

## **HAIRSPRAY BROADWAY BUZZ**

### **QUOTABLE QUOTE**

“So many numbers bring down the house, it’s a wonder the theater is still standing!”  
- Jeremy Gerard, *New York Magazine*

### **BROADWAY’S “BIG, FAT GORGEOUS HIT” TWISTS INTO CLEVELAND**

It’s time to let your hair down and dance the night away! *Hairspray*, Broadway’s new musical comedy phenomenon, is coming to Playhouse Square Center’s State Theatre as part of the McDonald Financial Group Broadway Series presented by Xerox. After its acclaimed world premiere at Seattle’s 5<sup>th</sup> Avenue Theatre in June 2002, the fantastically fun musical opened on Broadway to rave reviews, winning eight 2003 Tony Awards®, including Best Musical. And now, Clevelanders will be swept up in this mega-hit, piled bouffant-high with laughter and romance - and enough deliriously tuneful songs to fill a nonstop platter party.

*Hairspray* is based on the 1988 New Line Cinema film written and directed by John Waters, who serves as a creative consultant on the musical comedy. It features a fantastic book by Mark O’Donnell and Thomas Meehan, an unforgettable original score by Academy Award®-nominated Marc Shaiman and lyrics by Marc Shaiman and Scott Wittman. *Hairspray* is directed by the renowned Jack O’Brien and choreographed by Jerry Mitchell. Other creative talents who contributed to *Hairspray* include scenic designer David Rockwell, costume designer William Ivey Long, lighting designer Kenneth Posner and sound designer Steve C. Kennedy.

In *Hairspray* it’s 1962 - the ‘50s are out and change is in the air. Baltimore’s Tracy Turnblad, a big girl with big hair and an even bigger heart, has only one passion - to dance. She wins a spot on the local TV dance program, “The Corny Collins Show,” and, overnight, is transformed from outsider to irrepressible teen celebrity. But can a plus-size trendsetter in dance and fashion vanquish the program’s reigning princess, win the heart of heartthrob Link Larkin *and* integrate a television show without denting her ‘do?

*Hairspray* took Broadway and the 2003 Tony® Awards by storm, giving us the delightful Marissa Jaret Winokur as Tracy Turnblad and the incomparable Harvey Feinstein as her mom Edna. They both won Tony® Awards for their portrayals of these lovable characters who will be played by Keala Settle and J.P. Dougherty when this rockin’ hit dances onto the stage of the State Theatre.

### **A SYNOPSIS OF HAIRSPRAY**

#### **Act One**

*Hairspray* opens in June 1962, as Tracy Turnblad wakes up ready for another day. After school, she and her best friend, Penny Pingleton, watch “The Corny Collins Show.” While Tracy and Penny sigh over handsome Link Larkin, Tracy’s mother, Edna, slaves 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.”

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 but Edna is skeptical, fearing Tracy's size will lead to rejection. Wilbur, her father, encourages Tracy to follow her dream. Tracy and Penny go to the audition.

At school, Tracy's bouffant hairdo lands her in detention, where she befriends Seaweed J. Stubbs, the son of Motormouth Maybelle (the host of the once-a-month "Negro Day" on "The Corny Collins Show"). At a school dance, Tracy catches Corny's eye while doing steps she learned from Seaweed.

Seaweed invites Tracy, Link and Penny to his mother's record shop. 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." The demonstration turns into a riot; the police arrive and drag Tracy and all the women off to jail.

### Act Two

Everyone is released on bail, except Tracy, who is moved to solitary confinement. Wilbur comforts a downcast Edna. Meanwhile, Link realizes his love for Tracy and breaks her out of jail (using an improvised blowtorch – a lighter and a can of hairspray), and Seaweed rescues Penny from her mother's clutches. The four flee to Motormouth's record shop. She reminds them that the fight against injustice is never-ending.

The next day, Corny's prime time show is in full swing and ready to announce the winner of "Miss Teenage Hairspray 1962." Amber, teen-queen daughter of the show's producer Velma Von Tussle, performs a dance she dedicates to the absent Tracy. Just as it looks like Amber has won the crown, Tracy bursts 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.

## **CREATIVE GENIUS: A LOOK AT THE MEN BEHIND *HAIRSPRAY***

Creating a musical is a lot like baking a cake. You have to have all the proper ingredients in order for the final product to be edible. Take away one element, and the whole thing just won't taste right. The same goes for musicals. In addition to the performers, you have to combine songs, choreography, costumes, sets, lighting and sound in just the right way. Here's a closer look at some members of the creative dream team behind the musical *Hairspray* who provided all the best "ingredients" to craft this deliciously funny show.

