StageNOTES
A FIELD GUIDE FOR TEACHERS

HAIRSPRAY
Hairspray into your classroom activities. We hope this study guide will help you incorporate Hairspray into your classroom activities.

By using StageNOTES™, you will understand how Hairspray exposes the past (History), expands our visual and verbal vocabulary (Language Arts), illuminates the human condition (Behavioral Studies), aids in our own self-exploration (Life Skills), and encourages creative thinking and expression (The Arts).

The Camp Broadway creative team, consisting of theater educators, scholars, researchers, and theater professionals, has developed a series of lesson plans that, although inspired by and themed around the musical Hairspray, can also accompany class study of the period and other related literary works. To assist you in preparing your presentation of each lesson, we have included: an objective (an excerpt from the script of Hairspray), a discussion topic, an interactive class activity, a reproducible excerpt from the script, and an essay question. A “After Hours Activity” accompanies class study of the period and other related literary works. To assist you in preparing your presentation of each lesson, we have included: a reproducible excerpt from the script, a discussion topic, an interactive class activity, and an “After Hours Activity” that encourages students to interact with family, friends, or the community at large.

The curriculum categories offered in the Hairspray study guide have been informed by the basic standards of education detailed in Content Knowledge: A Compendium of Standards and Benchmarks for K–12 Education, 2nd Edition, written by John S. Kendall and Robert J. Marzano (1997). This definitive compilation was published by Mid-Continent Regional Education Laboratory (McREL) and the Association for Supervision and Curriculum Development (ASCD) after a systematic collection, review, and analysis of noteworthy national and state curricular documents in all subjects.

The Hairspray study guide is for you, the educator, in response to your need for standards-compliant curriculum. We hope this study guide will help you incorporate Hairspray into your classroom activities.

Jodi Simon Stewart
Director of Education
Camp Broadway
When I optioned the rights to John Waters’ movie Hairspray, I never imagined what a thrilling journey lay ahead. I did believe that the film would make a successful Broadway musical because of its Cinderella storyline, its larger-than-life heroine, and, of course, its many possibilities for rousing song and dance. But the show that arrived in New York in the summer of 2002 exceeded my wildest expectations.

Along with the financing and management of a production, commissioning producers choose the creative team: book writer, composer, lyricist, choreographer, designers, and director. The Hairspray writers began working in the winter of 2000. Between that date and December 2001 (by which time our complete artistic team was assembled), we held four readings where the actors performed with scripts in hand and sang to the accompaniment of three musicians. In May 2002, two months before coming to New York, the production had a successful three-week tryout run in Seattle. On August 15th, Hairspray opened on Broadway.

My partners and I are thrilled to be part of an event that brings so much joy to audiences eight times a week. Along with the satisfaction of having a hit show, we feel especially happy that Hairspray celebrates the uniqueness of a country that is inclusive and diverse and where one person really can make a difference. Tracy Tumbled and her friends are determined to make the world a better place; we hope that message will be an inspiration to your students as they think about their experience at Hairspray and work through these study guide materials.

— Margo Lion

Producer’s Note
Synopsis

Hairspray opens in June 1962, as plus-sized teenager Tracy Turnblad wakes up ready for another day (“Good Morning, Baltimore”). After school, she and her best friend, Penny Pingleton, watch The Corny Collins Show, starting “The Nice Kids in Town.” While Tracy and Penny sign over handsome Link Larkin, Tracy’s mother, Edna, slays away at her ironing board. Penny’s mother, Prudy Pingleton, expresses her disapproval of teenagers dancing to “colored music.” Edna points out that it “ain’t colored. The TV’s black and white.”

In the studio, show producer, Wilma Von Tussle, instructs her teen queen-daughter and Link’s girlfriend, Amber, to hog the camera, while beating Corny, the host, about including songs with “that Detroit sound.” She reminds him that they have to stare the kids “in the white direction.” On air, Corny announces auditions for an opening on the show, as well as the national broadcast of the upcoming “Miss Teenage Hairspray 1962” contest. Tracy wants to audition for the show. Edna is skeptical, fearing Tracy’s size will lead to rejection, but her father, Wilbur (owner of the Har-de-Har Hut Joke Shop), tells Tracy to follow her dream.

Making their own decision, Tracy and Penny race into the WZZT studios just as the auditions are ending. Tracy sees Link and swoons “I Can Hear the Bells.” Velma rejects Tracy, sneering at her weight and lamenting that times certainly have changed since she was crowned “Miss Baltimore Crabs.” Wilbur comforts a downcast Edna (“Timless to Me”). Meanwhile, Link realizes his love for Tracy and breaks her out of jail (using a blowtorch improvised with a lighter and a can of hairspray), and Seaweed rescues Penny from her mother’s clutches (“Without Love”).

The four flee to Motormouth’s record shop. She reminds them that the fight against injustice is never ending (“I Know Where I’ve Been”). The next day, Corny’s prime-time show is in full swing and ready to announce the winner of “Miss Teenage Hairspray 1962” (“Hairspray”). Amber and Tracy are finalists for the title of “Miss Teenage Hairspray 1962.” Amber performs a dance she dedicates to the absent Tracy (“Cooties”). Just as it looks like Amber has won the crown, Tracy buds in from the audience to claim victory and perform a dance that’s dedicated to everyone. They all dance together, black and white, fat and thin, young and old, as Tracy leads the company in declaring “You Can’t Stop the Beat.”

During a rough scatter dodgeball game, Amber knocks out her rival, Tracy. To cheer her up, Seaweed suggests Tracy, Link, and Penny (who has an immediate crush on him) to his mother’s record shop (“Run and Tell That”). Motormouth Maybelle welcomes them warmly. Tracy wonders why they can’t all dance together on the show and plans to lead a protest during “Mother-Daughter Day.” Link rejects the idea, fearing it will hurt his chance to be on national TV. He leaves a heartbroken Tracy to go back to Amber. Edna is dubious about joining the protest. She is self-conscious about her weight, but Motormouth persuades her to accept herself — after all, they’re both “Big, Blonde & Beautiful.” The demonstration turns into a riot; the police arrive and drag Tracy and all the women off to jail. Act Two opens in the women’s house of detention, “The Big Dollhouse.” Everyone is released on bail, except Tracy, who is moved to solitary confinement.

Wilbur comforts a downcast Edna (“Timless to Me”). Meanwhile, Link realizes his love for Tracy and breaks her out of jail (using a blowtorch improvised with a lighter and a can of hairspray), and Seaweed rescues Penny from her mother’s clutches (“Without Love”).

The four flee to Motormouth’s record shop. She reminds them that the fight against injustice is never ending (“I Know Where I’ve Been”). The next day, Corny’s prime-time show is in full swing and ready to announce the winner of “Miss Teenage Hairspray 1962.” Amber performs a dance she dedicates to the absent Tracy (“Cooties”). Just as it looks like Amber has won the crown, Tracy buds in from the audience to claim victory and perform a dance that’s dedicated to everyone. They all dance together, black and white, fat and thin, young and old, as Tracy leads the company in declaring “You Can’t Stop the Beat.”

Characters

Tracy Turnblad — teenager from Baltimore, wins a dance on The Corny Collins Show
Corny Collins — host of The Corny Collins Show
Amber Von Tussle — Tracy’s rival
Link Larkin — Tracy’s boyfriend
Velma Von Tussle — Tracy’s mother
Prudy Pingleton — Penny’s mother
Hairspray, sponsor of “Miss Teenage Hairspray 1962”

Act One

“A Good Morning, Baltimore” — The Corny Collins Show
“The Nice Kids in Town” — The Corny Collins Show
“Mama, I’m a Big Girl Now” — The Corny Collins Show
“I Can Hear the Bells” — The Corny Collins Show
“The Legend of Miss Baltimore Crabs” — The Corny Collins Show
“It Takes Two” — The Corny Collins Show
“Welcome to the ‘60s” — The Corny Collins Show
“Run and Tell That” — The Corny Collins Show

Act Two

“The Big Dollhouse” — Woman
“Good Morning, Baltimore” (Reprise) — The Corny Collins Show
“Timless to Me” — The Corny Collins Show
“Without Love” — The Corny Collins Show
“I Know Where I’ve Been” — The Corny Collins Show

Musical Numbers
“Good Morning, Baltimore”

“In Baltimore, hair is politics.” — John Waters

Hansberry is set in Baltimore, Maryland. John Waters’ hometown, Baltimore’s unique character comes from its many paradoxical qualities. It is an urban center with a rural sensibility, a city on the border between the North and the South, a blue-collar town that is home to world-class institutions of science and culture. In Hairspray — and in all his films — John Waters captures the sometimes sly, always exuberant, unconscious quality of Baltimore and its citizens.

