td>
<td>Same</td>
<td>Use Dowser</td>
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## Hairspray

**Spot Cue List for SPOT 1**

<table>
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<tr>
<th>Cue #</th>
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<th>WHO/WHERE</th>
<th>WHEN</th>
<th>Colour</th>
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<tr>
<td>11</td>
<td>258</td>
<td>Snap OUT on Corny</td>
<td>Amber “My big break”</td>
<td>Open white</td>
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<tr>
<td>12</td>
<td>258</td>
<td>Snap IN on Corny</td>
<td>Tracy “she’s wearing Link’s council ring”</td>
<td>Same</td>
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<tr>
<td>13</td>
<td>258</td>
<td>Snap OUT on Corny</td>
<td>Corny “come on down to station wzzt to audition”</td>
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<td>14</td>
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<td>Fade IN on Tracy</td>
<td>Girls “Mother”</td>
<td>Lavender</td>
<td>Use Dowser</td>
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<tr>
<td>15</td>
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<td>Fade down on Tracy</td>
<td>As she and Edna come down left by bed</td>
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<td>16</td>
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<td>Fade IN on Tracy</td>
<td>Girls “I’m a big girl now”</td>
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<td>17</td>
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<td>Fade OUT on Tracy</td>
<td>Tracy “I’m a big girl now”</td>
<td>Same</td>
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<td>18</td>
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<td>Snap IN on Tracy</td>
<td>Penny “Wa-oh-oh-oh”</td>
<td>Same</td>
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<td>19</td>
<td>261</td>
<td>Snap OUT on Tracy</td>
<td>Tracy “Cause I just sat home”</td>
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<td>20</td>
<td>261</td>
<td>Snap IN on Tracy and then OUT</td>
<td>Before IN “Toodle-loo” After OUT</td>
<td>Same</td>
<td>Use Dowser</td>
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### Hairspray

**Spot Cue List for SPOT 1**

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<tr>
<td>21</td>
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<td>Fade IN on Tracy</td>
<td>After ALL &quot;Mama, I’m a big girl now&quot;</td>
<td>Lavender</td>
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<td>22</td>
<td>262</td>
<td>Fade OUT on Tracy</td>
<td>Tracy &quot;I’m a big girl now&quot;</td>
<td>Same</td>
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<tr>
<td>23</td>
<td>262</td>
<td>Snap IN on Amber</td>
<td>ALL &quot;And Mama watch me fly&quot;</td>
<td>Same</td>
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<tr>
<td>24</td>
<td>262</td>
<td>Fade Out on Amber</td>
<td>Amber &quot;And you can torture them&quot;</td>
<td>Same</td>
<td>Use Dowser</td>
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<tr>
<td>25</td>
<td>262</td>
<td>Fade IN on Chey</td>
<td>Directly down stage centre</td>
<td>Open</td>
<td>Use Dowser</td>
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<tr>
<td></td>
<td></td>
<td>(audition girl)</td>
<td></td>
<td>white</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>262</td>
<td>Fade Out on Chey</td>
<td>As lights come up into audition scene</td>
<td>Same</td>
<td>Use Dowser</td>
</tr>
<tr>
<td>27</td>
<td>263</td>
<td>Fade IN ON Tracy</td>
<td>Link &quot;I didn’t dent your ‘do&quot;</td>
<td>Blue</td>
<td>Use Dowser</td>
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<tr>
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<td></td>
<td></td>
<td></td>
<td>Small Spot</td>
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<tr>
<td>28</td>
<td>264</td>
<td>Fade OUT on Tracy</td>
<td>On the chimes that end the song</td>
<td>Blue</td>
<td>Use Dowser</td>
</tr>
<tr>
<td>29</td>
<td>265</td>
<td>Fade IN on Velma</td>
<td>Lou Ann &quot;Haven’t you shown us enough?&quot;</td>
<td>White</td>
<td>Use Dowser</td>
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</table>
# Hairspray

**Spot Cue List for SPOT 1**

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<tr>
<th>Cue #</th>
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<tr>
<td>30</td>
<td>266</td>
<td>Fade OUT on Velma</td>
<td>Velma “Miss Baltimore Crabs”</td>
<td>White</td>
<td>Use Dowser</td>
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<tr>
<td>31</td>
<td>266</td>
<td>Fade IN on Velma</td>
<td>Velma “May I be frank?”</td>
<td>Same</td>
<td>Use Dowser</td>
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<tr>
<td>32</td>
<td>267</td>
<td>Fade OUT on Velma</td>
<td>Velma “…Crabs”</td>
<td>Same</td>
<td>Use Dowser</td>
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<tr>
<td>33</td>
<td>267</td>
<td>Fade IN on Inez and Tracy</td>
<td>During applause from “Crabs”</td>
<td>Same</td>
<td>Use Dowser</td>
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<tr>
<td>34</td>
<td>267</td>
<td>Fade OUT on Tracy</td>
<td>Tracy “Will they give me a chance?”</td>
<td>Same</td>
<td>Use Dowser</td>
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<tr>
<td>35</td>
<td>268</td>
<td>Fade IN on Corny</td>
<td>As Transition is complete</td>
<td>White</td>
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<tr>
<td>36</td>
<td>269</td>
<td>Fade OUT on Crony</td>
<td>“What’s it called kids?”</td>
<td>Same</td>
<td>Use Dowser</td>
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<tr>
<td>37</td>
<td>270</td>
<td>Fade IN on Corny</td>
<td>Transition to CC show from dance</td>
<td>Lavender</td>
<td>Use Dowser</td>
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<tr>
<td>38</td>
<td>271</td>
<td>Snap OUT on Corny</td>
<td>Switch to Tracy’s house</td>
<td>Same</td>
<td>Use Chopper</td>
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<tr>
<td>39</td>
<td>271</td>
<td>Snap IN on Corny</td>
<td>Edna “has his shoes off again”</td>
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<tr>
<td>40</td>
<td>272</td>
<td>Snap OUT on Corny</td>
<td>Corny “Miss Tracy Turnblad.”</td>
<td>Same</td>
<td>Use Chopper</td>
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*Version 1*  
TBD=To be determined
### Hairspray

**Spot Cue List for SPOT 1**

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<th>Cue #</th>
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<tr>
<td>41</td>
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<td>Snap IN on Corny</td>
<td>Edna “No I’m not her father”</td>
<td>Lavender</td>
<td>Use Chopper</td>
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<td>Fade Out on Corny</td>
<td>“It takes two”</td>
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<td>43</td>
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<td>IMMEDIATELY Fade IN on Link</td>
<td>He will be upstage centre</td>
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<td>End of the song on the button</td>
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<td>45</td>
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<td>Fade IN On Velma</td>
<td>Corny “take the show to channel 11’”</td>
<td>Red</td>
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<td>Fade Out on Velma</td>
<td>As Velma enter’s theatre</td>
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<tr>
<td>47</td>
<td>277</td>
<td>Fade IN on Tracy</td>
<td>Edna “hose and bobbed her bangs”</td>
<td>Pink</td>
<td>Use Dowser</td>
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<td>48</td>
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<td>SWITCH to Pinky</td>
<td>All “yeah, yeah, yeah”</td>
<td>Pink</td>
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<td>49</td>
<td>279</td>
<td>SWITCH back to Tracy</td>
<td>All “Go Mama, go go go!”</td>
<td>Pink</td>
<td>N/A</td>
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<td>50</td>
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<td>Fade out on Tracy</td>
<td>Edna “That’s half as fabulous?”</td>
<td>Pink</td>
<td>Use Dowser</td>
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<tr>
<td>51</td>
<td>281</td>
<td>Fade IN on Tracy</td>
<td>All “Tracy go go go!”</td>
<td>Pink</td>
<td>Use Dowser</td>
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<td>61</td>
<td>294</td>
<td>Tracy in Jail doorway</td>
<td>Matron &quot;You gotta do the time&quot;</td>
<td>White</td>
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<tr>
<td>62</td>
<td>294</td>
<td>Fade Out on Jail</td>
<td>Penny &quot;I hate to grumble or grouse&quot;</td>
<td>White</td>
<td>Use Dowser</td>
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<td>63</td>
<td>296</td>
<td>Fade IN on Jail/Tracy</td>
<td>Penny &quot;Get out of the algebra final&quot;</td>
<td>Yellow</td>
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<td>Fade OUT on Tracy</td>
<td>End of song &quot;button&quot;/last note</td>
<td>Yellow</td>
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<td>65</td>
<td>298</td>
<td>Fade IN on Wilbur</td>
<td>Wilbur &quot;hold of a giant joy buzzer&quot;</td>
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<td>299</td>
<td>Fade out on Wilbur</td>
<td>&quot;You’re timeless to me!&quot; Last notes of sone</td>
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<td>Use dowser</td>
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<td>67</td>
<td>302</td>
<td>Fade IN on Link</td>
<td>Link &quot;can’t stop us from singing&quot;</td>
<td>Blue</td>
<td>Use Dowser</td>
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<td>68</td>
<td>303</td>
<td>Fade out on Link</td>
<td>All &quot;yeah yeah yeah&quot;</td>
<td>Blue</td>
<td>Use Dowser</td>
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<td>69</td>
<td>304</td>
<td>Fade IN on Link</td>
<td>All &quot;No no no!&quot;</td>
<td>Blue</td>
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<td>70</td>
<td>304</td>
<td>Make spot bigger</td>
<td>To Include Tracy</td>
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**Hairspray**

*Spot Cue List for SPOT 1*

**ACT 2**

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<tr>
<td>71</td>
<td>306</td>
<td>Fade Out On Tracy &amp; Link</td>
<td>All &quot;without love&quot; last note of song</td>
<td>Blue</td>
<td>Use Chopper</td>
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<tr>
<td>72</td>
<td>307</td>
<td>Fade IN on Motormouth</td>
<td>Motor &quot;The Front door&quot;</td>
<td>Lavender</td>
<td>Use Dowser</td>
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<tr>
<td>73</td>
<td>307</td>
<td>Fade Out Motormouth</td>
<td>End of song last notes</td>
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<td>Use Dowser</td>
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<tr>
<td>74</td>
<td>308</td>
<td>Fade IN on Corny</td>
<td>As Scene change is complete and lights come up on CC Show</td>
<td>Pink</td>
<td>Use Dowser</td>
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<tr>
<td>75</td>
<td>309</td>
<td>Snap Out on Conry</td>
<td>As song ends on last note (Button)</td>
<td>Pink</td>
<td>Use Chopper</td>
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<tr>
<td>76</td>
<td>310</td>
<td>Fade IN on Corny</td>
<td>Velma &quot;corny on camera one in 3...2...1...&quot;</td>
<td>White</td>
<td>Use Dowser</td>
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<tr>
<td>77</td>
<td>311</td>
<td>Fade out on Corny</td>
<td>Corny &quot;Ready Amber?&quot;</td>
<td>White</td>
<td>Use Dowser</td>
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<tr>
<td>78</td>
<td>311</td>
<td>Fade In on Corny</td>
<td>Amber &quot;Miss Teenage Hairspray&quot;</td>
<td>White</td>
<td>Use Dowser</td>
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<td>79</td>
<td>311</td>
<td>Fade Out on Corn</td>
<td>Spritzer &quot;squeaks in as the winner&quot;</td>
<td>White</td>
<td>Use dowser</td>
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Version 1