### *Music & Lyric/Arrangements*

What would a musical be, after all, without music? As we explored in the last issue of *Broadway Buzz!*, Rodgers and Hammerstein pioneered the use of songs to advance the plot and build character in a musical. What was new and innovative for them has become standard practice. So the first ingredient in a musical must be the music and lyrics.

Marc Shaiman is one of the preeminent composer/lyricists, arrangers, musical directors and music producers in the entertainment industry. His work on the score for *Hairspray* has earned him both a Tony® and a Grammy®. He's also an Emmy Award® winner for co-writing Billy Crystal's Oscar Medleys and he has been nominated for five Academy Awards® for *The First Wives Club*, *Sleepless in Seattle*, *Patch Adams*, *The American President* and the highly acclaimed animated musical, *South Park: Bigger, Longer & Uncut*.

Sharing Mr. Shaiman's task of creating memorable and catchy lyrics for *Hairspray* is Scott Wittman. Mr. Wittman is recognized for directing the west coast premiere of the musical *Eating Raoul*, as well as the L.A. production of *Living Dolls*, for which he received both the Dramalogue and L.A. Weekly awards for Best Director. He was the conceiver/director for *Patti LuPone on Broadway* and the director for the off-Broadway show *Bruce Vilanch: Almost Famous*.

### *Book*

Songs are critically important to a musical, but the performers typically have spoken lines as well. The lines that are not sung are referred to as "the Book."

Aside from writing the Book for *Hairspray*, Mark O'Donnell has written the plays *That's It, Folks!*; *Fables for Friends*; *The Nice and the Nasty*; *Strangers on Earth* and *Vertigo Park*. Mr. O'Donnell's plays are widely produced, most notably at the Actors Theatre of Louisville. His humor, cartoons and poetry have appeared in *The New Yorker*, *The New York Times*, *The Atlantic Spy*, *The New Republic* and *Esquire*.

Thomas Meehan is no stranger to the Broadway stage or the Tony Awards® podium. Aside from co-writing the Book for *Hairspray*, he won the 2001 Tony Award® for co-writing the book for *The Producers*, the new Mel Brooks musical. He received his first Tony Award® in 1977 for writing the Book for *Annie*, his first Broadway show, and has since written the Books for the musicals *I Remember Mama*, *Ain't Broadway Grand* and *Annie Warbucks*. In addition, he is a longtime 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' *Spaceballs* and *To Be or Not to Be*.

### *Choreography*

A great musical must have great dancing and movement. It takes a skilled choreographer to make it all visually appealing for the stage.

To prepare for *Hairspray*, choreographer Jerry Mitchell watched tapes of "American Bandstand" broadcasts and met with two dancers from "The Buddy Deane Show," the Baltimore version of Bandstand and the inspiration for the film *Hairspray*. Mr. Mitchell's other theater credits include the Broadway productions of *The Full Monty*, *The Rocky Horror Show* and *You're a Good Man, Charlie Brown*; the national tour of *Jekyll & Hyde*; and the critically acclaimed Paper Mill Playhouse production of *Follies*. He choreographed the ABC special *Geppetto*, was staff choreographer for "The Rosie O'Donnell Show" and received an Emmy® nomination for his choreography for "The Drew Carey Show."

### *Costumes*

The costume designer is responsible for creating wearable art. The costumes must be functional for the actors, yet they must also serve to transport the audience into the world of the characters in the show.

*Hairspray* costume designer William Ivey Long is the winner of three costume design Tony Awards® - for *The Producers*, the new Mel Brooks musical; *Crazy For You*; and *Nine*. He received Tony® nominations for the recent revivals of *Cabaret*, *Chicago*, *The Music Man* and *Lend Me a Tenor*. His other Broadway credits include *45 Seconds from*

*Broadway, Contact, Swing!, Smokey Joe's Café, The Tap Dance Kid* and the recent revivals of *Annie Get Your Gun, Picnic, 1776* and *Guys and Dolls*.

#### *Direction*

The “baker” of a musical cake is the director. He or she is responsible for adding just the right amounts of each ingredient, stirring them all together and serving the audience a memorable show.