Baltimore Town, named for Lord Baltimore, one of the founders of the Maryland Colony, was founded in 1729 at the large natural harbor at the mouth of the Patapsco River. Baltimore, the westernmost port on the eastern coast, as well as a midpoint between North and South, became a natural center of trade.

In the war of 1812, Britain attacked Baltimore, which they considered a “den of pirates on the Chesapeake.” While witnessing the bombardment of Fort McHenry, Maryland lawyer Francis Scott Key scribbled his impressions on the back of an envelope. Key’s account of the battle became the national anthem.

Baltimore can claim some important ‘firsts’. The first railroad track in the United States were laid there in 1829, connecting the hardlocked Midwest with the port of Baltimore. In 1844, the first telegraph line linked Baltimore and Washington, D.C.

In the early 1860s, the film when Hairspray takes place, more than half of the population of Baltimore was African-American. The city had voluntarily decided to desegregate the school system, rather than be forced to do so by court order. However, “white flight” (outward white families moving to the suburbs) meant the increasingly overcrowded schools had a much higher percentage of black students than white. Despite the efforts of to integrate schools, Baltimore remained heavily segregated, as it had been from the earliest days.

(John Waters, the location of Matomoros Maples’ record shop in the show, was originally the northern boundary of the city. Blocks were not allowed to cross this boundary after dark.)

Baltimore, sometimes described as “an outpost of the North in a Southern State,” found itself in a strategic position in the civil rights movement of the 60s. The proximity of the city to the nation’s capital made it a popular place for civil rights activists to stage protests and rallies.

The city’s central position between the North and the South, the very location that made it an economic center, plot Baltimore in “the middle of the social struggle that divided the entire country.”

What Is Formstone?

According to John Waters, Formstone is the “polyester of brick.”

Due to the unique composition of the soil around Baltimore, brick manufactured in the area was extremely soft and porous. As buildings aged, moisture would seep,chip away, and fall off. Formstone was one of a number of cement-based “artificial stone” products created to repair and upgrade building exteriors.

Formstone was patented in 1937 by the Lasting Products Company of Baltimore. Door-to-door salesman Pearl Formstone sold Formstone as a low-maintenance way to upgrade a middle-class home, giving it the weatherly look of stone.

Formstone was troweled on in thin layers; the top layer could be tinted to simulate the shadings of stone. Crinkled wax paper was applied to the wet “stone” and removed to provide texture, while grooves were cut in to look like the mortar between “stones.”

Formstone reached the peak of its popularity in the 40s and 50s, making Baltimore the “Formstone Capital of the World.” By the 70s and 80s tastes had changed, and formstone was dismantled. Formstone is still used in construction in parts of the world today and is very popular in Australia and New Zealand.

“Timeless to Me”

Filmmaker John Waters, born in Baltimore on April 22, 1946, had offbeat interests from the beginning. As a child, he was drawn to the spooky and bizarre; he was fascinated by the characters of Captain Hook from Peter Pan and the Wicked Queen from Snow White. At age six, he asked his mother to take him on a tour of the local junkyard so he could look at the wrecked cars and imagine the auto accidents.

He became interested in puppets; his talent for keeping birthday party puppet shows audiences spellbound earned him up to $25 per performance, a substantial amount for a kid in the 1950s. By age twelve, he was intensely interested in show business, and subscribed to Variety, the trade journal of the entertainment industry.

His grandmother gave him a movie camera for his sixteenth birthday, and he began shooting short films in and around his parents’ house. For his casts, he assembled an ensemble of friends who would appear in his films throughout his career. Waters’ star was the drag performer Divine (real name Glenn Milstead), whose persona grew more outrageous with every role.

According to John Waters, Formstone is the “polyester of brick.”

Formstone reached the peak of its popularity in the 40s and 50s, making Baltimore the “Formstone Capital of the World.” By the 70s and 80s tastes had changed, and formstone was dismantled. Formstone is still used in construction in parts of the world today and is very popular in Australia and New Zealand.

Formstone was patented in 1937 by the Lasting Products Company of Baltimore. Door-to-door salesman Pearl Formstone sold Formstone as a low-maintenance way to upgrade a middle-class home, giving it the weatherly look of stone.

Formstone was troweled on in thin layers; the top layer could be tinted to simulate the shadings of stone. Crinkled wax paper was applied to the wet “stone” and removed to provide texture, while grooves were cut in to look like the mortar between “stones.”

Formstone reached the peak of its popularity in the 40s and 50s, making Baltimore the “Formstone Capital of the World.” By the 70s and 80s tastes had changed, and formstone was dismantled. Formstone is still used in construction in parts of the world today and is very popular in Australia and New Zealand.

Formstone was patented in 1937 by the Lasting Products Company of Baltimore. Door-to-door salesman Pearl Formstone sold Formstone as a low-maintenance way to upgrade a middle-class home, giving it the weatherly look of stone.

Formstone was troweled on in thin layers; the top layer could be tinted to simulate the shadings of stone. Crinkled wax paper was applied to the wet “stone” and removed to provide texture, while grooves were cut in to look like the mortar between “stones.”

Formstone reached the peak of its popularity in the 40s and 50s, making Baltimore the “Formstone Capital of the World.” By the 70s and 80s tastes had changed, and formstone was dismantled. Formstone is still used in construction in parts of the world today and is very popular in Australia and New Zealand.

Formstone was patented in 1937 by the Lasting Products Company of Baltimore. Door-to-door salesman Pearl Formstone sold Formstone as a low-maintenance way to upgrade a middle-class home, giving it the weatherly look of stone.

Formstone was troweled on in thin layers; the top layer could be tinted to simulate the shadings of stone. Crinkled wax paper was applied to the wet “stone” and removed to provide texture, while grooves were cut in to look like the mortar between “stones.”

Formstone reached the peak of its popularity in the 40s and 50s, making Baltimore the “Formstone Capital of the World.” By the 70s and 80s tastes had changed, and formstone was dismantled. Formstone is still used in construction in parts of the world today and is very popular in Australia and New Zealand.

Formstone was patented in 1937 by the Lasting Products Company of Baltimore. Door-to-door salesman Pearl Formstone sold Formstone as a low-maintenance way to upgrade a middle-class home, giving it the weatherly look of stone.

Formstone was troweled on in thin layers; the top layer could be tinted to simulate the shadings of stone. Crinkled wax paper was applied to the wet “stone” and removed to provide texture, while grooves were cut in to look like the mortar between “stones.”

Formstone reached the peak of its popularity in the 40s and 50s, making Baltimore the “Formstone Capital of the World.” By the 70s and 80s tastes had changed, and formstone was dismantled. Formstone is still used in construction in parts of the world today and is very popular in Australia and New Zealand.

Formstone was patented in 1937 by the Lasting Products Company of Baltimore. Door-to-door salesman Pearl Formstone sold Formstone as a low-maintenance way to upgrade a middle-class home, giving it the weatherly look of stone.

Formstone was troweled on in thin layers; the top layer could be tinted to simulate the shadings of stone. Crinkled wax paper was applied to the wet “stone” and removed to provide texture, while grooves were cut in to look like the mortar between “stones.”

Formstone reached the peak of its popularity in the 40s and 50s, making Baltimore the “Formstone Capital of the World.” By the 70s and 80s tastes had changed, and formstone was dismantled. Formstone is still used in construction in parts of the world today and is very popular in Australia and New Zealand.
Perceive past events with historical empathy.

Understand that the consequences of the events listed in the Overture to History covering 1946-1968. Ask the interviewees what their memories are of two or three events. Have the interviewees discuss these interviews in small groups of three or four after which they can share their findings with the full class.

For homework, have the students interview people aged 60 and over who remember the 1950s. Ask them:

- What were some of the key cultural and social experiences in a family where everyone is from the same cultural group? What about in families made up of differing cultural groups?

Each StageNOTES™ lesson includes the following components:

- Chronological Relationships and Patterns:
- Critical Thinking
- Historical Perspectives
- Comparing different societies and cultures
- Identifying the purposes that producers may have
- Comparing scenes that bring "instant celebrity" to the people featured (American Idol, Star Search, even Hairspray's Zoran
- Comparing images projected in the media today that you like with those you do not like
- Comparing the roles that media play in today's world with what they were before and after television.
**Welcome to the ‘60s**

Listen for these names from the ‘60s throughout Hairspray. See how many you can catch.