TBD=To be determined
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<td>311</td>
<td>Snap IN on Tracy in theatre (right side)</td>
<td>Amber “everybody start bowing”</td>
<td>White</td>
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<td>81</td>
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<td>Change colour</td>
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<td>Pink</td>
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<tr>
<td>82</td>
<td>312</td>
<td>Fade out on Tracy</td>
<td>T &amp; L “That you can’t stop the beat!”</td>
<td>Pink</td>
<td>Use Dowser</td>
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<td>83</td>
<td>314</td>
<td>Fade IN spot on Edna</td>
<td>Edna “America I made this myself?”</td>
<td>Amber</td>
<td>Use Dowser</td>
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<tr>
<td>84</td>
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<td>SWITCH to Motormouth</td>
<td>All “That you can’t stop the beat!”</td>
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<td>315</td>
<td>Fade out on Motormouth</td>
<td>Motor “stop the beat”</td>
<td>Amber</td>
<td>Use Dowser</td>
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<td>Cue #</td>
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<td>WHO/WHERE</td>
<td>WHEN</td>
<td>Colour</td>
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<tr>
<td>1</td>
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<td>Fade IN on Mr. Wrotniak</td>
<td>Top of show speech</td>
<td>White</td>
<td>Medium spot</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Fade OUT on Mr. W</td>
<td>At end of speech</td>
<td>Same</td>
<td>Use Dowser</td>
</tr>
<tr>
<td>3</td>
<td>257</td>
<td>Snap IN Centre stage on &quot;council members&quot;</td>
<td>Corny “nicest kids in town! Roll call!”</td>
<td>Lavender</td>
<td>Use chopper</td>
</tr>
<tr>
<td>4</td>
<td>257</td>
<td>Snap Out on Link</td>
<td>Link “and I’m... Link”</td>
<td>-</td>
<td>Use Chopper</td>
</tr>
<tr>
<td>5</td>
<td>258</td>
<td>Fade IN on Spritzer</td>
<td>Corny “President of Ultra Clutch...”</td>
<td>Lavender</td>
<td>Use Dowser</td>
</tr>
<tr>
<td>6</td>
<td>258</td>
<td>Fade out on Spitzer</td>
<td>Spitz “youngsters to national attention.”</td>
<td>Same</td>
<td>Use Dowser</td>
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<tr>
<td>7</td>
<td>258</td>
<td>SNAP IN on Amber</td>
<td>Tracy “Link’s council ring!”</td>
<td>Same</td>
<td>Use chopper</td>
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<td>8</td>
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<td>SWITCH to Brenda</td>
<td>Corny “unexpected Ad lib Amber”</td>
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<td>9</td>
<td>258</td>
<td>Fade out on Brenda</td>
<td>Brenda “Nine Months”</td>
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<td>10</td>
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<td>Snap IN on Amber</td>
<td>Tracy “I’m a big girl now”</td>
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<tr>
<td>Cue #</td>
<td>Pg.</td>
<td>WHO/WHERE</td>
<td>WHEN</td>
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<td>11</td>
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<td>Amber “I’m a big girl now”</td>
<td>Blue</td>
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<tr>
<td>12</td>
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<td>Snap IN on Tracy</td>
<td>Penny “Arrividerci!”</td>
<td>Blue</td>
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<td>13</td>
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<td>Amber “Ciao!”</td>
<td>Same</td>
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<td>Snap IN on Amber</td>
<td>Tracy “I’m a big girl now”</td>
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<td>Use Dowser</td>
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<td>15</td>
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<td>Fade OUT on Amber</td>
<td>Amber “I’m a big girl now”</td>
<td>Blue</td>
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<td>Amber “And you can torture them”</td>
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<td>On chimes/Tracy I can hear the bells</td>
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<td>Fade IN on Velma</td>
<td>Lou Ann “shown us enough?”</td>
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<td>21</td>
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<td>Fade OUT on Velma</td>
<td>Velma “Miss Baltimore Crabs”</td>
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<td>Velma “may I be frank?”</td>
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<td>WHEN</td>
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<td>&quot;Miss Baltimore… Crabs&quot;</td>
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<td>Edna “has his shoes off again/Roll Call”</td>
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<td>Tracy “And I’m Tracy”</td>
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<td>Corny “Miss Tracy Turnblad”</td>
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<td>Edna “She can’t hear you!”</td>
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<td>“every day Negro day!”</td>
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<td>On button</td>
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<td>End of song &quot;go go go&quot; button</td>
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<td>Use Chopper</td>
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<td>Motor &quot;You listen to me!&quot;</td>
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<td>End of song/Button</td>
<td>Orange</td>
<td>Use Dowser</td>
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<td>Cue #</td>
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<td>WHO/WHERE</td>
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<td>Women “This big dollhouse”</td>
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<td>End of song Enda “For Me”</td>
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<td>Wilbur “timeless to me”</td>
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<td>Both “You’re Timeless to me”/Button of song</td>
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<td>Slow fade out with dowser</td>
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<td>Penny “Hurry seaweed!”</td>
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<tr>
<td>47</td>
<td>304</td>
<td>Fade OUT on Seaweed and Penny</td>
<td>Both “no no no!”</td>
<td>Blue</td>
<td>Use Dowser</td>
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<tr>
<td>48</td>
<td>304</td>
<td>Fade IN on Seaweed and Penny</td>
<td>All “Cause without love”</td>
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<td>Use Dowser</td>
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<td>49</td>
<td>305</td>
<td>Fade out on Seaweed and Penny</td>
<td>End of song/Button/last note</td>
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<td>Use Dowser</td>
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<tr>
<td>50</td>
<td>311</td>
<td>Fade IN on Spritzer</td>
<td>Amber “miss teenage hairspray”</td>
<td>White</td>
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<tr>
<td>51</td>
<td>311</td>
<td>Fade OUT on Spritzer</td>
<td>Amber “everybody start bowing”</td>
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<td>Use Dowser</td>
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### Hairspray

#### Spot Cue List for SPOT 2

**ACT 2**

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<th>WHEN</th>
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<tr>
<td>52</td>
<td>312</td>
<td>Fade IN on Penny</td>
<td>Tracy &quot;What do you say Penny&quot;</td>
<td>Lavender</td>
<td>Use Dowser</td>
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<tr>
<td>53</td>
<td>312</td>
<td>Fade out on Penny</td>
<td>Penny &quot;Then I found my way&quot;</td>
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<td>Use Dowser</td>
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<tr>
<td>54</td>
<td>314</td>
<td>Snap IN on Prudy</td>
<td>Spritzer &quot;recording contract&quot;</td>
<td>White</td>
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<tr>
<td>55</td>
<td>214</td>
<td>Fade out on Prudry</td>
<td>Once she is on stage</td>
<td>White</td>
<td>Use Dowser</td>
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<tr>
<td>56</td>
<td>215</td>
<td>Snap to Amber and Velma</td>
<td>All &quot;shake your fanny muscles&quot;</td>
<td>Lavender</td>
<td>Use Chopper</td>
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<tr>
<td>57</td>
<td>215</td>
<td>Snap out on Amber and Velma</td>
<td>Velma and Amber &quot;Yes we can&quot;</td>
<td>-</td>
<td>Use Chopper</td>
</tr>
</tbody>
</table>

**Version 1**

*TBD=To be determined*
Hairspray Sound Checklist

PRESHOW

Both Sound operators:
1. Make sure all boards have not been turned off.
2. Make sure all channels are still assigned to 1 & 2

Playback Operator:
3. Turn on sound laptop
   a. Uncover laptop
   b. Load Multi-play
   c. Open show (should be saved on the desktop)
   d. Make sure all songs/cues load
   e. Test the laptop/sound program is working

4. Turn on Program sound (located in booth)
   a. Big white box above window.
   b. Make sure both toggle switches are “on”
   c. Turn volume up in booth
5. Play Sound Cue 1 before audience is let in.

Mic Operator:
6. Check on wireless mic Receivers (located down in theatre at mic desk)
   a. Make sure they are all on

7. Wireless microphone preset
   a. Get mics from shoe bag in Props room
   b. Put in new batteries
   c. Test each one once new batteries are in
   d. Troubleshoot as needed
   e. Return them to the props room.
Hairspray Sound Checklist

POST SHOW

Both operators:

1. Turn off laptop and close it.
2. Turn off program sound.
3. Get mics from props room
   a. Turn them all off and remove batteries
   b. Return to the props room
<table>
<thead>
<tr>
<th>Q#</th>
<th>EFFECT DESCRIPTION</th>
<th>ACT</th>
<th>Pg.</th>
<th>Cue / Duration</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>Pre-show music</td>
<td></td>
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<td>30 min before audience is let in</td>
<td>House R &amp; L</td>
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<td></td>
<td>Fade</td>
<td>1</td>
<td>253</td>
<td>When Mr. W goes to do his speech</td>
<td>House R &amp; L</td>
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<tr>
<td>2</td>
<td>Good Morning Baltimore</td>
<td></td>
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<td>To be determined Friday</td>
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<td>3</td>
<td>Act 1 Scene P-1 Green Onions (transition)</td>
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<td>During applause</td>
<td>House R &amp; L</td>
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<td>4 &amp; Fade</td>
<td>Act 1/Scene 1 The Nicest Kids (part 1)</td>
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<td>Transition complete Fade down transition music and play Cue 4</td>
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<td>Act 1/Scene 1 The Nicest Kids (part 2)</td>
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<td>Act 1/Scene 1 The Nicest Kids (part 3)</td>
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<td>Edna &quot;I'm trying to iron in here&quot;</td>
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<td>7</td>
<td>Act 1/Scene 1 You can't stop the beat</td>
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<td>Velma &quot;And we're off!&quot;</td>
<td>Onstage R &amp; L</td>
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<td>Act 1 Scene 1 Hairspray jr.</td>
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<td>Act 1 Scene 2 Mama I'm a Big Girl Now</td>
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<td>Girls &quot;Mother!&quot;</td>
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<td>Act 1 Scene 2-3 Mama I'm a Big Girl Now</td>
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<td>Act 1 Scene 3 I can hear the bells</td>
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<td>Link &quot;I hope I didn't dent you 'do&quot;</td>
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<td>Act 1 Scene 3 (The legend of) Ms Baltimore</td>
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<td>Lou Ann &quot;Haven't you shown us enough?&quot;</td>
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<td>Q#</td>
<td>EFFECT DESCRIPTION</td>
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<td>Pg.</td>
<td>Cue / Duration</td>
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<td>Edna &quot;has his shoes off again!&quot;</td>
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<td>Act 1 Scene 6 Nicest Kids in Town</td>
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<td>“It takes two.”</td>
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<td>Curtain closes/On applause of “Revenge”</td>
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<td>Edna hangs up phone</td>
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<td>Tracy Answers the phone</td>
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<td>Edna answers phone</td>
<td>Onstage R &amp; L</td>
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<td>“Miss Debbie Reynolds”</td>
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<td>276</td>
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<td>“Game Over” End of Dodge Ball</td>
<td>Onstage R &amp; L</td>
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<td>Act 1 Scene 8 School bell ringing</td>
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<td>Onstage R &amp; L</td>
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<td>Act 1 Scene 8 Bells Sound</td>
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<td>I</td>
<td>287</td>
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<td>31</td>
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<td>Motormouth “Yeah! Nice and roomy. You listen to me!”</td>
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<td>Prudy “wee wee wee all the way home”</td>
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<td>Telephone</td>
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<td>303</td>
<td>On your own 1 second after Prudy exits</td>
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<td>Act 2/Scene 3 Without Love (Part 2)</td>
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<td>Corny &quot;Brought to you by Ultra Clutch Hairspray!&quot;</td>
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<td>Act 2/Scene 5 “Cooties”</td>
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<td>Edna “Nation Television? America, I made this myself!”</td>
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<td>Mic 4 -- Brenda, then Wilbur from Act 1 Scene 9 onwards</td>
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North Surrey Secondary
Proudly Presents...

hairspray
The Broadway Musical
EDUCATIONAL STUDY GUIDE

Created by Sari Rose Poll for Musical Theatre West
and The Chahassen Dinner Theatres

Compiled by Craig Wrotniak
TRACY TURNBLAD: Teenager from Baltimore who isn’t afraid to be herself and stand up for what she believes in. She has dreams to be a dancer on The Corny Collins Show.

EDNA TURNBLAD: Tracy’s mother (usually played by a man in drag).

WILBUR TURNBLAD: Tracy’s father who encourages his daughter to follow her heart.

LINK LARKIN: The teenage heartthrob on The Corny Collins Show and the object of Tracy’s affection.

AMBER VON TUSSLE: The reigning teenage queen on The Corny Collins Show and Link’s former girlfriend.

VELMA VON TUSSLE: Amber’s mother and producer of The Corny Collins Show.

SEAWEED J. STUBBS: Motormouth Maybelle’s son, a “Negro Day” dancer who befriends Tracy in detention, and Penny’s love interest.

MOTORMOUTH MAYBELLE: Seaweed’s mother and the host of “Negro Day” on The Corny Collins Show.

PENNY PINGLETON: Tracy’s awkward best friend.

PRUDY PINGLETON: Penny’s mother.

CORNY COLLINS: Host of The Corny Collins Show who is a fan of Tracy and integration.

LITTLE INEZ: Seaweed’s little sister who can’t be on The Corny Collins Show because she is not white.

HARRIMAN F. SPRITZER: President of Ultra Clutch Hairspray and sponsor of The Corny Collins Show.

THE DYNAMITES: Female singing trio.

MR. PINKY: Owner of Mr. Pinky’s Hefty Hideaway clothing store.

Dancers on The Corny Collins Show:
BRAD, TAMMY, FENDER, BRENDA, SKETCH, SHELLEY, IQ, and LOU ANN.

Friends of Seaweed:
DUANE, GILBERT, LORRAINE, and THAD.

Gym Teacher, Principal, Matron, Guard, Denizens of Baltimore
It's 7 am on a Monday morning in Baltimore, 1962. Tracy Turnblad, a pleasantly plump teenager reflects on how much she loves her city and she loves to dance. She dreams of being a star ("Good Morning Baltimore"). Later that day, Tracy and her friend Penny rush home from high school to catch the latest episode of The Corny Collins Show, a teenage dance TV show ("The Nicest Kids in Town"). Meanwhile, Tracy's mom, Edna, is ironing her neighbors' laundry to earn extra money. Penny's mom, Prudy, arrives to pick up her laundry from Edna. Prudy objects to the girls watching "colored music" performed on the show.

The action shifts to the TV studio were the The Corny Collins Show broadcast has just gone to commercial break. Hunky teen idol Link offers his Council Member ring to vapid teen queen dancer Amber (whose overbearing mother, Velma, is the show's producer). When the show returns from the break, Corny Collins announces an upcoming live prime-time special, where talent scouts will be on-hand and an election to crown Miss Teenage Hairspray will be held. Tracy, watching the show, is mortified to see that Amber is wearing Link's ring. Corny further announces that they're auditioning a new female dancer for the show. Tracy pleads with her mother to let her audition. Tracy's father, Wilbur, arrives home from work at his novelty gag and joke shop. Edna fears that Tracy will be ridiculed at the auditions, but Wilbur encourages Tracy. Meanwhile, Prudy berates Penny for listening to "race music" as Velma criticizes Amber on her poor dancing. All three girls argue with their mothers ("I'm a Big Girl Now").

Tracy ultimately does attend the auditions, where she literally bumps into Link, initiating a romantic dream sequence ("I Can Hear Bells"), which is interrupted when Tracy is called upon to audition. Velma rejects her due to her weight and because Tracy states that she's in favor of racial integration ("Miss Baltimore Crabs").

The following day at school, Tracy is sent to detention because her monumentally teased hair is blocking other students' view of the blackboard. In the detention hall, an African-American boy named Seaweed teaches Tracy some dance moves. Soon afterwards, Corny Collins is the guest DJ at the school's sophomore hop ("The Madison"). Corny and Link are immediately impressed by Tracy's dance moves. The next episode of The Corny Collins Show features a new cast member - Tracy ("The Nicest Kids in Town - Re-reise"). During an interview with Corny, Tracy again comes out in favor of racial integration, impressing Corny but horrifying Ima. Amber grows increasingly jealous of the attention Tracy is getting, and, to compound the situation, Corny invites Link to sing a song to Tracy ("It Takes Two"). Tracy and Link kiss at the conclusion of the song.

Post-show, an argument breaks out between Corny, Velma and Mr. Spitzer, who represents the show's sponsor, Ultra Clutch hairspray. Spitzer objects to the casting of Tracy, whom he describes as "that chubby communist". Corny informs them that he plans to introduce lots of changes to the show, so that the kids in the cast will more accurately reflect the kids in the audience. Corny threatens to take the show to another network if Velma interferes. After he departs, a seething Velma decides to ruin Tracy ("Velma's Revenge").

At the Turnblad apartment, Edna fields calls from Tracy's burgeoning fan base. When Tracy gets a call inviting her to become the spokesperson for plus-size clothing outfitter Mr. Pinky, she asks Edna to represent her as her agent. Edna protests that she hasn't even left the apartment in years, but Tracy insists and Edna receives an elaborate makeover ("Welcome to the 60s").

Tracy's popularity is skyrocketing at school. Amber spreads mean-spirited rumors about her. The students assemble in gym class for a game of dodgeball. Penny and Seaweed meet and immediately hit it off. A violent game of dodgeball ensues, ending with Amber snapping the ball into Tracy's head, knocking her cold. Link reprimands Amber and goes to Tracy's aid. Tracy introduces Link to Seaweed and Penny. Seaweed invites them all to a party at his mom's record shop. When Link expresses concern that white people may not be welcome in Seaweed's neighborhood, Seaweed reassures him ("Run and Tell That").

Seaweed's song carries them into Motormouth Maybelle's Record Shop, where Seaweed introduces them to his sister, Little Inez, a dancer who was rejected at the Corny Collins auditions for being black. Motormouth Maybelle makes a grand entrance. Amber, having followed Link to the record shop, enters and is horrified at the proceedings. Velma, having followed Amber, enters immediately afterwards and is similarly horrified. Edna and Wilbur, having also been in the neighborhood, arrive as well and Velma and Edna immediately dislike each other. Velma and Amber storm out; Link refuses to leave with them. Tracy hatches a plan to integrate dancing on the TV show. Motormouth is enthusiastic but Link is reluctant to participate and departs. Edna is reluctant to participate as well, solely because she is embarrassed to be seen on TV due to her weight, but Motormouth assures that she has nothing to be ashamed of ("Big, Blonde and Beautiful").

The protest at the studio is disrupted by the police (called by Velma). Link expresses his support for Tracy as most of those present are arrested.

(ACT II continued...)
The entire female cast, with the exception of Prudy, are in jail (“The Big Dollhouse”). Due to Velma’s political connections, Velma and Amber are soon released. Wilbur mortgages his store to post bail for the others. However, again due to Velma’s manipulations, Tracy remains incarcerated alone (“Baltimore Reprise”). Wilbur and Edna return home, only to find that Mr. Pinky has fired Tracy as his spokesperson due to the scandal. Edna sadly recalls her own unrealized dream to design a line of queen-sized dress patterns. However, even in this time of despair and crisis, Wilbur and Edna are comforted by their shared love (“You’re Timeless to Me”).

Link sneaks into the jail to find Tracy. He gives her his Council ring, explaining that he took it back from Amber to give it to Tracy (“Without Love”). Meanwhile, Seaweed rescues Penny, who has been tied to her bed by her mother as punishment for going to jail without permission. They declare their love for each other. Simultaneously, Link helps Tracy escape from jail.

Seaweed and Penny take refuge at Motormouth Maybelle’s Record Shop, where Link and Tracy soon join them. By now, news of Tracy’s escape from prison is being broadcast on TV. The friends are tempted to abandon their goal of integrating The Corny Collins Show, but Motormouth convinces them to struggle on (“I Know Where I’ve Been”).