Cleveland audiences with no doubt remember *Hairspray* director Jack O'Brien from his work on the Broadway musical *The Full Monty*, for which he received a 2001 Tony Award® for Best Director. That same year, Mr. O'Brien also received a nomination for Best Direction of a Play for Tom Stoppard's *The Invention of Love*. He has earned two other Tony® nominations - for *Two Shakespearean Actors* and for the 1976 revival of *Porgy and Bess*. On Broadway, he directed the 1994 revival of *Damn Yankees* and Lincoln Center Theater's *The Little Foxes*. At San Diego's Globe Theatres, where he has been artistic director since 1981, Mr. O'Brien has directed more than 60 productions.

#### *And the creative mind that started it all...*

Creative consultant John Waters is the writer-director of the film version of *Hairspray* that inspired the musical. Mr. Waters literally transformed the American cinema with his radical sensibility that gave us *Pink Flamingos*, the phenomenon of midnight movies, and Baltimore, Maryland as a film capital. As America's ultimate independent filmmaker, he rejoices in shocking and charming audiences throughout the world. Mr. Waters is the writer-director of the films *Cecil B. Demented, Pecker, Serial Mom, Cry-Baby, Polyester, Desperate Living, Female Trouble, Multiple Maniacs* and *Mondo Trasho*.

Mix all of these together and out comes the delightful *Hairspray*, a musical created by an ideal balance of talent both behind the scenes and on the stage. But don't take our word for it. You simply must go and sample this musical at the State Theatre for yourselves!

## **SWINGIN' SLANG FROM THE SIXTIES**

Each generation contributes its own unique brand of slang to our everyday vernacular, and the 1960s are certainly no exception. Check out our list of swingin' slang from the sixties and see which words are still used today!

### **A**

*Ape*: Used with a form of “go.” To go crazy, to go berserk, i.e. “My parents went ape when they found out I wrecked the car!”

### **B**

*Bogart*: To hog something, unsharing

*Boogie*: To leave, to jet, to take off

*Bummer*: A shame

### **C**

*Cat*: A guy, a dude

*Cool*: Nice, awesome

### **D**

*Decked out*: All dressed up, snazzy  
*Dig*: To understand, i.e. "Do you dig?"  
*(a) Drag*: A downer, boring

## **E**

*Easy*: Used to say goodbye, i.e. "Take it easy!"

## **F**

*Far out*: Awesome, cool  
*Fink*: A rat, a tattler tale  
*Fuzz*: The police

## **G**

*Going steady*: Dating someone exclusively  
*Greaser*: A man who uses too much styling grease for his hair  
*Groovy*: Neat, nice, cool, hip

## **H**

*Hang loose*: Relax, to chill out  
*Hip*: Very cool  
*Hunk*: An attractive man

## **J**

*Jazzed*: Excited, energized

## **K**

*Kibosh*: To speedily stop, i.e. "Put the kibosh on..."  
*Kiss up*: Brown-noser

## **L**

*Later*: Good-bye, i.e. "See ya later!"

## **M**

*Make out*: A kissing session

## **N**

*Neato*: Nice, pleasing

## **O**

*Old lady/Old man*: Your mother or father; your wife or husband  
*Outta site!*: Excellent, terrific, awesome

## **P**

*Pad*: Someone's house  
*Pig out*: To overeat

## **R**

*Rap*: To talk, have a discussion  
*Righteous*: Extremely awesome, very nice, cool  
*Right on*: I agree

## S

*Shades*: Sunglasses

*Shotgun*: The passenger side front seat in a car

*Skirt*: A female

*Stoked*: To be excited

## T

*Trollin'*: To look for girls, usually while cruising on the main drag

*Toolin'*: To drive around aimlessly

## W

*Wicked*: Awesome, rad, cool

*Wipe out*: To crash, to fall off

### **HAIRSPRAY: BEHIND THE SCENES WITH ACTOR STEPHEN DeROSA**

In *Hairspray*, veteran Broadway actor Stephen DeRosa portrays Wilbur Turnblad, father of spirited, teenage protagonist Tracy, and loving husband of Edna. Last week in a phone conversation, DeRosa expressed his opinions on the musical, which he maintains is inherently American.

“Without you even knowing it, the show reinforces what it means to be American and have true American democratic values,” he explains. “Here is this young girl in the middle of a Civil Rights movement. She just wants to dance with her black friends, and doesn’t think about the real message about loving and accepting people for who they are.”