**Gaudy Hairdos:** A top singer of the ‘50s and early ‘60s. She appeared in the classic Spring Break movie, Where the Boys Are (1960).


**Jackie B. Kennedy:** Written/actress who starred in such films as Hitchcock’s North by Northwest (1959). Kennedy, was hidden-camerastunt show, which captured beautiful blonde actress fondness for pink clothing. She married the first black Supreme Court justice. Riots occur in Detroit and other large cities. The first black majors of major U.S. cities are elected in Cleveland, Ohio, and Gary, Indiana.

**John F. Kennedy:** First introduced in 1960, Metrecal (from “metered calories”) was a canned diet drink, like today’s SlimFast. Singer Eddie Fisher and perky film comedienne Debbie Reynolds married in 1955. They are the parents of actresses Carrie Fisher, perhaps best known as Princess Leia from the Star Wars movies. Fisher fell in love with Elizabeth “Liz” Taylor, and married her in 1959 on the same day he divorced Debbie Reynolds. Taylor went to Italy in 1962 to film the epic Cleopatra. Although Eddie Fisher was also in the film, Taylor fell for her costar Richard “Dick” Burton. Their affair made headlines worldwide. They married in 1964, divorced in 1974, and remarried the following year.

**Frankie Avalon and his “Beach Party” movies:** Teen idol Frankie Avalon’s “Beach Party” movies were Annette Funicello, who became a star on the ‘60s TV series The Mickey Mouse Club. They met in 1958 and became a wildly popular couple, starring in ‘60s movies such as Beach Party (1963) and Bikini Beach (1964).

**The Color Sisters:** Glamorous Hungarian sisters Zsa Zsa, Magda, and Eva Gabor became known in Hollywood for their seductive, sophisticated, yet slightly scattord, personalities.

**Chubby Checker:** Originally named Ernest Evans, Singer Chubby Checker created a dance sensation with his recording of “The Twist” in 1960.

**The Hindenburg:** The 800-foot blimp, Hindenburg was the largest aircraft ever flown. While landing at Lakehurst, New Jersey, on May 6, 1937, the ship crashed in a tragic fire when the hydrogen that filled the blimp ignited. (Modern blimps are filled with nonflammable helium.)

**Mickey Mouse Club:** A top singer of the ‘50s and early ‘60s. He was tall, good looking, and debonair, while she was known for her squeaky-clean “good girl” image. Their trademark phrases included “And away we go,” “Hommina hommina hommina,” and “To the moon, Alice!”

**The Honeymooners:** Based on a popular novel, this 1957 melodrama delved into the sordid secrets of a New England town. It became the first prime-time soap opera television series in 1964.

**The Honeymooners:** Based on a popular novel, this 1957 melodrama delved into the sordid secrets of a New England town. It became the first prime-time soap opera television series in 1964.

**“I Know Where I’ve Been” (continued from previous page)**

1960

Sixteen segregated public restaurants and lunch counters are held throughout the South.

1961

Freedom Riders challenge “white only” rules at drinking fountains, lunch counters, and rest rooms in bus and train stations in the South.

1962

James Meredith, a black student, enrols at the University of Mississippi under protection of federal troops.

1963

Four young black girls are killed in a church bombing in Birmingham, Alabama.

1964

“Wilt the Stilt” Chamberlain was one of the NBA’s legendary players, setting numerous records during his 14-year professional basketball career.

**Wilt the Stilt:** At 7’1”, Wilt “The Stilt” Chamberlain was one of the NBA’s legendary players, setting numerous records during his 14-year professional basketball career.

**Gidget Goes to Rome:** First introduced in 1960, Metrecal (from “metered calories”) was a canned diet drink, like today’s SlimFast. Singer Eddie Fisher and perky film comedienne Debbie Reynolds married in 1955. They are the parents of actresses Carrie Fisher, perhaps best known as Princess Leia from the Star Wars movies. Fisher fell in love with Elizabeth “Liz” Taylor, and married her in 1959 on the same day he divorced Debbie Reynolds. Taylor went to Italy in 1962 to film the epic Cleopatra. Although Eddie Fisher was also in the film, Taylor fell for her costar Richard “Dick” Burton. Their affair made headlines worldwide. They married in 1964, divorced in 1974, and remarried the following year.


**Jacqueline Bouvier Kennedy:** First Lady Jacqueline Bouvier Kennedy, who of John F. Kennedy, was known for her tradsetting style, particularly her bouffant hairs and pillbox hats.

**George Gershwin:** A top singer of the ‘50s and early ‘60s. He was tall, good looking, and debonair, while she was known for her squeaky-clean “good girl” image.

**Rocky Horror Picture Show:** Stared together in romantic comedies such as Pillow Talk (1959) and Lover Come Back (1961). He was tall, good looking, and debonair, while she was known for her squeaky-clean “good girl” image.

**Mr. and Mrs. Martin Luther King, Jr.:** Mrs. Martin Luther King, Jr., is assassinated. Riots erupt across the country.

**Ronald Reagan:** Based on a popular novel, this 1957 melodrama delved into the sordid secrets of a New England town. It became the first prime-time soap opera television series in 1964.

**The Color Sisters:** Glamorous Hungarian sisters Zsa Zsa, Magda, and Eva Gabor became known in Hollywood for their seductive, sophisticated, yet slightly scatterbrained, personalities.

**Marcia Spanswick:** Wife of President Dwight “Ike” Eisenhower, she was First Lady from 1953 to 1961, known for her trademark bangs and fondness for pink clothing.

**Chubby Checker:** Originally named Ernest Evans, Singer Chubby Checker created a dance sensation with his recording of “The Twist” in 1960.

**The Hindenburg:** The 800-foot blimp, Hindenburg was the largest aircraft ever flown. While landing at Lakehurst, New Jersey, on May 6, 1937, the ship crashed in a tragic fire when the hydrogen that filled the blimp ignited. (Modern blimps are filled with nonflammable helium.)

**Doris Day:** Acquainted with Vincente Minnelli, she was a top lady singer of the ‘50s and early ‘60s. She appeared in the classic Spring Break movie, Where the Boys Are (1960).

**Mickey Mouse Club:** A top singer of the ‘50s and early ‘60s. He was tall, good looking, and debonair, while she was known for her squeaky-clean “good girl” image. Their trademark phrases included “And away we go,” “Hommina hommina hommina,” and “To the moon, Alice!”

**The Honeymooners:** Based on a popular novel, this 1957 melodrama delved into the sordid secrets of a New England town. It became the first prime-time soap opera television series in 1964.

**“I Know Where I’ve Been” (continued from previous page)**

1960

Sixteen segregated public restaurants and lunch counters are held throughout the South.

1961

Freedom Riders challenge “white only” rules at drinking fountains, lunch counters, and rest rooms in bus and train stations in the South.

1962

James Meredith, a black student, enrols at the University of Mississippi under protection of federal troops.

1963

Four young black girls are killed in a church bombing in Birmingham, Alabama.

1964

“Wilt the Stilt” Chamberlain was one of the NBA’s legendary players, setting numerous records during his 14-year professional basketball career.

**Wilt the Stilt:** At 7’1”, Wilt “The Stilt” Chamberlain was one of the NBA’s legendary players, setting numerous records during his 14-year professional basketball career.

**Gidget Goes to Rome:** First introduced in 1960, Metrecal (from “metered calories”) was a canned diet drink, like today’s SlimFast. Singer Eddie Fisher and perky film comedienne Debbie Reynolds married in 1955. They are the parents of actresses Carrie Fisher, perhaps best known as Princess Leia from the Star Wars movies. Fisher fell in love with Elizabeth “Liz” Taylor, and married her in 1959 on the same day he divorced Debbie Reynolds. Taylor went to Italy in 1962 to film the epic Cleopatra. Although Eddie Fisher was also in the film, Taylor fell for her costar Richard “Dick” Burton. Their affair made headlines worldwide. They married in 1964, divorced in 1974, and remarried the following year.


**Jacqueline Bouvier Kennedy:** First Lady Jacqueline Bouvier Kennedy, who of John F. Kennedy, was known for her tradsetting style, particularly her bouffant hairs and pillbox hats.

**George Gershwin:** A top singer of the ‘50s and early ‘60s. He was tall, good looking, and debonair, while she was known for her squeaky-clean “good girl” image.

**Rocky Horror Picture Show:** Stared together in romantic comedies such as Pillow Talk (1959) and Lover Come Back (1961). He was tall, good looking, and debonair, while she was known for her squeaky-clean “good girl” image.