It’s now the day of the live prime-time spectacular broadcast of The Corny Collins Show (“It’s Hairspray!”). During a commercial break, a disguised Wilbur wheels a giant hairspray can onto the set. Velma penetrates his disguise, but Seaweed and Motormouth have replaced the security guards. They pretend to eject Wilbur at her behest. Despite Tracy’s fugitive status, Corny reports that she and Amber are currently neck-and-neck in the voting for Miss Teenage Hairspray. Amber performs an unflattering dance dedicated to Tracy (“Cooties”). Just as Amber seizes the crown, Tracy storms onto the set, accompanied by Link, Penny, Seaweed, Little Inez, and company (“You Can’t Stop the Beat - Part 1”). Penny has been re-styled and given a cool new look. The voting now shows Tracy as the undisputed winner, and Corny crowns her Miss Teenage Hairspray 1962. Tracy declares the show officially integrated. Spitzer arrives and announces that the audience is thrilled with the show, the governor has pardoned Tracy, and he wants Velma to serve as vice president of a new line of hair products for women of color. Wilbur opens the giant hairspray can to reveal Edna dressed in finery (“You Can’t Stop the Beat - Part 2”). The company celebrates a brand new day for Baltimore.

-Synopsis provided by Music Theatre International
Opening a classroom discussion on bullying can be tough, even for the best teachers. *Hairspray* can be a great tool to open this important dialog in your classroom and present it in a way that is makes it easier for everyone to join the conversation.

Did you know?

56% of students have personally witnessed some type of bullying at school.

15% of all school absenteeism is directly related to fears of being bullied at school.

90% of 4th through 8th graders report being victims of bullying.

Every 7 minutes a child is bullied.

<table>
<thead>
<tr>
<th>Intervention Type</th>
<th>Percentage</th>
</tr>
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<tbody>
<tr>
<td>Adult intervention</td>
<td>4%</td>
</tr>
<tr>
<td>Peer intervention</td>
<td>11%</td>
</tr>
<tr>
<td>No intervention</td>
<td>85%</td>
</tr>
</tbody>
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Different Types of Bullying

1. **Physical bullying** includes any physical contact that would hurt or injure a person like hitting, kicking, punching, etc. Taking something that belongs to someone else and destroying it would also be considered a type of physical bullying. In elementary and middle schools, 30.5% of all bullying is physical.

2. **Verbal bullying** is name-calling, making offensive remarks, or joking about a person's religion, gender, ethnicity, socioeconomic status, or their appearance. Verbal aggression is when a bully teases someone. It can also include a bully making verbal threats of violence or aggression against someone's personal property. 46.5% of all bullying in schools is the verbal type.

3. **Indirect bullying** includes spreading rumors or stories about someone, telling others about something that was told to you in private, and excluding others from groups. Indirect bullying accounts for 18.5% of all bullying.

4. **Social alienation** is when a bully excludes someone from a group on purpose. It also includes a bully spreading rumors and making fun of someone by pointing out their differences.

5. **Intimidation** is when a bully threatens someone else and frightens that person enough to make him or her do what the bully wants.

6. **Cyberbullying** is done by sending messages, pictures, or information using electronic media, i.e., computers (email & instant messages), or cell phones (text & photo messaging & voicemail). Examples of this type of bullying are not a part of *Hairspray*, but it is a growing concern. Approximately 11% of all bullying is now estimated to be cyberbullying.

Here is an example of how you might incorporate bullying curriculum by using the show *Hairspray* into your classroom:

In the following scene from *Hairspray*, (Act 1, Scene Eight-Dodgeball), the "Special Ed" kids are pitted against "The Nicest Kids in Town." Dialog from this scene reflects how Amber bullies Tracy and shows how Verbal Bullying, Indirect Bullying, and Social Alienation can escalate into Physical Bullying.

Because Amber is considered "popular" by the other kids, many of them follow along with what she says and does, even if they do not truly believe it.

In this scene, Link attempts to intervene in Amber's bullying, but finds that he doesn't have the support he needs to stop the situation.

The Dodgeball scene is also an example of how adults may be oblivious to bullying behaviors or, through their actions and statements, they even encourage it.

Questions:

- How does bullying change from one type to another?
- What is empathy?
- What resources do kids need from adults/teachers/parents to stop bullying?
- Why is standing up to a bully so hard?
ACT 1, 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 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!

(see LINK. Prays to herself)

TRACY
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?

SEWEED
It’s sorta like a protest rally, when the police show up, you better...

SEWEED, DUANE & GILBERT
(together)
...scatter and dodge!

Portion of scene removed ...Scene continues...

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.

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!

GYM TEACHER
Hey, no fair throwing at the head.

SEAWEED
Yeah, go for his nuts!
(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!
Other scenes that lend themselves toward discussion on bullying:

**ACT 1, SCENE THREE- THE AUDITION**
- **Verbal Bullying** - Name calling, making comments about a person's looks, making offensive remarks
- **Social Alienation** - Name calling, pointing out differences
- **Intimidation** - By adults & other kids

_Song_: “Miss Baltimore Crabs”

_Questions:_
- Why is Amber a bully; what might be the cause of her bullying?
- How does Tracy cope with name calling?
- Is Velma a bully?
- Would this scene be different if Corny were at the auditions?

**ACT 1, SCENE FIVE - THE MADISON**
- **Social Alienation** - segregation & name calling
- **Verbal Bullying** - name calling

_Song_: “The Madison”

_Questions:_
- What’s the difference between segregation and bullying; is there a difference?

**ACT 2, SCENE FIVE- MISS TEENAGE HAIRSPRAY**
- **Verbal Bullying** - Name calling, making offensive remarks

_Song_: “Cooties”

_Questions:_
- How does name calling affect self-esteem?
- Does anyone, other than Amber and Velma, exhibit any bully-like behaviors in this scene?

Using theatre in the form of role playing is a useful way to help students be better prepared to handle bullies.

_Ideas for role play:_
- Tell an adult about bullying without “tattling”
- Stand up and stop others from bullying
Hairspray Dictionary

North Surrey Secondary Theatre Company

2014/2015

Package created by Andrew Garrett for the Village Theatre Kidstage, Issaquah Washington: Summer 2011
https://www.villagetheatre.org/.../kidstage/.../HairsprayDictionary.docx
Instructions:

Words: The words in this dictionary are arranged chronologically, the order in which they appear in the script.

Characters: Next to each word are the names of the characters that either speak the word or are impacted by the word and its meaning. Please note that some words impact everyone.

Page Numbers: The page number corresponding to each word references the first time the word is spoken. If a word is spoken multiple times it will only be define/notated once in this dictionary.

Definitions: The definitions are intended to give you a complete understanding of the words. However, please ask questions or do additional research if you feel a word’s meaning remains unclear.

Pictures: Pictures are located in the back section of the dictionary and are numbered as to be easily located.

Example:

Word (Characters Applicable – Script Page Number)
- Definition

Computer Instruction:
You can locate the words that apply to your character more quickly if accessing this document from a computer. Holding down the Control Key then click the F Key. From the Find and Replace application that appears type in your characters name. The application will take you directly to the words that apply to your character.
Definition Section

Ultra Clutch Hairspray (Corny/Velma/Tracy/Nicest Kids/Spritzer – 4)
- **Hairspray**: a liquid in an aerosol or other spray container, designed to hold hair in place. Spray directly onto hair.

- **Ultra Clutch**: a hairspray company created specifically to be used in the musical Hairspray. Ultra Clutch was not a real hairspray company operating in the 1960’s.

Laundry/Ironing (Edna/Prudy – 5) See Picture 1
- **Washing Machine**: Since their introduction in the late 1930s/mid 1940s, automatic washing machines have relied on mechanical timers to sequence the washing and extraction process. On the early mechanical timers the motor ran at a constant speed throughout the wash cycle. However, by the 1950s demand for greater flexibility in the wash cycle led to the introduction of electronic timers to supplement the mechanical timer. These electronic timers enable greater variation in such functions as the wash time. The early electric washers were single tub, wringer-type machines, automatic washing machines being extremely expensive. During the 1960s, twin tub machines briefly became very popular, helped by the low price of the Rolls Razor washers. Automatic washing machines did not become extremely popular until well into the 1970s and by then were almost exclusively of the front-loader design.

- **Ironing**: to smooth or press with a heated iron, as clothes or linens.

- **Laundromat**: The first Laundromat opened in Fort Worth, Texas in 1934. Patrons used coin-in-the-slot facilities to rent washing machines. The term Laundromat can be found in newspapers as early as 1884 and they were widespread during the depression.

Pettipants (Edna/Prudy – 5) See Pictures 2 and 3
- Close-fitting, dress-length panties, sometimes trimmed with lace or ruffles on the legs. Pettipants are meant to be worn as an undergarment.

- **Petticoats**: also called pettiskirt are an underskirt, especially one that is full and often trimmed, ruffled and of a decorative fabric. Petticoats give skirts a fuller, lifted look.

Detention (Edna/Tracy/Principal/African American Ensemble – 5)
- Punishment involving being detained. Often used in public schools for when students act out against the rules or teachers. It requires the student to remain in school during a specified time on a school day such as lunch, recess or after school.

Miss Teenage Hairspray (Everyone – 9)
- Similar to a beauty or talent pageant/contest. Miss Teenage Hairspray was chosen from among the female council member on the Corny Collins show. These ladies competed with one another in hopes of winning the votes of fans who would call in and vote for their favorite. Often times the winner was the best dancer, the most beautiful or simply the most popular.

- **Beauty Pageant:** A beauty contest, or beauty pageant, is a competition based mainly, though not always entirely, on the physical beauty of its contestants. It all began in 1952 when a local "bathing beauty" competition transformed into an international annual tradition. These women are savvy, goal-oriented and aware. These individuals compete with hope of advancing their careers, personal and humanitarian goals, and as women who seek to improve the lives of others.

**Detroit Sound** (Velma/Corny/Nicest Kids – 8)
- Detroit Sound is referring to music of Detroit in the 1960’s. During this time Motown was originated and African American music was gaining influence and integration through music began.

- **Motown:** was a record label originally founded by Berry Gordy, Jr. and incorporated as Motown Record Corporation in Detroit, Michigan, USA, on April 14, 1960. The name, a portmanteau of motor and town, is also a nickname for Detroit.

- **Motown Sound:** an upbeat, often pop-influenced style of rhythm and blues associated with the city of Detroit and with numerous black vocalists and vocal groups since the 1950s and characterized by compact, danceable arrangements. Music combining rhythm and blues and pop, or gospel rhythms and modern ballad harmony.

**Connie Francis** (Velma/Corny – 8) See Picture 4
- Born December 12, 1938. She is an American pop singer, and the top-charting female vocalist of the 1950s and 1960s. She is best known for her downbeat ballads delivered in her trademark sobbing, emotive style. Francis also recorded several albums of country music standards during her pop career. Francis has been married four times. Although Connie Francis had had a string of hits by mid-1959, the official turning point of her career was when she made an appearance on The Perry Como Show. She sang the song "Mama", in both Italian and English. It was from this point where Francis now appealed to not just teenagers but also to adults.