*Hairspray* the musical, delves far deeper into this notion that did the 1988 movie version written and directed by iconoclastic filmmaker John Waters. (Waters served as Creative Consultant on the stage version.) According to DeRosa, the *Hairspray* plot is a blatant Waters’ scheme in that it takes something others would find ugly, and recognizes the beauty. In addition to racial issues, the central characters, Tracy and her mother Edna, are both overweight, and in complete contrast to the images that modern culture has deemed beautiful. *Hairspray* demonstrates that love transcends physical beauty—an important, and perhaps startling concept for many teenagers and even some adults. Ironically, *Hairspray*’s most sincere and functional relationship is between a man (DeRosa’s Wilbur) and a man in drag (actor J.P. Dougherty as Edna). Their duet “Timeless To Me” is a funny salute to the kind of love that’s strong enough to overcome the indignities of age and overeating, as Wilbur sings, “You’re fat and old but, baby, boring you ain’t.”

“I am SO proud to be able to be part of this company, particularly when we’ve performed in the South,” DeRosa adds, barely pausing for breath between sentences. “The reason we do this is not just to entertain, but to get people to think and feel something deeper than what they could get for free on television.”

During the show’s Cleveland run, many of *Hairspray*’s cast members, including DeRosa, will participate in a week-long musical theatre summer camp for teenagers presented by Playhouse Square Foundation’s Arts Education Department. DeRosa’s session will focus on getting started, with particular emphasis on how to approach auditions.

“I’ll talk about monologues, song selection, obtaining photos and resumes, and how to avoid getting ripped off by (so called) acting teachers,” he said.

He will also address the reality of having a career in entertainment, including what to look for in a “day job.”

“It can be a real struggle, even for someone who has the luxury of financial independence,” he said. “But I try to instill in people who are starting out as much confidence as possible, which can make all the difference in the world.”

## **THE 1960s - TURBULENT TIMES**

*Hairspray* is not just a musical with delightfully funny songs, brilliant costumes and hair that would take an industrial sized can of Aqua Net® to hold in place. It is, in its essence, a very pointed social commentary.

Set in the 1960s, the show takes place at the height of the Civil Rights Movement. Segregation mandated separate schools, drinking fountains and more for blacks and whites. There were many places that blacks were not allowed to go. It is difficult to comprehend the level of hatred and misunderstanding that led to the deaths of social activists such as Malcolm X and Dr. Martin Luther King, Jr. But this was the reality of the 60s. It is the world inhabited by *Hairspray’s* characters Tracy Turnblad, Link Larkin, Penny Pingleton and Seaweed Stubbs and the rest.

Throughout the show, the audience is introduced to characters who are either openly biased or openly accepting. Two of the most accepting characters are Tracy, who is white and Seaweed, who is black. They meet while in detention at school and instantly form a friendship. Seaweed shows Tracy some exciting new dance moves and Tracy wonders why they can’t dance together on “The Corny Collins Show”. But in order to achieve this goal, they must overcome some formidable opponents who are against integration of any kind.

One of those opponents works for “The Corny Collins Show.” Her name is Velma Von Tussle, and she openly chastises Corny for playing music that exudes “that Detroit sound.” She is not the only character who feels that way. Prudy Pingleton, Penny’s mother, is quite vocal about her dislike of “colored music.” They are the prejudiced foils to their more accepting children.

Thus, the stage is set – literally - for a confrontation between the old and the new, between those who accept people for who they are and those who will not let go of prejudice.

## **THE WHO, WHAT AND WHEN OF THE 1960s: A TIMELINE OF EVENTS**

### **1960**

- Four black students are arrested at a “whites only” lunch counter in Greensboro, S.C.
- *To Kill a Mockingbird* by Harper Lee is published
- John F. Kennedy is elected president

### **1961**

- Berlin Wall is constructed
- Bay of Pigs invasion
- The Peace Corps is founded
- Soviet astronaut Yuri Gagarin is the first man in space

#### **1962**

- John Glenn becomes the first American to orbit the Earth
- Cuban Missile Crisis

#### **1963**

- Four Alabama schoolchildren are killed when a bomb destroys a black church in Birmingham
- Martin Luther King, Jr. delivers his famous "I Have a Dream" speech to more than 200,000 people gathered for the Washington, D.C. Civil Rights March
- John F. Kennedy is assassinated

#### **1964**

- The Beatles first arrive in the United States and perform on the Ed Sullivan show to a viewing audience of 74 million people
- President Lyndon Johnson signs the Civil Rights Act
- Martin Luther King, Jr. is awarded the Nobel Peace Prize

#### **1965**

- The United States invades Vietnam
- Malcolm X is assassinated
- Civil Rights protests lead to a police riot and mass arrests in Selma, Alabama

#### **1966**

- Race riots spread through Chicago, Cleveland and Atlanta
- The National Organization of Women is founded by Betty Friedan
- Pampers introduces disposable diapers