**Mr. and Mrs. Martin Luther King, Jr.:** Mrs. Martin Luther King, Jr., is assassinated. Riots erupt across the country.

**Ronald Reagan:** Based on a popular novel, this 1957 melodrama delved into the sordid secrets of a New England town. It became the first prime-time soap opera television series in 1964.
Consult with the class about the elements of a well-crafted and dramatic scene. This person can circulate among the student writers and offer advice as they go through the process of writing their scenes. 

In this scene, the girls are watching a teen dance program on TV. Tracy and Penny are particularly struck by images of cool, young people, how they dress, how they move, and how they are encouraged to look. Illustrating the ways in which these scenes are encouraged to appeal to the TV audience.

<table>
<thead>
<tr>
<th>Teaching Tips</th>
</tr>
</thead>
<tbody>
<tr>
<td>Put the word “cool” on the board. Note that the Corny Collins dancers are termed “cool” on his show. Have students write down all the words related to the word. Then ask the following questions:</td>
</tr>
<tr>
<td>What is your perception of the word “cool” today? Does it mean the same today as it meant in the '50s and '60s? If not, what word has replaced it? Who would you consider to be a “cool” person? Think about a friend, someone in the media, family member whom you consider “cool.” Why would you consider them “cool”?</td>
</tr>
<tr>
<td>Turn that racket down. I’m trying to iron in here.</td>
</tr>
</tbody>
</table>

### Berdie

The struggle to achieve equity in race relations became a central issue for society in the 1960s. The white population had very little information and experience with the topic, unlike today, where society strongly supports equal rights.

At first, have individuals in the class find subjects they feel strongly about and are willing to discuss. Pair up students with different beliefs and have them debate these opposing viewpoints.

1. Have your students read the Overture to History “I Know Where I’ve Been” (pages 11 and 12) in order to identify two or three events that they might be familiar with. Ask them to take a strong stance on one topic and meet around the corner from the studio and make signs! Then, have them pair up to discuss the different perspectives surrounding each topic.

2. In class, have your students discuss current events that they feel very strongly about. Some examples might be a war or health care issues, such as drug prescription costs for the elderly. Have all the issues written down on the blackboard and in each instance, have the class identify and explain those that they have strong opinions about and those that they are not as concerned with.

3. For homework, have the students interview people aged 60 and over who remember the events listed in the Overture to History covering 1946 to 1968. Ask the interviewees what their memories are of two or three events. Then, have the students discuss these interviews in small groups of three or four, after which they can share their findings with the full class.

### White Pop Culture

The white population had very little information and experience with the topic, unlike today, where society strongly supports equal rights.

The struggle to achieve equity in race relations became a central issue for society in the 1960s. The white population had very little information and experience with the topic, unlike today, where society strongly supports equal rights.

At first, have individuals in the class find subjects they feel strongly about and are willing to discuss. Pair up students with different beliefs and have them debate these opposing viewpoints.

1. Have your students read the Overture to History “I Know Where I’ve Been” (pages 11 and 12) in order to identify two or three events that they might be familiar with. Ask them to take a strong stance on one topic and meet around the corner from the studio and make signs! Then, have them pair up to discuss the different perspectives surrounding each topic.

2. In class, have your students discuss current events that they feel very strongly about. Some examples might be a war or health care issues, such as drug prescription costs for the elderly. Have all the issues written down on the blackboard and in each instance, have the class identify and explain those that they have strong opinions about and those that they are not as concerned with.

3. For homework, have the students interview people aged 60 and over who remember the events listed in the Overture to History covering 1946 to 1968. Ask the interviewees what their memories are of two or three events. Then, have the students discuss these interviews in small groups of three or four, after which they can share their findings with the full class.
Exercise
Ask yourself this question: What role does media play in my life? Then write a short but well-written paragraph about your answer. Do you think media is a large, mid-size, or small part of your life? Examples of media might include books, music, television shows, movies, and the Internet. Organize your composition according to the specific medium you're talking about and decide whether it's significant. Do the choices they make in school reflect their dreams? Have the class discuss the role school plays in their future plans and expectations. Does school play a large part, or is it insignificant? Do the choices they make in school reflect their dreams?

Teaching Tips
- Begin with a brainstorm on career options today, and compare them to the career choices of your parents. Are the options the same or different? Could you think about going into the same profession or doing the same kind of work that members of your family are doing? Do you daydream about your future or do you prefer to live in the moment and let the future take care of itself? If you're a daydreamer, do you dream of doing things within your reach, or do you dream of things that seem more difficult to achieve? How do you compare your dreams with those of your sisters, brothers, friends, and other peers?

Scrapbooks of teen idols were very much a part of the world for teenagers. To make this into a fun event, gather the graphics beforehand and create your own scrapbook. Also, when you present your report, dress up in what you think would be an outfit from 1962.

Conflicting ideas concerning conformity and work ethic affected families back in the '50s and '60s just as they do today. For example, Tracy presents herself more or less as she is, while Amber tries to project an image much more glamorous than her actual personality.

There are many shows currently on the air that bring “instant celebrity” to the people featured (American Idol, Star Search, even the Corny Collins Show). Have you been a fan of one of these kinds of shows? What did you know about the cast members? Do you think what you see on the show reflects who the person really is? For example, Tracy presents herself more or less as she is, while Amber tries to project an image much more glamorous than her actual personality.

To see how the lives of our parents when they were teenagers affect our decisions and our lives today, refer to “Welcome to the ’60s” (pages 12 and 13) and search for these items on the Internet. Look for graphics as well as other printouts. Prepare a five-minute oral report on your research.

HISTORY
to go

WEB HOURS

After

LESSON

What do YOU think?

Two of the notable names mentioned in “Welcome to the ’60s” (pages 12 and 13) are Frankie Avalon and his “fattest Mouseketeer,” Annette Funicello. The original Mickey Mouse Club (which ran from 1955 to 1959) featured the Mouseketeers singing and dancing. Each day had a different theme. “Fun with Music Day,” “Guest Star Day,” “Anything Can Happen Day,” “Circus Day,” and “Talent Round-Up Day” just as in Hairspray’s The Corny Collins Show, the cast members (most prominently Annette) had an enthusiastic fan following. Have you been a fan of one of these kinds of shows? What did you know about the cast members? Do you think what you see on the show reflects who the person really is? For example, Tracy presents herself more or less as she is, while Amber tries to project an image much more glamorous than her actual personality.

How do you think people on these shows are affected by fame? How long does it last? Does it change their life permanently or only temporarily? How do you think you would handle being on a television show that made you famous?

What do YOU think?

Watch one of these shows (you may even find the original Mickey Mouse Club still playing in reruns on the Disney Channel). Have you been a fan of one of these kinds of shows? What did you know about the cast members? Do you think what you see on the show reflects who the person really is? For example, Tracy presents herself more or less as she is, while Amber tries to project an image much more glamorous than her actual personality.

To see how the lives of our parents when they were teenagers affect our decisions and our lives today, refer to “Welcome to the ’60s” (pages 12 and 13) and search for these items on the Internet. Look for graphics as well as other printouts. Prepare a five-minute oral report on your research.

Scrapbooks of teen idols were very much a part of the world for teenagers. To make this into a fun event, gather the graphics beforehand and create your own scrapbook. Also, when you present your report, dress up in what you think would be an outfit from 1962.
It Takes Two

Book writer Mark O'Donnell talks about adapting Hairspray from a screenplay into a musical.

**SN:** How did you begin working on the script?

**MO:** I started by writing a synopsis of the show to be in the manner of the plot descriptions on a cast album. I put in parentheses where I thought a song would go. We kept some of the classic lines — “We’ll claw our way to the top!” — but there’s not too much dialogue from the screenplay.

We used John Waters’ story as a framework to start with, so we knew where it began and ended. And then we had to get characters saying interesting things — memorable, funny things. I like incongruities. I was always crazy about Oscar Wilde. You know, “A gentleman never hurts another’s feelings unintentionally.” And although no one would call Hairspray-Oscar Wilde, I did try to write dialogue that seems to have incongruities: “What are you doing in this huge crowd of minorities?” That kind of thing.

**SN:** What sorts of changes did you need to make for the stage version?

**MO:** I had ideas for situations that could become songs. In one instance, I suggested that the three teenage girls be in parallel places, complaining to their mothers — it’s the old “Get me out of here!” song (“Mama, I’m a Big Girl Now”). And I suggested in the second act that when Tracy breaks out of jail, and Penny breaks out of her home, that they have parallel love duets that become a quartet (“Without Love”).