**Rhythm and Blues** [R&B] (Crony/Velma – 8)
- A folk-based but urbanized form of black popular music that is marked by strong, repetitious rhythms and simple melodies and was developed, in a commercialized form, into rock-'n'-roll.

- **Motown Sound:** an upbeat, often pop-influenced style of rhythm and blues associated with the city of Detroit and with numerous black vocalists and vocal groups since the 1950s and characterized by compact, danceable arrangements. Music combining rhythm and blues and pop, or gospel rhythms and modern ballad harmony. This new
Motown Sound was dubbed by producer Berry Gordy as the Sound of Young America, and took hold of American listeners. Funky and sophisticated all at once, the Motown sound, which included such artists as Marvin Gaye, the Temptations, Mary Wells, the Supremes, and Smokey Robinson and the Miracles, came to define much of R&B music during this period.

**Eventorium (Everyone – 9) See Picture 5, 6, 7 and 8**
- A local event center used for town meetings, gatherings, dances and other large events. While shooting the Corny Collins show the Eventorium would be set up similarly to a modern day Television Studio. The Eventorium was however smaller than a modern day event center. During the shooting of the Corny Collins show the Eventorium would be packed to the gills.

**Council Ring (Tracy/Nicest Kids – 10) See Picture 9**
- Going steady meant that the guy gave the girl his class ring or council ring. If her parents approved, she could wear it. But if they didn't approve, she put in on a chain around her neck and kept it under her blouse. If she wore it, it was usually too large and we used to wrap adhesive tape around the ring part in order to make it fit the finger. A lot of people would trade rings when they decided to go steady. It was a constant reminder of the person you care for, and a symbol to others that you aren’t available for dating. For some people, it helped make the commitment more real, both to themselves and to others around them.

**Freewheeling (Corny/Nicest Kids – 10)**
- Moving about freely, independently, irresponsibly or unrestrained.

**WZZT (Corny/Velma/Spritzer – 10)**
- A local affiliate to a national news station. Today WZZT would be similar to KIRO 7 or King 5 news. Both are local news stations connected with a national news station. WZZT was created specifically to be used in the musical Hairspray. This station is not real and was not operating in the 1960’s.

**Exploding Bubble Gum (Wilbur – 11) See Picture 10 and 11**
- While exploding was not real, normal bubble gum was popular. Post World War II gum became very popular. Bazooka Bubble Gum, the bestselling bubble gum of all time, included a comic in the wrapping of each piece of gum. In the 1950's, as consumers became more health conscious and Sugarless gum was introduced. Wrigley Company created some of the best-loved chewing gums and in 1975 they introduced Wrigley's Freedent Gum then a year later, Wrigley's Big Red. In 1979, they introduced Hubba Bubble Bubble Gum and in 1980, they introduced Big League Chew.

**Ratted [Hair] (Everyone – 11) See Picture 12**
- For extra fullness, women used a process called back-combing, teasing or ratting. It's the art of tangling the hair to create a cushion to lift the hairstyle and then smooth over the top. The effect should be that of naturally thick hair or hair that has lots of body.
- Preparation:
1. Apply hairspray to add more texture to hair.
2. Choose the section of hair you want lifted. Hold it up firmly with one hand. Insert comb about half way between the roots and the ends and then push the comb down toward the roots. Be aware that it will take many hairs with it. Do this several times, until there is a nice cushion at the bottom of this section of hair.
3. Spray each section with hairspray after the "cushion" has been created.
4. When you have back-combed/ratted as much of your hair as is necessary for the style you choose, start smoothing it. Brush or comb over the top of your newly-created and sprayed cushions. Make sure that you are not brushing through your back-combing. You will be working with a thin layer of hair over the top.

**Jezebel** (Edna/Tracy – 11)
- A wicked, shameless or scheming woman

**Jackie B. Kennedy** (Edna/Tracy – 11) See Picture 12 and 13
(July 28, 1929 - May 19, 1994)
- She was the wife of the 35th President of the United States, John F. Kennedy, and served as First Lady of the United States during his presidency from 1961 until his assassination in 1963. She is remembered for her contributions to the arts and preservation of historic architecture, her style, elegance, and grace. A fashion icon, her famous pink Chanel suit has become a symbol of her husband's assassination and one of the lasting images of the 1960s.

**Hair-Hopper** (Tracy/Edna – 11)
- Tracy is what Baltimore calls a hair-hopper, a nickname for teenagers who favor mile-high hair styles that are kept towering with hairspray (thus the title).

**Orange Crush** (Wilbur – 12) See Picture 14
- Crush is a carbonated soft drink brand, originally sold as an orange soda, which was invented by California beverage and extract chemist Neil C. Ward. Ward perfected the process of blending ingredients to create the exclusive formula that yielded the zesty, all-natural orange flavor of Orange Crush.

**Occidental** (Edna/Wildur – 12)
- Pertaining to the West; the countries of Europe and America. “Edna’s American Laundry.” Possibly meant rather to be a play Accidental Laundry” on words, “Edna’s

**Twist and Shout** (Tracy/Ambert/Penny – 15)
- "Twist and Shout" was a song written by Phil Medley and Bert Russell. It was originally titled "Shake It Up, Baby" and recorded by the Top Notes and then covered by The Isley Brothers. In 1961, a year after Phil Spector became a staff producer at Atlantic records, he was asked to produce a single by an up-and-coming vocal group, the Top Notes "Shake It Up, Baby."
Gidget and I gotta get to Rome  (Tracy/Amber/Penny – 15)  See Picture 15
- Gidget Goes to Rome (1963) was a movie starring Cindy Carol as the archetypal high school teen surfer girl originally created by Sandra Dee in the 1959 film Gidget. This film is the third of three Gidget films and expands upon Gidget's romance with boyfriend Moondoggie.

Arrivederci  (Tracy/Amber/Penny – 15)
(Italian)  Till we meet again or farewell.

Ciao  (Tracy/Amber/Penny – 15)
(Italian)  Goodbye.

Skags  (Velma – 17)
(Skag = Skanky + Hag)
- An ugly woman that is also a slut.

Miss Baltimore Crabs  (Velma – 17)
- Velma won a very small local beauty/talent pageant. Smaller than winning Miss Baltimore. Definitely not equivalent to Miss USA or Miss America.
Example: Miss Issaquah Salmon Days

Rock Hudson  (Link – 18)  See Picture 16
- Rock Hudson, was an American film and television actor, recognized as a romantic leading man during the 1950s and 1960s, most notably in several romantic comedies with Doris Day. Hudson was voted "Star of the Year", "Favorite Leading Man", and similar titles by numerous movie magazines. The 6' 5" tall actor was one of the most popular and well-known movie stars of the time. He completed nearly 70 motion pictures and starred in several television productions during a career that spanned over four decades.

Reeling  (Tracy – 20)
- Spinning. To wind or unwind. To pull or draw a reel of thread.

45's  (Everyone)  See Picture 17
- Often, these are the most popular songs from albums that are released separately for promotional uses such as commercial radio airplay, and in other cases a recording released as a single does not appear on an album. 45 rpm records are played on a record player or turntable and spin at 45 revolutions per minute. They can be played one at a time, with the records changed manually after they finish, or a stacking spindle could be used to play up to six in succession without manually changing them.

Shirley Temple  (Velma – 22)  See Picture 18
- She was an American film and television actress, singer, dancer, autobiographer, and former U.S. Ambassador to Ghana and Czechoslovakia. She began her film career in 1932 at the age of three, and in 1934 quickly skyrocketed to superstardoms. Licensed
merchandise that capitalized on her wholesome image included dolls, dishes, and clothing. She was the top box-office draw four years in a row (1935–38).

Temple returned to show business in 1958 with a two-season television series. She sat on the boards of many corporations and organizations including The Walt Disney Company, Del Monte Foods, and the National Wildlife Federation. Temple is the recipient of many awards and honors including Kennedy Center Honors, a Screen Actors Guild Life Achievement Award and an Academy Award.

**Cheese Soufflés** (Velma – 22) See Picture 19
- Light fluffy dish of egg yolks and stiffly beaten egg whites mixed with cheese.

**Allen Funt** (Velma – 23) See Picture 20
(September 16, 1914 – September 5, 1999)
- He was an American television producer, director and writer, best known as the creator and host of Candid Camera from the 1940s to 1980s, as either a regular show or a series of specials. Its most notable run was from 1960 to 1967 on CBS.

**Teasing** (Tracy – 24)
- Previously define by the word ratted.

**Peyton’s Place After Midnight**
(Motormouth/African American Ensemble – 26)
- *Peyton Place*: A 1956 novel by Grace Metalious. It sold 60,000 copies within the first ten days of its release and remained on the *New York Times* best seller list for 59 weeks. It was adapted as both a 1957 film and a 1964–69 television series. The term "Peyton Place" became a generic label for any community whose inhabitants have sordid secrets.

- **Summary**: *Peyton Place* opens in 1937. With the introduction of the small New Hampshire town and its characters, the social strata are clearly defined. Most noted among the well-to-do are Leslie Harrington, owner of the mill, and his spoiled son Rodney, the good-hearted doctor Matthew Swain and upstanding Seth Buswell, owner of the newspaper. The town's middle class is represented by the book's two main characters, Constance MacKenzie and her daughter Allison. The impoverished of the town are represented by Selena Cross and her family. The town is a character itself, a seductively beautiful facade that hides a plethora of ills... Constance, who gave birth to Allison in New York after an affair with a married man and then returned to Peyton Place pretending to be a widow, lives in fear that the truth of Allison's illegitimacy will come out. Allison, who has few friends, dreams alternately about her wonderful father and about being a famous writer. Meanwhile, Peyton Place's power elite gather to discuss ways of manipulating zoning laws to rid the town of tar-paper shacks. And Lucas Cross, owner of one such shack, is abusive toward his stepdaughter Selena. Allison, who is desperate for a friend, grows close to Selena, who is equally desperate to escape Lucas and poverty. But the two girls have many differences. While Allison wants Selena to share her love of bucolic little spots like Road's End, Selena wants only to spend time at Allison's mother's dress shop and, increasingly, to talk with boys. Moreover, when
Allison finally gets a look inside the shack where Selena lives, she is horrified by the squalor and the violence she sees in Lucas. Eventually, Allison and Selena grow distant because of Selena's closeness with Ted Carter. At the same time, a new high school principal arrives to catch the eye of Allison's mother, Constance, and to dredge up forbidden thoughts.