#### **1967**

- Race riots rock 127 U.S. cities, the worst are in Newark and Detroit
- 448,400 U.S. troops are in Vietnam
- The Green Bay Packers win the first Superbowl

#### **1968**

- Martin Luther King, Jr. is assassinated
- Robert F. Kennedy is assassinated
- Richard Nixon is elected President

#### **1969**

- Charles Manson and "family" arrested
- Neil Armstrong becomes the first man on the moon
- Woodstock Music Festival draws more than 450,000 people to a pasture in Bethel, New York

## **Note from the Director of Arts Education**

We hope you have enjoyed reading the *Broadway Buzz!* e-newsletters for the 2004-2005 Broadway series. This e-newsletter is just one of the multitude of ways to expand your Broadway experience—we also offer Pre-Show Talks, Post-Show Chats with the Cast following Thursday evening performances and Broadway Backstage Master Classes. Details are available in this issue of *Broadway Buzz!* Be sure to look for the *Buzz!* next season. We look forward to giving you the inside scoop on *Little Shop of Horrors*, *Evita*, *Bombay Dreams*, *Doctor Dolittle*, *Little Women* and *Wicked*.

It's an exciting time at Playhouse Square Center. In September, the vision will become reality as the Idea Center at Playhouse Square opens to the public. In partnership with WVIZ/PBS and 90.3 WCPN ideastream, Playhouse Square has created a state-of-the-art education and broadcast facility. Complete with distance learning capabilities, a theater, studios, classrooms and more, the Idea Center will serve as an innovative community resource for education and the arts. We look forward to seeing you there for Broadway Buzz! Pre-Show Talks, Broadway Backstage Master Classes and more!

Idea Center will provide opportunities for educators, artists, students, businesses and non-profit organizations to collaborate and create. There will be after-school programs for students, residency opportunities for artists and lifelong learning workshops for the whole community. More information is available at [playhouse-square.com](http://playhouse-square.com) or by calling (216) 348-7909.

Please plan to join us in September for the opening of the Idea Center. WRED! ignite + invent + imagine, the grand opening gala, will be held on Saturday, September 10<sup>th</sup>. WRED! will kick off a week of activities that will conclude with Playhouse Square's annual open house, Centerfest, on September 17<sup>th</sup>.

In the meantime, grab your Aqua Net® and get ready to dance as you enjoy Broadway's "big, fat musical comedy hit" *Hairspray!*

--Colleen Porter, Director of Arts Education

## **BROADWAY BUZZ! EVENTS**

As *Hairspray* brings to a close another wonderful Broadway series, the Arts Education Department invites you to join us for our final *Broadway Buzz!* events for this season. Whether you've been a subscriber for many years, or if this is your first Broadway show, these events are sure to enhance your theater experience.

### **Broadway Buzz! Pre-Show Talks**

Pre-Show Talks are held in Kennedy's Down Under and begin one hour prior to each performance of *Hairspray*.

William Hoffman is thrilled to return to host Broadway Buzz!, adding *Hairspray* to a list of past Buzz appearances including: Disney's *On The Record*, *A Night With Dame Edna*, *Swing*, *The Full Monty*, *Thoroughly Modern Millie* and *The Scarlet Pimpernel*. Bill is an

associate producer at The Cleveland Play House where he produces The Children's Theatre series and The Cleveland Play House Club Cabaret Series.

As the mega-hit *Hairspray* lights up the State Theatre stage, Bill will lead you to Baltimore and beyond as he takes a look at this immensely entertaining and thought provoking show.

**Post-Show Chats with the Cast**

Post-show Chats will be held in the State Theatre Upper Lobby following Thursday evening performances (June 16<sup>th</sup> and 23<sup>rd</sup>).

**A Special *Broadway Buzz!* Announcement**

We are also thrilled to announce that with the opening of our 2005-2006 Broadway season, the popular Pre-Show Talks will take on a new look and feel in the Idea Center at Playhouse Square. Located only steps from our theaters, the Idea Center will provide an accessible and exciting new home for many of Playhouse Square Foundation's arts education programs including the Broadway Buzz! Pre-Show Talks and Master Classes.

And not only will the Pre-Show Talks have a new home, they will have one host for the entire season – Joseph Garry. Joe will take us on a magical and informative Broadway journey and will host other special events and programs for our audiences throughout the year. We promise to bring you even more wonderful opportunities with other guests such as Broadway veteran David Vosburgh. Stay tuned for all the details.