**SN:** How did you collaborate with the composer-lyricist team, Marc Shaiman and Scott Wittman?

**MO:** It was a Big Girl here! song. I had used the word “klutz.” He said, “They wouldn’t say klutz.” So we changed it to clod — the line ended up being cut anyway. Originally, when Tracy said, “I wish every day were Negro Day,” Comry’s answer was, “I read you like the tabloids, kid.” And John Waters said there were no tabloids in Baltimore. So we changed it to “I read you like tomorrow’s headlines.” Which is probably better, since Tracy’s a visionary.

At one point we had Tracy popping a lot of diet pills to explain why she’s so peppy, and John Waters thought that was a little too “bad girl.” On the other hand, we had some sentimental moments with Edna talking about mother love and he said, “Well, it’s getting a little Hallmark.” So he kept us from being too trite on the one hand, and untrue to the character on the other.

**SN:** How did you become interested in writing? Do you have any advice for aspiring writers?

**MO:** Most of the playwrights I know were puppeteers as kids, they put on puppet shows. They did skills in high school, played around with the tape recorder. Nowadays, chances are you’re playing around with the video camera. You know you’re a writer if you have a compulsion to record it, to write it down.

I have a twin brother, who was David Lettermann’s head writer for many years. As kids we would act out little skits in school, until the teachers finally said, “You wanna do something for the Christmas show?” So I guess I had an automatic vaudeville partner.

**SN:** How did you begin adapting Hairspray?

**MO:** We used John Waters’ story as a framework to start with, so we knew where it began and ended. And then we had to get characters saying interesting things — memorable, funny things. I like incongruities. I was always crazy about Oscar Wilde. You know, “A gentleman never hurts another’s feelings unintentionally.” And although no one would call Hairspray-Oscar Wilde, I did try to write dialogue that seems to have incongruities: “What are you doing in this huge crowd of minorities?” That kind of thing.

**SN:** What sorts of changes did you need to make for the stage version?

**MO:** I had ideas for situations that could become songs. In one instance, I suggested that the three teenage girls be in parallel places, complaining to their mothers — it’s the old “Get me out of here!” song (“Mama, I’m a Big Girl Now”). And I suggested in the second act that when Tracy breaks out of jail, and Penny breaks out of her home, that they have parallel love duets that become a quartet (“Without Love”).

I didn’t know exactly what the song would be — that’s where Marc and Scott came in.

**SN:** How did you become interested in writing? Do you have any advice for aspiring writers?

**MO:** Most of the playwrights I know were puppeteers as kids, they put on puppet shows. They did skills in high school, played around with the tape recorder. Nowadays, chances are you’re playing around with the video camera. You know you’re a writer if you have a compulsion to record it, to write it down.

I have a twin brother, who was David Lettermann’s head writer for many years. As kids we would act out little skits in school, until the teachers finally said, “You wanna do something for the Christmas show?” So I guess I had an automatic vaudeville partner.

**SN:** How did you begin adapting Hairspray?

**MO:** We used John Waters’ story as a framework to start with, so we knew where it began and ended. And then we had to get characters saying interesting things — memorable, funny things. I like incongruities. I was always crazy about Oscar Wilde. You know, “A gentleman never hurts another’s feelings unintentionally.” And although no one would call Hairspray-Oscar Wilde, I did try to write dialogue that seems to have incongruities: “What are you doing in this huge crowd of minorities?” That kind of thing.

**SN:** What sorts of changes did you need to make for the stage version?

**MO:** I had ideas for situations that could become songs. In one instance, I suggested that the three teenage girls be in parallel places, complaining to their mothers — it’s the old “Get me out of here!” song (“Mama, I’m a Big Girl Now”). And I suggested in the second act that when Tracy breaks out of jail, and Penny breaks out of her home, that they have parallel love duets that become a quartet (“Without Love”).

I didn’t know exactly what the song would be — that’s where Marc and Scott came in.
In the Language Arts Overture, "It Takes Two" (pages 18 to 19), Mark O'Donnell states that he was very careful to shape the movie into a piece that would hold its own dramatically. The first thing he did was heighten the initial obstacles or conflicts in the movie in order to have a drama that would play out during the entire show. For students to gain experience in techniques to heighten the drama, have them bring in human-interest stories that they find in the newspaper.

At first, three or four students read their stories aloud and discuss the ways in which the conflicts in these stories could be immediately established, as well as their possible outcomes. Next have each student circle and identify the conflict in their particular newspaper except. After that, students can break up into groups of four or five where they will read and evaluate each piece, choosing the one most capable of becoming the strongest drama. The students can talk about ways in which they might write out a dramatic scene, focusing on possible characters, storylines and their final outcomes. The actual writing of this piece can happen in the Language Arts Writing Lesson, here the students will combine the facts in the articles with their own dramatic license in order to embellish and heighten the drama.

**Teaching Tips**

- **Who do you know that is a really good storyteller?** How do they make those stories interesting? Do they use interesting language? Do they set up suspense at the beginning of their story? Do you have any techniques that work well for you when telling a story? Do you prefer a story that contains heavy conflict, a lot of description, or action?

**Discussion Objective**

To learn techniques and general strategies of the writing process for creating dramatic texts.

**Teaching Tips**

- What sorts of characters do you like in dramatic media? Do you like characters who are fallible, offhand, casual, imperious, strident, goofy, silly, chaotic, or problematic? If you were asked to create a particular character, what sort of character would you choose?

**Discussion Objective**

To learn to gather information in order to enhance dramatic writing.

**Teaching Tips**

- Tracy Turnblad, once again your monumental hair-don't has seriously obstructed everyone's view of the blackboard. As Principal of Patterson Park High I condemn you to three more days of detention! (Lights up on TRACY in detention. Around her are SEANNA, LAWRENCE, GILBERT, THAD, DORAN and another student asleep at his desk. LAWRENCE is at the blackboard writing repeatedly, "I will not talk in speech class.")

**Writing Objective**

To learn to gather information in order to enhance dramatic writing.
Mark O’Donnell, who wrote the book for Hairspray, talks about the combination of imagination and observation as something always present for writers. The class has experienced that by writing characters created from a combination of fact and imagination.

For an interesting after-school activity, take some time to observe people on the bus, the subway, in the streets, at home, etc. Carry a small pad and when you see people who catch your interest, jot down some ... of four or five people whom you have selected from the hundreds you’ve seen to be the subject of a thumbnail sketch.

You have just experienced working with a number of people in a collaborative process. How was that experience for you? Did you find it exciting to be in meetings where collaboration is ongoing? Are there kinds of personalities in the group dynamic that make it easier or more difficult for you to express yourself?

Set aside some time to do a free association journal entry which begins with the open-ended sentence “The role I was able to play in putting on the class presentation of human interest stories was...” Next, finish that sentence and for five minutes simply write about your experience and why it was interesting, productive, not productive, etc.

There are many characters that you have developed from the human interest stories. In part, you have also developed them visually both in your imagination and in terms of costume elements. Now, find photos and portraits in magazines or 

Copyright 2003, Camp Broadway
“Big, Blonde & Beautiful”  
Morissa J. Bent Wendroth, the original Tracy Turnblad, talks about confidence, body image, and self-acceptance.


Those are all phrases about Hairspray. They never want to use the word “fat” so they find other words to use instead. “It’s like nobody can talk about it, or even say it out loud. Why is that?

There are studies around that say girls who are five years old already have a bad self-image. They feel bad when they look in the mirror, and they’re five years old. That is really scary!

Look at this — I still have my report card from kindergarten. It says, “Marissa needs to learn to control and lower her voice.” Well, I guess I didn’t really pay attention to that. I know they probably meant well — they should be “quiet and gentle” — but through your whole life there are people who want to tell you what you should and who you shouldn’t. I don’t think you should always listen to them.

I’ve been lucky. I always had a lot of self-confidence — that’s what gets me into performing. And most of the time people gave me too much trouble about my size. I’m short — just five feet tall — and I’m not a skinny little stick. But I had a lot of friends. I was a cheerleader, I was in shows at school. I just ignored anyone who said I shouldn’t do those things, I guess.

Of course I would love to lose 10 pounds. I would never lie and say I don’t think about it, but I don’t think about it every day. I love my body. I don’t like wearing clothes that hide or cover it. I love wearing costumes that show it off.

Whatever I would go out and audition for parts, I always decided I wouldn’t take the role of the “poor-fat girl” image. That’s not who I am. When I heard they were doing a musical of Hairspray, I thought, yeah, that’s for me.