**Wilt the Silt** (Everyone – 29) See Picture 21
(August 21, 1936 – October 12, 1999)
- Wilt Chamberlain was an American professional NBA basketball player for the Philadelphia/San Francisco Warriors, the Philadelphia 76ers and the Los Angeles Lakers; he also played for the Harlem Globetrotters prior to playing in the NBA. The 7’1” Chamberlain weighed 250 lbs as a rookie before bulking up to 275 lb. He played the center position and is considered by his contemporaries as one of the greatest and most dominant players in the history of the NBA.

Chamberlain holds numerous official NBA all-time records, setting records in many scoring, rebounding and durability categories. Among other notable accomplishments, he is the only player in NBA history to average more than 40 and 50 points in a season or score 100 points in a single NBA game. Chamberlain had a successful career, winning two NBA titles, earning four regular-season Most Valuable Player awards, the Rookie of the Year award, one NBA Finals MVP award, and being selected to 13 All-Star Games and ten All-NBA First and Second teams.

**Druid Hill** (Corny – 29)
- Today Druid Hill is an urban park in northwest Baltimore, Maryland. Its boundaries are marked by Druid Park Drive (north), Swann Drive and Reisterstown Road (west and south), and the Jones Falls Expressway (east). Inaugurated in 1860, Druid Hill Park ranks with Central Park in New York and Fairmount Park in Philadelphia as the oldest landscaped public parks in the United States.

**Jackie Gleason** (Everyone – 29) See Picture 22
(February 26, 1916 – June 24, 1987)
- He was an American comedian, actor and musician. He was known for his brash visual and verbal comedy style, especially by his character Ralph Kramden on The Honeymooners, a situation-comedy television series. The Honeymooners was really television's first spin-off. It first appeared in 1951 as a 12 minute sketch on "The Cavalcade of Stars". The Honeymooner sketch was immediately popular and Gleason took it on the road in 1952 for live performances.

In 1952 CBS bought the show and renamed it the "Jackie Gleason Show." The "Jackie Gleason Show" was an hour long variety show of which the Honeymooners was but a sketch.

**Buster Browns** (Corny/Tracy – 29) See Picture 23
- Buster Brown was a comic strip character created in 1902 by Richard Felton Outcault which was known for his association with the Brown Shoe Company.
- In 1878, a young man named George Warren Brown believed St. Louis could become a manufacturing center for the shoe industry. He invested his life savings and founded his own company to manufacture and sell shoes even though most shoe companies were located in the Northeast. Brown thought he could change the face of the industry and he was right - his company thrived. Today, Brown Shoe is a leading $2.3 billion consumer-driven footwear company with global, integrated operations, delighting consumers with a portfolio of compelling brands. Many people mistakenly think Brown Shoe was named after the much-loved Buster Brown character. In fact, our Buster Brown shoe brand came 25 years earlier.

**The Madison** (Everyone)
- The Madison is a novelty dance that was popular in the late 1950s to mid 1960s. The Madison was created and first danced in Columbus, Ohio, in 1957. The local popularity of the dance in Baltimore, Maryland, came to the attention of the producers of The Buddy Deane Show in 1960. Picked up by dance shows across the country, it became widely popular.

**Wistful** (Corny/Nicest Kids – 33)
- Melancholy, longing or yearning.

**Rockette** (Tracy – 33) See Picture 24
- The Rockettes are a precision dance company performing out of the Radio City Music Hall in Manhattan, New York City. For the past 77 years during the Christmas season, the Rockettes have performed five shows a day, seven days a week. Perhaps their best-known routine is an eye-high leg kick in perfect unison in a chorus line, which they include at the end of every performance.

**Metrecal Diet** (Amber/Tracy – 33) See Picture 25
- Metrecal was a brand of diet foods/drinks introduced in the early 1960s. Though its products were criticized for their taste, which newer varieties of flavor tried to improve upon later, it attained a niche in the popular culture of the time. Created and marketed initially by C. Joseph Genster of Mead Johnson & Company, it was eventually replaced in the market by competitors such as Slim Fast.

**Tapeworm Diet** (Amber/Tracy)
- The Tapeworm Diet among the vilest of all known diets, the Tapeworm Diet was - maybe - an urban legend that still persists. Word was that stars of the 50's were able to get their hands on a capsule that set a parasite loose in your body and caused dramatic weight loss; there was some antidote pill that prevented one from dying. When opera diva Maria Callas lost a dramatic 65 pounds, rumor had it the tapeworm diet was her secret.

**Pauper** (Link – 35)
- A person without any means of support, especially a destitute person who depends on aid from public welfare funds or charity. A very poor person.
**Lancelot and Guinevere** (Link – 35)
- Guinevere marries King Arthur and becomes a Queen. King Arthur was a powerful ruler who led the Knights of the Round Table. Lancelot was Arthur’s right hand man and best knight. Lancelot and Guinevere had an affair behind Arthur’s back and when this affair became public it led to the downfall of Arthur’s reign.

**Liz and Dick** (Link – 35)
- **Elizabeth:** The wife of King Edward IV and the mother of the two young princes and their older sister, young Elizabeth. After Edward’s death, Queen Elizabeth is at Richard’s mercy. Richard rightly views her as an enemy because she opposes his rise to power, and because she is intelligent and fairly strong-willed.

- **Richard:** Eventually crowned King Richard III. Deformed in body and twisted in mind, Richard is both the central character and the villain of the play. He is evil, corrupt, sadistic, and manipulative, and he will stop at nothing to become king. His intelligence, political brilliance, and dazzling use of language keep the audience fascinated—and his subjects and rivals under his thumb.

- **Relationship:** Elizabeth is a strong-minded and self-determined woman who craves for power and wealth. Richard's decline really starts as soon as he falls to be inferior to Elizabeth. Although Richard is known to be wicked and skilled while arguing with his adversaries, Elizabeth proves to be the more cunning, she leaves Richard with the impression she will be setting up her daughter to marry him, while in reality she betrays him by having already promised her daughter to Richard's greatest enemy and later executor Richmond. Her giving her daughter to Richmond is actually the most decisive aspect and reason for Richmond's later succession to the throne, because without Elizabeth’s daughter as his queen his kingship would never have been strong.

**Frankie Avalon/Mouseketeer** (Link – 35) See Picture 26
**Frankie Avalon and Annette Funicello**
- He was an American actor, singer, and former teen idol. After Annette moved on from Disney and being a Mouseketeer she became a teen idol, starring in a series of "Beach Party" movies with Frankie Avalon. The couple appeared in several television series together and also recorded several singles together.

**Lassie** (Corny/Velma – 37) See Picture 27
- Lassie is an American television series that follows the adventures of a female rough Collie named Lassie and her companions, human and animal. The show was televised from Sunday September 12, 1954, to Sunday March 24, 1973. One of the longest running dramatic series on television, the show chalked up seventeen seasons on CBS before entering first-run syndication for its final two seasons. Initially filmed in black and white, the show transitioned to color during 1965. The show's title character, Lassie, was portrayed in the two pilots by Pal, the MGM film Lassie. Thereafter, five of his male descendants played the role. In total six different dogs played the role.
Bigot  (Velma – 38)
- A person who is utterly intolerant of any differing creed, belief, or opinion.

Sammy David  (Velma – 38) See Picture 28
- Primarily a dancer and singer, Davis was a childhood vaudevillian who became known for his performances on Broadway and in Las Vegas, as a recording artist, television, film star and as a member of Frank Sinatra's "Rat Pack". He converted to Judaism in 1954.

Housedress/Scuffies/Supp Hose  (Edna/Tracy – 38) See Picture 29
- Housedress: a relatively simple and inexpensive dress suitable for housework.

- Scuffies: a basic woman’s slipper worn around the house.

- Supp Hose: (Support Pantyhose) are sheer, close-fitting legwear, covering the body from the waist to the feet. Considered a woman’s garment, pantyhose appeared in the 1960s and provided a convenient alternative to stockings. Like stockings, knee and ankle-highs, pantyhose are usually made of nylon. Pantyhose are designed to: be fashionable, ease chafing between the foot and footwear, or between thighs, keep the legs and feet warm and to hide physical imperfections such as blemishes, bruises, scars, hair, or varicose veins.

Telethon  (Edna/Tracy - 39)
- A telethon is a fundraising event broadcast on television that lasts many hours or even days, the purpose of which is to raise money for a charitable, political, or other allegedly worthy cause. Most telethons feature heavy solicitations for pledges where audience members/views call in. The term is the combination of "television" and "marathon".

Crooners  (Edna/Tracy – 39)
- Crooner is an American term given to male singers of pop standards, mostly from the Great American Songbook, from the 1920s to the 1950s and normally backed by a full orchestra or big band. It was an ironic term denoting an intimate sentimental singing style made possible by the use of microphones.

Debbie Reynolds  (Edna/Tracy – 39) See Picture 30
- She was an American actress, singer, and dancer and mother of actress/author Carrie Fisher. Reynolds' marriage to Eddie Fisher ended in divorce in 1959 when he went to marry her former friend Elizabeth Taylor. She and Eddie Fisher were married in 1955. A public scandal ensued when Fisher and Elizabeth Taylor fell in love following the death of Taylor's then-husband Mike Todd, and Reynolds and Fisher were divorced in 1959. Reynolds regularly appeared in movie musicals during the 1950s and had several hit records during the period. Reynolds has been married three times.

Effigy  (Pinky/Edna/Tracy – 39)
- **Effigy** is a representation of a person, especially in the form of sculpture or some other three-dimensional form.

**Bail Bondsman** *(Edna/Tracy – 39)*
- A bail bond agent, or bondsman, is any person or corporation that will act as a surety and pledge money or property as bail for the appearance of a criminal defendant in court. Although banks, insurance companies and other similar institutions are usually the sureties on other types of contracts such entities are reluctant to put their depositors' or policyholders' funds at the kind of risk involved in posting a bail bond. Bail bond agents, on the other hand, are usually in the business to cater to criminal defendants, often securing their customers' release in just a few hours.

**Gabor Sisters** *(Tracy/Edna – 40) See Picture 31*
- The Gabor sisters are three famous Hungarian actresses/socialites: Magda Gabor, Zsa Zsa Gabor and Eva Gabor. Their claim to fame, perhaps beyond their acting careers, is that of serial matrimony: They have been married six, eight and five times, respectively.

In the late 1960s, trials and strains started to appear for the Gabor sisters. In the 1960s Magda had a serious fall in her estate in Beverly Hills, but she recovered quickly. Then, in 1964, thieves who were trying to steal her diamonds attacked Eva Gabor, and she was seriously injured. Zsa Zsa's career experienced a renaissance after she slapped a police officer in 1989, and she made cameos in several films. Then in 1990 Eva rejoined Eddie Albert for the "Green Acres" reunion movie, Return to Green Acres.