I know that some people see my weight first, but I don’t think of Tracy as a role model for all the heavy girls out there — she’s more than that. She’s an individual. She doesn’t fit the mold. This show says that you can be whoever you really are, and not only that, you can win.

I plan to start by firing him!

From the Script

Mrs. Von Tussle: Negro Day every day? 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.

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

Velma: How do you plan to handle this?

Corny: I plan to start by firing him!

Berdine: You can’t fire Corny Collins from The Corny Collins Show.

Discuss those two lines of dialogue with the class, asking them to interpret what two lines mean to them. Ask the class whether that discussion about advertising and targeted audiences applies to our world today. Have the discussion continue by compiling a list of targeted audiences that the students can observe and can identify either in magazines, TV, the subway, or movies today. Furthermore, have them sort advertisements that they have observed in terms of targeting audiences.

In addition to this discussion, encourage students to brainstorm new advertisements that focus on particular targeted audiences, i.e., the elderly, young children, Hispanic, Asian, Caucasian, middle-class audiences, geographical locations, etc. After brainstorming and discussing the nature of various targeted audiences, have students create advertisements for a select audience. Collect the work, and for the next class period, read and discuss the most successful among them. These students can get extra credit for strong brainstorming ideas and creative writing.

Discuss those two lines of dialogue with the class, asking them to interpret what two lines mean to them. Ask the class whether that discussion about advertising and targeted audiences applies to our world today. Have the discussion continue by compiling a list of targeted audiences that the students can observe and can identify either in magazines, TV, the subway, or movies today. Furthermore, have them sort advertisements that they have observed in terms of targeting audiences.

In addition to this discussion, encourage students to brainstorm new advertisements that focus on particular targeted audiences, i.e., the elderly, young children, Hispanic, Asian, Caucasian, middle-class audiences, geographical locations, etc. After brainstorming and discussing the nature of various targeted audiences, have students create advertisements for a select audience. Collect the work, and for the next class period, read and discuss the most successful among them. These students can get extra credit for strong brainstorming ideas and creative writing.

Discuss those two lines of dialogue with the class, asking them to interpret what two lines mean to them. Ask the class whether that discussion about advertising and targeted audiences applies to our world today. Have the discussion continue by compiling a list of targeted audiences that the students can observe and can identify either in magazines, TV, the subway, or movies today. Furthermore, have them sort advertisements that they have observed in terms of targeting audiences.

In addition to this discussion, encourage students to brainstorm new advertisements that focus on particular targeted audiences, i.e., the elderly, young children, Hispanic, Asian, Caucasian, middle-class audiences, geographical locations, etc. After brainstorming and discussing the nature of various targeted audiences, have students create advertisements for a select audience. Collect the work, and for the next class period, read and discuss the most successful among them. These students can get extra credit for strong brainstorming ideas and creative writing.
After they have done a short written piece, have them role-play headlines that suggest status relationships. In these improvisations, students can be stopped and asked to reflect upon their roles of privilege or the lack thereof. Students can then switch roles and replay these improvisations.

An alternative role-playing exercise may involve students acting out stories based upon newspaper stories they have read about their own lives. When preparing for this assignment, remind students to think about: (a) the role each character has in society; (b) how the character might react to such a role; and (c) the effect of social acceptance on personality. Have them explore its influence on how we dress, speak, walk, eat, and generally conduct our lives. Go over possible scenarios that focus on issues of social acceptance and personal confidence.

It's hard to imagine what it feels like to be in either a high or low-status group, unless you have experienced it first hand. Students can be stopped and identified as part of a group that is mostly privileged, not privileged, or pretty much in a neutral position. How do you identify yourself within this group?

Have your students write about their thoughts on these questions for a continuous fifteen-minute period. Next have them decide if they would like to share their thoughts, first with a partner and then with the class.

From the Script

ACT I, SCENE 8

The Turnblads, Motormouth Maybelle's family, and all the people who have been marginalized become idols of teen culture. With confidence, strength of character, and authenticity they accept and redefine their new positions. However, the group that has been overshadowed by Tracy and Seaweed's success takes a spiteful revenge as expressed in this upcoming scene.

Exercise

To examine ways in which one's inheritance or cultural status becomes threatened when a competing and emerging cultural group overtakes that privileged position.

Teaching Tips

What do you think a fair society would look like? Do you think it's possible for groups to treat each other with fairness?

Do you feel like you are part of a group that is mostly privileged, not privileged, or pretty much in a neutral position? How do you identify yourself within this group?

Have your students write about their thoughts on these questions for a continuous fifteen-minute period. Next have them decide if they would like to share their thoughts, first with a partner and then with the class.

From the Script

ACT I, SCENE 8

The Turnblads, Motormouth Maybelle's family, and all the people who have been marginalized become idols of teen culture. With confidence, strength of character, and authenticity they accept and redefine their new positions. However, the group that has been overshadowed by Tracy and Seaweed's success takes a spiteful revenge as expressed in this upcoming scene.
In the interview with Marissa Jaret Winokur, we see how she feels being a “hefty,” high-spirited, and “dimple-kneed” girl. Compare a two-paragraph letter to Marissa about how you feel seeing a young woman on stage with such a positive self-image. Bring your letter to class and be prepared to read it to your classmates, who will also read their letters to you.

Life Work

Makes effective use of basic tools

Uses written information sources, including those of a technical nature, to accomplish specific tasks.

Manages money effectively

Pursues specific jobs

Makes general preparation for entering the work force

Sets and manages goals

Maintains a healthy self-concept

Restores impulsibility

Uses conflict-resolution techniques

Works well with diverse individuals and in diverse situations

Displays effective interpersonal communication skills

Demonstrates leadership skills

Contributes to the overall effort of a group

Effectively uses mental processes that are based in identifying similarities and differences (comparisons, contrasts, classifications)

Understands and applies basic principles of hypothesis testing and scientific inquiry

Understands and applies basic principles of logic and reasoning

Understands and applies basic principles of presenting an argument

Displays effective interpersonal communication skills

Effectively uses mental processes that are based in identifying similarities and differences (comparisons, contrasts, classifications)

Understands and applies basic principles of hypothesis testing and scientific inquiry

Applies basic troubleshooting and problem-solving techniques

Understands and applies basic principles of logic and reasoning

Understands and applies basic principles of presenting an argument

Effectively uses mental processes that are based in identifying similarities and differences (comparisons, contrasts, classifications)

Understands and applies basic principles of hypothesis testing and scientific inquiry

Applies decision-making techniques

のある人々は、芸術家である彼女、とその方の本を読み、そして彼女がコミュニティへの影響を受けたとき、影響を受けた。
Can you compare writing music for movies to writing for the stage? A lot of the same skill set you need for writing for the stage is needed for writing for movies. You need to be able to write songs that can stand up on their own, and also support and enhance the story and characters. In the case of movies, you need to be able to write music that can be used in a variety of ways, from emotional moments to action scenes. You also need to be able to adapt to the different styles and genres of movies. For example, you might need to write music that is more intense and dramatic for a thriller, or more light-hearted and comedic for a musical.

What is the effect of each? Velma's understatement and Edna's wit both serve to balance each other out. Velma's understatement is a way of being sarcastic or mocking, without being openly mean. It is more subtle and understated than Edna's wit, which is more direct and to the point. The effect of each is to create a dynamic between the two characters, and to highlight their different personalities.

What situations are funny? For older students, you might begin by examining the aphorisms “Comedy is tragedy plus time” and “Comedy comes from pain.” Often the funniest personal stories come from the awful things that happened to the teller. In class, have students brainstorm stories of situations that they find funny. For example, Edna makes jokes to take away the sting of Amber and Velma's insults. When we see Edna respond to a vicious attack with a witty remark, we as an audience get a sense of relief and satisfaction. It is a way of coping with the pain of the situation. When we see Velma respond to a situation with a silent discharge, we get a sense of the power of language and the ability to express ourselves. It is a way of coping with the pain of the situation.

Exercise: In the above scene, observe the use of different kinds of comedic lines: insults, understatement, and witticism. Discuss how these different types of humor are used to create a dynamic between the characters.

Top left: Laura Bell Bundy (Amber Von Tussle) and Linda Hart (Velma Von Tussle) Bottom right: member of the cast.

In Hairspray, many of the characters use humor as a way of coping with problems. For example, Edna makes jokes to take away the sting of Amber and Velma's insults in the record shop scene. When we go through painful moments, finding the funny side of the situation often helps us get through it. In class, have students brainstorm what makes a situation funny. For older students, you might begin by examining the aphorism “Comedy is tragedy plus time” and “Comedy comes from pain.” Often the funniest personal stories come from the awful things that happened to the teller, once a fair amount of time has passed. Who is the funniest person you know? What makes them funny? Are they reacting to the people in conflict around them? Can you recall a situation in which a funny person has lightened the energy in the room?

Top left: Laura Bell Bundy (Amber Von Tussle) and Linda Hart (Velma Von Tussle) Bottom right: member of the cast.

In this scene, Tracy and Penny meet Seaweed and his mother, Motormouth Maybelle on their turf in an “ suburban” setting. The audience hated Tracy being so pushy, which was a more subdued way for Velma to reject Tracy — to speak in a digitated way without being put down. But finally we realized that we needed to write something funny.

In Hairspray, many of the characters use humor as a way of coping with problems. For example, Edna makes jokes to take away the sting of Amber and Velma's insults in the record shop scene. When we go through painful moments, finding the funny side of the situation often helps us get through it. In class, have students brainstorm what makes a situation funny. For older students, you might begin by examining the aphorism “Comedy is tragedy plus time” and “Comedy comes from pain.” Often the funniest personal stories come from the awful things that happened to the teller, once a fair amount of time has passed. Who is the funniest person you know? What makes them funny? Are they reacting to the people in conflict around them? Can you recall a situation in which a funny person has lightened the energy in the room?

Top left: Laura Bell Bundy (Amber Von Tussle) and Linda Hart (Velma Von Tussle) Bottom right: member of the cast.

In Hairspray, many of the characters use humor as a way of coping with problems. For example, Edna makes jokes to take away the sting of Amber and Velma's insults in the record shop scene. When we go through painful moments, finding the funny side of the situation often helps us get through it. In class, have students brainstorm what makes a situation funny. For older students, you might begin by examining the aphorism “Comedy is tragedy plus time” and “Comedy comes from pain.” Often the funniest personal stories come from the awful things that happened to the teller, once a fair amount of time has passed. Who is the funniest person you know? What makes them funny? Are they reacting to the people in conflict around them? Can you recall a situation in which a funny person has lightened the energy in the room?
Life Skills
Experiential

4 LESSON

From the Script
Act 2, Scene 1
There has been a raucous demonstration to integrate The Corny Collins Show. The efforts to open images of black and white people dancing together get propensities and apparent ability thrown in jail together, and a new character, the matron of the prison, is introduced to heighten the intensity of an already thickening plot.

Experiential Objective
To illustrate techniques that enable individuals to develop a strong self-image.

Teaching Tips
- Can you think of a time when you were an absolutely happy person? Did it ever make you want to get up and sing? Do you know anyone in your family and/or among your friends who prefer to use song to express emotion?
- What is there about singing a song that is more inspiring than speaking words? What is it about music that attracts you? What is your favorite all-time most inspiring song?

Exercise
There are times when we want a private moment in order to express confidence, and/or bravado about our ability to overcome obstacles. While this is not necessarily easy to express in dialogue, this strong level of emotion can sometimes be conveyed through song.

Have students identify songs they are familiar with which express the same high self-esteem they find in the script excerpt above. Their assignment for tomorrow is to bring in the song lyrics and explain their selection to the class. They can additionally teach the class to sing the song if they choose.

There has been a raucous demonstration to integrate The Corny Collins Show. The efforts to open images of black and white people dancing together get propensities and apparent ability thrown in jail together, and a new character, the matron of the prison, is introduced to heighten the intensity of an already thickening plot.

Writing Objective
To analyze the interactions of diverse individuals within similar situations.

Teaching Tips
- How good are you at observing differences among people? Do you play an active or passive role when there are differences among people in your company?
- Does diversity among people create a good, challenging, or uncomfortable atmosphere for you?
- Think of four people that you know through the process of free association. Are you able to distinguish the differences and similarities among them? If so, what might they be?

Exercise
Have students choose three to five contrasting personalities among people that they know, have met, or have heard about. Ask them to write a scene in which their characters have been thrown into jail and are forced to interact with each other. With a partner, students can then exchange scenes and read them aloud together, acting out/interpreting each role as they see fit. Have the characters been portrayed successfully? What are the strengths and weaknesses of their character portraits? If so, what might they be?

Finally, have students volunteer to read their rewritten scenes to the class. Are the character portraits successful? Discuss.
In the Overture to Life's Skills, “You Can't Stop the Beat” (pages 28 and 29), Scott Wittman discusses his high school and college career. He talks about how his involvement with musicals started in high school, with summer stock, movies, and theater continuing throughout his life. He was fascinated and committed to all forms of theater and followed this path wherever he could. Describe either yourself or someone you know in terms of your or their deep commitment to a strongly motivated pursuit.

Have you ever thought about making a movie? Imagine that you were given all the money you could ever ask for in order to make a movie. You will be the director of that movie. Choose your location. Choose two central characters. Cast them with any actors of your choice, professional or otherwise. Choose the music you'd like to have as underscoring for the piece. Jot down those notes and bring in your ideas to share with the class.

Summary of Standards for THE ARTS

Art Connections
- Understands connections among the various art forms and other disciplines.

Music
- Sings, alone and with others, a varied repertoire of music.
- Performs on instruments, alone and with others, a varied repertoire of music.
- Improvises melodies, variations, and accompaniments.
- Composes and arranges music within specified guidelines.

Visual Arts
- Views and relates music.
- Knows and applies appropriate criteria to music and music performances.
- Understands the relationship between music history and culture.

Visual Arts
- Demonstrates competence in writing scripts.
- Uses acting skills.
- Designs and produces informal and formal productions.
- Directs scenes and productions.
- Understands how informal and formal theater, film, television, and electronic media productions create and communicate meaning.
- Understands the context in which theater, film, television, and electronic media are performed today as well as in the past.

Visual Arts
- Understands and applies media, techniques, and processes related to the visual arts.
- Knows how to use the structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art.
- Knows a range of subject matter, symbols, and potential issues in the visual arts.
- Understands the visual arts in relation to history and culture.

Music
- Performs on instruments, alone and with others, a varied repertoire of music.
- Sings, alone and with others, a varied repertoire of music.
- Improvises melodies, variations, and accompaniments.
- Composes and arranges music within specified guidelines.

In real life, it did not have a happy ending. The Buddy Deane Show was off the air because they wouldn’t integrate. It wasn’t Buddy — the kids’ parents said, “You’re not dancing with black people. Never!” American Bandstand had a happy ending that it didn’t have.

The most well-known was American Bandstand, which was first broadcast in Philadelphia in 1952. When it began airing nationally in August 1957, it became equal to or larger than The Buddy Deane Show. The dances featured on the show were regular Philadelphia high school students, from small-city celebs, with fans devoted to their every move.

In 1957, Baltimore’s WJZ-TV gave ex-disc jockey Buddy Deane a show, running from 4:35 to 6:00 PM every weekday, and from 1:00 to 2:30 on Saturday. The student regulars were called “The Committee” (renamed “The Council” in 1958). Waters even appeared on The Buddy Deane Show.

I was on The Buddy Deane Show as a guest, but a guest was so low. The Committee members’ jobs were to dance with guests, who were the law and order. They couldn’t dance with each other except every second or third record.

The Committee members were my imaginary friends. I used to watch the show and draw exaggerated hairdos and make up fictitious biographies for all of them.

The Buddy Deane Show had only white dancers (except on “Negro Day” once a month), even though the teens on the show usually preferred dancing to music by black artists.

Earlier, in the 1940s and early ‘50s, white singers would record their own “cover” versions of rhythm and blues tunes, since radio programmers worried that their audiences would reject “race music.” However, the biggest music audience, teenagers, were more interested in the authentic raw sounds of rock ‘n’ roll and rhythm & blues. Cover versions lost their popularity, and radio stations began integrating their playlists. Color distinctions didn’t matter to the teens — they just wanted more of the music. A member of the popular black gospel group, The Cleftones, revealed that “disc jockeys and record distributors were doing more for integration than Brown versus the Topeka Board of Education.”

Unlike the situation in Hairspray, the television-station management actually did want to integrate the show. However, the parents of the Committee members refused to allow it.

The Buddy Deane Show was on the air because they wouldn’t integrate. It wasn’t Buddy — the kids’ parents said, “You’re not dancing with black people on television.” It was taped here in Baltimore. Even today it would be odd to have three junior black and white kids dancing together on television. I don’t think that would be able to happen. To tell you the truth, I gave it a happy ending that I didn’t have.
**Discussion Objective**

To understand the context in which theater is performed and how theater can aspire to change society.