**Mamie Eisenhower** *(Edna/Wilbur – 40) See Picture 32*
*(November 14, 1896 – November 1, 1979)*
- She was the wife of President Dwight D. Eisenhower, and First Lady of the United States from 1953 to 1961.

- **Rolled her Hose/Bobbed her Bands**: Those styles were from the 1950's. Edna is therefore saying that she has not been out of for many years. Most likely referring back to 1953.

**Taffeta** *(Pinky/Tracy/Edna – 42)*
- Taffeta is a crisp, smooth plain woven fabric made from silk or synthetic fibers. The word is Persian in origin, and means "twisted woven." It is considered to be a high end fabric, suitable for use in ball gowns, wedding dresses, and in interiors for curtains or wallcovering. There are two distinct types of silk taffeta: yarn-dyed and piece-dyed.

**Triple E [Women's Size Bra]** *(Edna/Pinky – 42) See Picture 41*
*Measurement – Bra Sizing*

1. Measure firmly around your rib cage, directly underneath your breasts. The tape measure should be horizontal around your body and should not drop in the back. This is your under-bust or band measurement.
2. Measure firmly around the fullest part of your bust. Make sure the tape measure is taut and straight. This is your cup size measurement.

**Motherlode** (Pinky – 42)
- A rich or important lode.

**Gina Lollobrigida** (Edna – 44) See Picture 33
- She is an Italian actress, photojournalist and sculptress. She was one of the most popular European actresses of the 1950s and early 1960s. She was also an iconic sex symbol of the 1950s.

**Wrigley's Gum** (Seaweed/Penny – 48) See Picture 34
- Post World War II gum became very popular. Bazooka Bubble Gum, the bestselling bubble gum of all time, included a comic in the wrapping of each piece of gum. In the 1950's, as consumers became more health conscious and Sugarless gum was introduced. Wrigley Company created some of the best-loved chewing gums and in 1975 they introduced Wrigley's Freedent Gum then a year later, Wrigley's Big Red. In 1979, they introduced Hubba Bubble Bubble Gum and in 1980, they introduced Big League Chew.

**Teen Angel [Song]** (Link/Tracy – 50)
- "Teen Angel" is a teenage tragedy song performed by both Jean's brothers, Mark Dinning, and Alex Murray in 1959. "Teen Angel" was released in October 1959. The song was not an instant success, with radio stations in the U.S. banning the song. Despite the reluctance of radio stations, the song continued to climb the charts. In the last week of 1959, the single jumped from #100 to #50 on the Billboard Hot 100 chart. It went on to reach number one on the U.S. Billboard Hot 100.

**Young Gifted and Black [Song]** (Motormouth/African American Ensemble - 53) See Picture 35
- "To Be Young, Gifted and Black" is a song by Nina Simone. It was written in memory of Simone's late friend Lorraine Hansberry. The song was originally recorded by Simone for her 1970 album Black Gold; released as a single, it became a Top Ten R&B hit and a Civil Rights anthem. Notable cover versions of the song were recorded by Donny Hathaway, Aretha Franklin and Bob and Marcia.

**Coup** (Motormouth - 55)
- A highly successful, unexpected stroke, act, or move. A clever action or accomplishment.

**Afro-tastic** (Tracy – 55)
- Slang word meaning fantastic or a term used to describe someone with an afro who is fantastic.

**Petitioned** (Motormouth/African American Ensemble - 55)
- A formally drawn respectful request made for something desired, often bearing the names of a number of those making the request, that is addressed to a person or group of persons in authority or power, soliciting some favor, right, mercy, or other benefit.

**The Dirty Boogie** (Link/Tracy/Penny/African American Ensemble – 55)
- The Dirty Boogie was a dance popular in Baltimore during the 1960’s. The Dirty Boogie dance was among the several dance crazes featured in the 1988 film Hairspray.

**The watermelon doesn’t fall very far from the vine** (Velma/Edna – 57)
- Saying changed from, “The apple doesn’t fall far from the tree.” This saying means children usually incline to their parents’ habits and traits. Humans are all somewhat similar to their parents.

**Chicken and Waffles** (Wilbur/Tracy/Edna – 56) See Picture 36
- Chicken and Waffles is a dish combining waffles, a breakfast food, with fried chicken. It is served in certain specialty restaurants in the United States. The dish is most commonly made by serving fried chicken with a waffle, the waffle then typically being covered with butter and syrup. This unusual combination of foods is beloved by many people who are influenced by traditions of soul food passed down from past generations of their families.

**Parcheesi** (Motormouth/African American Ensemble – 59) See Picture 37
- Parcheesi is a board game, sometimes called the national game of India. Parcheesi is a brand name American adaptation of the Indian Cross and Circle game Pachisi. Four players in opposing partnerships of two attempt to move pieces around a cross-shaped track. Moves are determined by throws of cowrie shells or dice. Each player has four pieces, which begin at the centre space, move down the middle track nearest the player, and counterclockwise around the outer track of the board. The partnership whose pieces first complete the course by returning to the centre space is the winner.

**Blackballed** (Link/Tracy – 59)
- To vote against or to exclude socially. To reject a candidate by placing a blackball in the ballot box. A negative vote, especially in deciding on an applicant or candidate.

**Eddie Fisher** (Edna/Tracy/Wilbur – 60) See Picture 38
(August 10, 1928 – September 22, 2010)
- He was an American singer and entertainer, who was one of the world's most famous and successful singers in the 1950s, selling millions of records and hosting his own TV show. His divorce from his first wife, Debbie Reynolds, to marry his best friend's widow, Elizabeth Taylor, garnered scandalously unwelcome publicity at the time. He was also married to Connie Stevens.

**Nappy [Hair]** (Motormouth/African American Ensemble – 61)
- Tightly coiled/curled unaltered hair. Coiled hair in its natural state. Hair distinctive to some Africans Americans. If taken care of properly, it is very beautiful, thick, and soft.
Irrefutable (Motormouth – 64)
- That which cannot be refuted or disproved.

Penal (Matron/Everyone – 66)
- Of, pertaining to, or involving punishment, as for crimes or offenses. Area used or designated as places of punishment.

Boozing/Doping (Matron – 66)
- Boozing: to drink intoxicating liquor especially in excess —often used in the phrase booze it up.
- Doping: is generally the practice of adding impurities, such as drugs, to something.

Louse (Velma – 67) See Picture 39
- Any small, wingless insect of the order Anoplura (sucking louse), parasitic on humans and other mammals and having mouthparts adapted for sucking.

Conjugal [Jail Visit] (Edna/Wilbur – 67)
- A conjugal visit is a scheduled extended visit during which an inmate of a prison is permitted to spend several hours or days in private, usually with a legal spouse. While the parties may engage in sexual intercourse, the generally recognized basis for permitting such a visit in modern times is to preserve family bonds and increase the chances of success for a prisoner's eventual return to life outside prison. Additionally, the incentive of conjugal visits means that inmates are strongly motivated to comply with the various day-to-day rules and regulations of the prison. As a result, inmates consciously avoid any infringement which might disqualify them from having a conjugal visit.

Kugel (Matron/Edna – 68) See Picture 40
- Kugel is a baked Jewish pudding or casserole, similar to a pie, most commonly made from egg noodles or potatoes, though at times made of zucchini, apples, spinach, broccoli, cranberry, or sweet potato. It is usually served as a side dish on Shabbat.

Shysters (Velma/Amber – 68)
- Shyster is a slang word for someone who acts in a disreputable, unethical, or unscrupulous way, especially in the practice of law, such as an Attorney.

Grouse (Penny – 69)
- To complain or grumble.

Souse (Velma – 69)
- A habitual drunkard. A period of heavy drinking; a binge.

Suffragette (Tracy/Edna – 71) See Picture 42
Suffragette is a term coined by the Daily Mail newspaper as a derogatory label for members of the late 19th and early 20th century movement for women's suffrage in the United Kingdom, in particular members of the Women's Social and Political Union. However, after former and then active members of the movement began to reclaim the word, the term became a label without negative connotations. It derives from the word "suffrage", meaning the right to vote. They wanted to be involved in the running of the country and they wanted to be treated as equals to men.

"Politicians in your pocket and Polaroid’s in your safe.” (Velma/Antem - 71)

See Picture 43
- Velma has blackmailed the government so that she can manipulate them whenever she needs. She has incriminating photos of the local authority figures ready to use as blackmail.

- Polaroid: The instant camera is a type of camera that generates a developed film image within the camera. The most popular types to use self-developing film were formerly made by the Polaroid Corporation.

Bail (Guard/Wilbur/Edna - 72)
- Property or money given as surety that a person released from custody will return at an appointed time for their hearing/trial.

Mortgaged (Wilbur/Edna - 72)
- Mortgage, a security interest on real property granted to a lender. Wilbur took out a loan/mortgage in order to pay for bail. In taking out the loan Wilbur put the Har-De-Har Hut down as the collateral/security.

Rabble Rouser (Guard/Tracy - 72)
- Rabble: a disorganized or disorderly crowd of lowest class people.

- Rabble Rouser: one that stirs up (as to hatred or violence) the masses of the people.

Hock (Tracy/Wilbur - 74)
- The state of being pawned or in debt.

Mydol (Edna/Wilbur - 74) See Picture 44
- Midol: is a brand of an over-the-counter drug for menstrual cramping and other effects related to premenstrual syndrome and menstruation. Midol was originally sold in 1911 as a headache and toothache remedy that was considered safer because it did not use the narcotics typically used at the time. It was then promoted as a cure for hiccups claiming it controlled spasms, and finally as a remedy for menstrual cramps and bloating.
Loon (Wilbur/Edna – 75)
- A crazy or simple-minded person. Or a person of low rank or occupation.

McCall's [Patterns] (Edna/Wilbur – 75) See Picture 45
- McCall's was a monthly American women's magazine that enjoyed great popularity through much of the 20th century, peaking at a readership of 8.4 million in the early 1960s. It was established as a small-format magazine called The Queen in 1873. In 1897 it was renamed McCall's Magazine - The Queen of Fashion and subsequently grew in size to become a large-format glossy. Despite the name changes, for many years information on McCall's Patterns filled an average of 20 percent of the magazine's pages.

Green Stamps (Wilbur/Edna – 75) See Picture 46 and 47
- These stamps were trading stamps popular in the United States from the 1930s until the late 1980s. They were distributed as part of a rewards program operated by the Sperry and Hutchinson Company, founded in 1896. During the 1960s, the rewards catalog printed by the company was the largest publication in the United States and the company issued three times as many stamps as the U.S. Postal Service. Customers would receive stamps at the checkout counter of supermarkets, department stores, and gasoline stations among other retailers, which could be redeemed for products in the catalog.

Spry (Wilbur/Edna – 75)
- Active, nimble, agile, energetic or brisk.

Schmaltz (Wilbur/Edna – 75)
- Excessive, extreme sentimentality or corny sweetness especially in music.

[Fidel] Castro (Edna/Wilbur – 76) See Picture 48
- He was a Cuban politician, socialist revolutionary and former political leader of the country. As the primary leader of the Cuban Revolution, Castro served as the Prime Minister of Cuba from 1959 to 1976. Castro subsequently came to power as a result of the Cuban Revolution, which overthrew the US-backed dictatorship of Batista, and shortly thereafter became Prime Minister of Cuba. In 1965 he became First Secretary of the Communist Party of Cuba, and led the transformation of Cuba into a one-party socialist republic. In 1976 he became President of the Council of State as well as of the Council of Ministers. He also held the supreme military rank of Commander in Chief of the Cuban armed forces.

Chic (Edna/Wilbur – 76)
- Elegant, attractive, stylish and fashionable.

Vintage (Edna/Wilbur – 76/77)
- Representing the high quality of a past time. Old-fashioned, dated of lasting interest and importance, venerable or classic

Geritol (Edna/Wilbur – 77) See Picture 49
disaster was the subject of spectacular newsreel coverage, and photographs. The actual cause of the fire remains unknown, although a variety of hypotheses have been put forward for both the cause of ignition and the initial fuel for the ensuing fire. The incident shattered public confidence in the giant, passenger-carrying rigid airship and marked the end of the airship era.

**Palooka** (Link/Tracy – 80)
- A stupid or clumsy person lacking in ability, experience, or competitive spirit.

**Bromo** (Wilbur/Tracy/Link – 82) See Picture 54
- A dose of a proprietary effervescent mixture used as a headache remedy, sedative, and antacid.

**Perry Como** (Link/Tracy – 82) See Picture 55
(May 18, 1912 – May 12, 2001)
- He was an American singer and television personality. "Mr. C.", as he was nicknamed, sold millions of records for Radio Corporation of America and pioneered a weekly musical variety television show, which set the standards for the genre and proved to be one of the most successful in television history. Como was seen weekly on television from 1949 to 1963, and then continued hosting other variety programs on a monthly basis until 1967. His television shows and seasonal specials were broadcast throughout the world and his popularity seemingly had no geographical or language boundaries. Also a popular recording artist, Perry Como produced numerous hit records with record sales so high the label literally stopped counting at Como's behest. His combined success on television and popular recordings was not matched by any other artist of the time.

**Doris Day/Apollo** (Penny/Seaweed – 84) See Picture 56
- **Doris Day**: She was an American actress and singer, and an animal rights activist since her retirement from show business. Her entertainment career began in the 1940s as a big band singer. In 1945 she had her first hit recording. In 1948, she appeared in her first film. During her entertainment career, she appeared in 39 films, recorded more than 650 songs, received an Academy Award nomination, won a Golden Globe and a Grammy Award, and, in 1989, received the Cecil B. DeMille Award for lifetime achievement in motion pictures.

- **Apollo**: The Apollo Theater in New York City is one of the most famous music halls in the United States, and the most famous club associated almost exclusively with Black performers. It is listed on the National Register of Historic Places, and was the home of Showtime at the Apollo, a nationally syndicated television variety show consisting of new talent.

**E-Z Bake Oven** (Tracy/Link – 84) See Picture 57
- The Easy-Bake Oven is a working toy oven introduced by Kenner in 1963, and currently manufactured by Hasbro. The original toy used an ordinary incandescent light bulb as a heat source; current versions use a true heating element. By 1997, more than 16 million Easy-Bake Ovens had been sold.
Jailbreak (Cindy Watkins – 87)
- An escape from prison, especially by forcible means.

Eva Marie (Newscaster – 87) See Picture 58
- She was an American actress who has starred in films, on Broadway, and on television in a career spanning seven decades. She won an Academy Award for Best Supporting Actress for her performance in the drama film On the Waterfront (1954), and later starred in the thriller film North by Northwest (1959). Saint received Golden Globe and BAFTA award nominations for the drama film A Hatful of Rain (1957) and won an Emmy Award for the television miniseries People Like Us (1990).

Harboring (Tracy/Motormouth – 89)
- To hide, conceal, shelter or provide refuge.

Trojan Horse (Velma – 95) See Picture 59
- The Greeks constructed a huge wooden horse, and hid a select force of 30 men inside. The Greeks pretended to sail away, and the Trojans pulled the horse into their city as a victory trophy. That night the Greek force crept out of the horse and opened the gates for the rest of the Greek army, which had sailed back under cover of night. The Greek army entered and destroyed the city of Troy, decisively ending the war.

Jailbird (Velma/Wilbur – 95)
- A person who is or has been confined in jail; convict or ex-convict.

Foregone (Corny – 96)
- That which has gone before; previous; past. Determined in advance or inevitable.

NAACP (Penny/African American Ensemble – 99)

Musicology (Tracy – 102)
- The scholarly or scientific study of music, as in historical research, musical theory, or the physical nature of sound.

Novelty (Wilbur – 103)
- The quality of being new, fresh and interesting
Picture Section
Picture #1 - Washing Machine Advertisement from the 1960's

Picture #2 - Pettipants
Picture #3 - Petticoats

Picture #4 - Connie Francis
Picture #5 - Modern Day Television Studio Set

Visit Website for Full View:
http://www.360cities.net/image/the-studio-of-the-tv-show-cronica-carcotasilor-bucharest#702.38,-17.43,70.0

Picture #6 - American Bandstand Host Sitting with Live Audience
Picture #7 - American Bandstand Studio Showing Footage On and Off Camera

Picture #8 - Lines of Hopeful Fans Form Outside American Bandstand Studio
Picture #9 - Exchanging High School Class Rings and Going Steady (From the 1950's)

Picture #10 - Bazooka Bubble Gum
Picture #11 - Bazooka Bubble Gum Comic

Picture #12 - Jackie B. Kennedy and President John F. Kennedy
Picture #13 - Jackie B. Kennedy

Picture #14 - Orange Crush Soda
Picture #15 - Gidget Goes to Rome (Movie)

Picture #16 – Rock Hudson
Picture #17 – 45 RPM Record

Picture #18 – Shirley Temple
Picture #19 – Cheese Soufflé

Picture #20 – Allen Funt (The Show Candid Camera)
Picture #21 – Wilt (the Silt) Chamberlain

Picture #22 – Jackie Gleason (The Honeymooners)
Picture #23—Buster Brown Comic and Shoes

Picture #24—Rockettes
Picture #25—The Metrcal Diet

Picture #26—Frankie Avalon and Annette Funicello (Former Mouseketeer)
Picture #27—Lassie (Television Series)

Picture #28—Sammy Davis
Picture #29 – Supp-Hose and Housedress

Picture #30 – Debbie Reynolds
Picture #31 – The Gabor Sisters

Picture #32 – Mamie Eisenhower
Picture #33 – Gina Lollobrigida

Picture #34 – Wrigley’s Gum
Picture #35 – To Be Young, Gifted and Black (Nina Simone)

Picture #36 – Chicken and Waffles
Picture #39 – Louse (Insect)

Picture #40 – Kugel
Picture #41 – Bra Sizing Chart

Picture #42 – Suffragettes
Picture #43 – Polaroid Camera and Picture

Picture #44 – Midol (Drug)
Picture #45 – McCall’s Patterns

Picture #46 – Green Stamps Advertisement
Picture #47 – Green Stamps Saver Book and Stamp

Picture #48 – Fidel Castro
Wornout by midday? It may be Tired Blood.

Take fast-acting Geritol

Feel Stronger Fast WITHIN 7 DAYS—OR MONEY BACK!

If you’ve been feeling weak and tired lately, something for real causes of tired feeling may be your deficiency needs. To get Tired Blood. To feel stronger fast, take Geritol, the high performance tonic that helps to rejuvenate Tired Blood. Geritol helps get all those needed elements into your bloodstream—energizing you and supply to every part of your body. And other needs. So, as we can see, if you feel weak and unhealthy because of Tired Blood, Geritol can help you enjoy your everyday life again. Geritol can help you feel better as it is your personal sale. Take Geritol, twice or thrice a day. Feel your younger fast—with 7 days—or your money back.

Picture #49 – Geritol (Advertisement)

Picture #50 – Glenn Miller
Picture #51 — Chubby Checker

Picture #52 — 1960 Chevrolet Covair
Picture #53 – Hindenburg Disaster

Picture #54 – Bromo-Seltzer
Picture #55 – Perry Como

Picture #56 – Doris Day
Picture #57 – E-Z Bake Oven

Picture #58 – Eva Marie
Picture #59 – Trojan Horse
Thank You

- I appreciate that you took the time to read through this dictionary. Hopefully this was a helpful tool in understanding character, language and the time period better.

- Please let me know if anything was unclear or if you have any questions at all.

- Mr. Wrotniak
Appendix L - Production Music and ETC Ion saved show on USB
Craig,

Thank you so much for your love, care and dedication to our drama department. Just a superb job!

Wishing you some relaxation.

Jaron, Kathy & Dog
THANK YOU

Wroniak 615
Wrote my for control you need
- Brad's

To come down. Have a good
time!

Thank you for being the kindest
teacher I ever had! I'll treasure
your friendship always.
- Olivia (the quieter one)

Mr. Wrottnia, Thanks for directing
another great show this year! We pulled
it off.
- Emma

*Brandon*

Thank you for the
amazing year and show!
I've learned so much!
- Leah

Thanks for the
awesome year! God Bless!
- Kaitlyn Trim.

Thank you for the incredible
year! It's been a

*amazing* year!
- Olivia
Thank you Mr. Wronskiak for all your hard work and support throughout the last 3 years. I'll miss you next year.

-Kyle

Thank you Mr. Wronskiak for letting me be a part of Hairspray.

-Kyla

"I understand.

-Hannah

Thank you for an awesome year and a productive school. See you guys next year!

-Amy Losenberg

Hey Wronskiak! Thank you so much for the amazing experiences that I've had in the past 2 years. I've come so far in my skills and I think it's all thanks to you.

Thank you so much, everyone, and I hope you have a great time without me! Love, Hannah

-Father

Thank you for all of your hard work on the production but also thank you for teaching me throughout all 5 years of my high school experience to become better in performing arts. Whether it was drama & musical theatre or Advanced Acting, you've always believed in me and that means a lot. It's sad that I have to go but I will be back.

-Nycki Chaput

TRACY