**Teaching Tips**

- Have you seen the movie Hairspray? Was it like any other movie that you’ve ever seen? In what ways would you say it was different, and in what ways was it similar?
- What would you identify as the themes of Hairspray?
- How many movies or plays can you think of that deal with integration in ways that are satisfying to you? Did any of these movies or plays move you emotionally? What did you find most compelling about these movies or plays?
- Some people say movies should be more like life, others say that life should be more like the movies. Which statement do you agree with and why?

---

**From the Script**

**Act 2, Scene 2**

They are in prison, causing Edna to feel like a failed parent. Luckily, Edna has Wilbur to cheer her up.

**Edna:** (To Wilbur) You’re a visionary inventor saving the day!

**Wilbur:** (To Edna) Oh, sure! You’re a vision of life through the eyes of John Waters.

**Teaching Objective**

To learn how visual metaphors in the arts can be used to put forward new ideas.

**Teaching Tips**

- What are the qualities of a “Mom of the Year”? What are the qualities of a “Dad of the Year”? Explain your answers. What are the qualities of a happy, compatible couple? What makes them compatible? Who is the least compatible couple that you know? What could make them compatible? What is your vision of the greatest love affair you could possibly imagine? Can you remember a time when something you dreamed of or wished for came true? If yes, what was it and how long did it last?

---

**Exercise**

- To understand the context in which theater is performed and how theater can aspire to change society.

---

**Hairspray**

Hairspray is a unique world seen through the eyes of John Waters. In this world, integration on TV is possible every day, overweight girls can be sexy teen idols and romantic love objects, and goofy couples who seem to be complete opposites can be the dream parents of their time. In this world, TV personalities can support healthy role models and not lose their jobs. How true is this picture to life?

---

**Berdine**

John Waters took a situation from his own life that could have led to despair. But as he tells us in the “Overture to the Arts” (page 34), he changed the endings in both the movie and stage version to reflect a more positive outcome.

“Even today it would be odd to have fifteen-year-olds black and white slow dancing together on television.”

But in Hairspray it does happen, demonstrating how theater can be used as a vehicle to initiate or suggest change in society. Have a discussion of that phenomenon. Ask your students if they can come up with other movies, songs, or theater pieces which demonstrate an alternative to present reality. Furthermore, ask them to identify situations that they would like to see changed by a work of art and how they believe this could be accomplished.
Lesson 5

Objective
To use acting and directing skills to produce a scene.

Teaching Tips
- What roles have you played in theater projects both in and out of school? Which roles were most like you, which were most different from you? What are the qualities that go towards making up a good director?
- What are the qualities that go towards making a good actor? Do you consider it important to work with theater collaborators who are talented? Do you consider it important to work with theater collaborators who are responsive and cooperative?
- If you had to choose one quality over another, talent versus cooperation, which would you choose?

From the Script

Act 2, Scene 3

Link has come to Tracy to tell her that he loves her. Penny and Seaweed also declare their true love.

Penny & Seaweed: Backup

‘CAUSE WITHOUT LOVE
LIFE IS LIKE A BEAT THAT YOU CAN’T FOLLOW OOH-OOH
Seaweed:
LIFE IS DORIS DAY AT THE APOLLO OOH-OOH
Penny & Seaweed:
‘CAUSE I NEVER WANNA BE WITHOUT LOVE
I’LL BE YOURS FOREVER
I’LL BE YOURS FOREVER
‘CAUSE WITHOUT LOVE
I’M YOURS FOREVER
SEWEED, YOU’RE MY BLACK WHITE KNIGHT I’VE FOUND MY BLUE-EYED SOUL
Penny:
LIFE IS DORIS DAY AT THE APOLLO OOH-OOH
Link: Backup

IF YOU’RE LOCKED UP IN THIS PRISON, TRACY OOH-OOH
DARLING, I’LL BE YOURS FOREVER OOH-OOH
I DON’T KNOW WHAT I’LL DO OOH-OOH
I’M YOURS FOREVER DOOT DOOT DOO DOOT
NO, NO, NO! NO, NO, NO!

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

Tracy:
LINK, I’VE GOT TO BREAK OUT OOH-OOH
I CAN GET MY HANDS ON YOU I CAN GET MY HANDS ON YOU
Seaweed:
GIRL, IF I CAN’T TOUCH YOU NOW OOH-OOH
I’M GONNA LOSE CONTROL LOSE CONTROL
Penny:
SEAWEED, YOU’RE MY BLACK WHITE KNIGHT BLACK WHITE KNIGHT
I’VE FOUND MY BLUE-EYED SOUL

Exercise

This excerpt not only features four vigorous and appealing principal actors, but a backup chorus of singers to create a rousing production number. Have the class divide in half. Select two directors, one for each scene, and have the directors choose actors and backup singers to rehearse and produce the scene in class.

The classroom teacher may ask the music director and the drama teacher to give the class some tips for directing actors and singers in a scene. After the scenes have been rehearsed, the drama and music teachers can be part of a discussion analyzing this process for both the directors and actors.

How interested are you in performing? Have you performed as an actor, athlete, musician, dancer, etc.? What is your relationship to performing? Would you rather be on stage or backstage? If you were able to perform in Hairspray, which of the characters would you like to play? Would you prefer to be working on the scenic elements, directing, etc.? Try to identify who you are in terms of performance: an actor, a director, a designer, a writer or an audience member. For a homework assignment, make a short tape or burn a CD in which you do one of the following:

a) Read a poem that either appeals to you or that you’ve written
b) Pretend to be a fictional character, describing yourself and your situation
c) Describe what puts you most at ease when you’re in front of an audience

Based upon the visual images that your teacher has shown in class as well as images that you have seen in the media or researched on the Internet, what is your impression of the ’60s? Jot down your thoughts about the songs, dances, TV shows and politics of the time. Was the ’60s a time that you would have enjoyed living in? Why or why not? Write a short essay discussing this topic, answering all the questions above.

Hairdos today? Set aside an afternoon to walk around your city or town with notepad and pen in hand. Write down descriptions or draw sketches of the variety of hairdos that you encounter in the street. Next, compile similar descriptions of hairdos seen on TV or in magazines. Bring these into class and compare them with others.

Hairdos in theater are traditionally considered part of the costume department. Pretend you are a costume designer responsible for creating a look for two characters. Using your hairdos sketches as a guide, develop these characters, and the roles they might play in a dramatic story. Then either describe them orally in class or present classmates with a written description.

Students are encouraged to work with the visual and written images that the teacher has chosen to enhance the creative process. This lesson provides the opportunity for each student to demonstrate their understanding of the material in a unique and engaging way.
StageNOTES
A Field Guide for Teachers
A Camp Broadway LLC Publication

Editor: Jodi Simon Stewart
Associate Editors: Roseanne Saraceno, Lesley Macortta
Art Director: Joseph M. Pisarchick

Books

Music
Hairspray: Original Motion Picture Soundtrack, MCA, 1990.

Entertainment Films

WEBSITES
www.Hairsprayonbroadway.com
The official website for Hairspray
www.amazon.com
To purchase any of the merchandise listed
www.playbill.com
For the latest information and news on Hairspray

Retail Stores
Applause Theatre Books
211 West 71 Street, NYC.
212-496-7511
www.applausebooks.com
Drama Book Shop
250 West 40 Street
212-944-0595
www.dramabookshop.com
Theatre Circle Books
1 Shubert Alley, NYC.
212-586-7610
www.BroadwayNewYork.com

Edutational and Informational Films
Hairspray, directed by John Waters, starring Ricki Lake and Divine. Released by New Line Studios, 1988, Rated PG.

Books

Music
Hairspray: Original Motion Picture Soundtrack, MCA, 1990.

Entertainment Films

WEBSITES
www.Hairsprayonbroadway.com
The official website for Hairspray
www.amazon.com
To purchase any of the merchandise listed
www.playbill.com
For the latest information and news on Hairspray

Retail Stores
Applause Theatre Books
211 West 71 Street, NYC.
212-496-7511
www.applausebooks.com
Drama Book Shop
250 West 40 Street
212-944-0595
www.dramabookshop.com
Theatre Circle Books
1 Shubert Alley, NYC.
212-586-7610
www.BroadwayNewYork.com

Edutational and Informational Films
Hairspray, directed by John Waters, starring Ricki Lake and Divine. Released by New Line Studios, 1988, Rated PG.

Books

Music
Hairspray: Original Motion Picture Soundtrack, MCA, 1990.

Entertainment Films