

ROBERT GREENBLATT NEIL MERON STEVEN SPIELBERG

Phil Kenny & Wendy Federman Roy Furman Ken Davenport

Mary Maggio Boardman Cannova Productions John Gore Organization Stephanie P. McClelland Lamar Richardson

No Guarantees Productions Nick Padgett Marc David Levine Willette & Manny Klausner Rothrockin' Productions

Adam Zell Scott H. Mauro Scott Abrams Paul Gavriani Michael Patrick Paris Keena Jeffrey Grove Koenigsberg Riley

WitzEnd Productions 42nd.club Richard Batchelder Jamie deRoy Dean Moravis DMQR Productions Fakler Stone

Gilad-Rogowsky Invisible Wall Productions Fern Kershon Jim Kierstead Lake Cohen Productions

Amanda Lee Robin Gorman Newman Andrew Paradis Arlene Scanlan Iris Smith

Matt & Susan Blank The Broadway Investor's Club Jonathan & Rae Corr Michael B. Cox Cue to Cue Productions

Griffin Dohr Jeffrey Finn Independent Presenters Network Hunter Johnson Bill & Sally Martin May Shuman Sandy Robertson

Janet & Marvin Rosen Ilona Rozwadowska-Cantor Michael Saperstein Marc Shaiman and Scott Wittman Jennifer Hudson

Nederlander Presentations The Shubert Organization

present

SMASH

Book by

**BOB MARTIN &
RICK ELICE**

Music by

MARC SHAIMAN

Lyrics by

**SCOTT WITTMAN AND
MARC SHAIMAN**

Based on the series created by Theresa Rebeck, produced by Universal Television

Starring

ROBYN HURDER

KRYSTA RODRIGUEZ JOHN BEHLMANN

KRISTINE NIELSEN CAROLINE BOWMAN BELLA COPPOLA

JACQUELINE B. ARNOLD CASEY GARVIN NICHOLAS MATOS MEGAN KANE

and

BROOKS ASHMANSKAS

with

WENDI BERGAMINI SARAH BOWDEN JACOB BURNS DEANNA CUDJOE CHELLE DENTON DANIEL GAYMON

NDAYA DREAM HOSKINS MERRITT DAVID JANES DAVID PAUL KIDDER IAN LIBERTO

LIBBY LLOYD MCGEE MADDOX CONNOR MCORRY J SAVAGE JAKE TRAMMEL KATIE WEBBER

Scenic Design

BEOWULF BORITT

Costume Design

ALEJO VIETTI

Lighting Design

KEN BILLINGTON

Sound Design

BRIAN RONAN

Video and Projection Design

S. KATY TUCKER

Hair and Wig Design

CHARLES G. LAPOINTE

Makeup Design

JOE DULUDE II

Orchestrations by

DOUG BESTERMAN

Vocal Arrangements

**STEPHEN OREMUS
and MARC SHAIMAN**

Dance and Incidental

Music Arrangements
SAM DAVIS

Music Director

PAUL STAROBA

Music Coordinator

MICHAEL AARONS

Associate Director

LEAH HOFMANN

Associate Choreographer

JENNY LAROCHE

Casting

**BERNARD TELSEY, CSA
KRISTIAN CHARBONIER, CSA**

Marketing Supervision

**BRAND-NEXUS
MICHELE GRONER**

Advertising and Marketing

SPOTCO

Digital Marketing

SITUATION

Press Representative

POLK & CO.

Ticketing & Revenue Strategy

TANNA

Production Stage Manager

JOHNNY MILANI

Technical Supervision

**HUDSON THEATRICAL
ASSOCIATES**

Company Manager

TYLER SIEMS

General Management

**101 PRODUCTIONS, LTD.
MARSHALL B. PURDY**

Music Supervision by

STEPHEN OREMUS

Choreography by

JOSHUA BERGASSE

Direction by

SUSAN STROMAN

Album produced by

**SCOTT M. RIESETT, MARC SHAIMAN, STEPHEN OREMUS,
SEAN PATRICK FLAHAVEN, SAMUEL HOAD**

MUSICAL NUMBERS

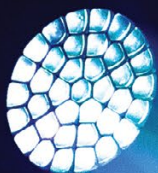
1. Let Me Be Your Star (Bombshell Opening) IVY, ENSEMBLE
2. The National Pastime / Public Relations NIGEL, CHLOE, KAREN, IVY, ENSEMBLE
3. Second Hand White Baby Grand TRACY, IVY
4. Mr. & Mrs. Smith. IVY, CHARLIE, SUSAN, NIGEL
5. Don't Say Yes Until I Finish Talking JERRY, ENSEMBLE
6. The 20th Century Fox Mambo..... IVY, KAREN, ANITA, NIGEL,
SUSAN, TERRY, TRACY, JERRY, ENSEMBLE
7. Don't Forget Me KAREN, IVY, NIGEL
8. (I Wanna Be A) Smash ENSEMBLE
9. Let Me Be Your Star CHLOE
10. Let's Be Bad IVY, ENSEMBLE
11. (Let's Start) Tomorrow Tonight JERRY, CHLOE, KAREN, ENSEMBLE
12. They Just Keep Moving The Line KAREN
13. I Never Met A Wolf Who Didn't Love To Howl IVY, ENSEMBLE
14. Cut, Print...Moving On IVY, CHLOE, ENSEMBLE
15. Second Hand White Baby Grand (Reprise)..... IVY, KAREN
16. Don't Forget Me (Bombshell Finale)..... IVY, ENSEMBLE
17. Smash!..... SCOTT, NIGEL, IVY, TRACY, JERRY,
CHLOE, KAREN, ANITA, ENSEMBLE

CAST

(IN ORDER OF
APPEARANCE)

Ivy Lynn	ROBYN HURDER
Nigel	BROOKS ASHMANSKAS
Holly	MEGAN KANE
Tracy	KRYSTA RODRIGUEZ
Jerry	JOHN BEHLMANN
Chloe	BELLA COPPOLA
Anita	JACQUELINE B. ARNOLD
Scott	NICHOLAS MATOS
Karen	CAROLINE BOWMAN
Charlie	CASEY GARVIN
Terry	JAKE TRAMMEL
Susan Proctor	KRISTINE NIELSEN
Ensemble	WENDI BERGAMINI, SARAH BOWDEN, DEANNA CUDJOE, DANIEL GAYMON, MERRITT DAVID JANES, DAVID PAUL KIDDER, McGEE MADDOX, J SAVAGE, JAKE TRAMMEL, KATIE WEBBER
Swings	JACOB BURNS, CHELLE DENTON, NDAYA DREAM HOSKINS, IAN LIBERTO, LIBBY LLOYD, CONNOR McRORY
Production Stage Manager	JOHNNY MILANI
Company Manager	TYLER SIEMS





MUSICIANS

Music Supervisor.....	STEPHEN OREMUS
Music Director/Conductor/Keyboard 1.....	PAUL STAROBA
Associate Conductor/Keyboard 2.....	CHARITY WICKS
Guitar.....	LARRY SALTZMAN
Bass.....	MICHAEL OLATUJA
Drums.....	SEAN MCDANIEL
Percussion.....	CHARLES DESCARFINO
Violin/Concertmaster.....	KRISTINA MUSSER GITTERMAN
Violin/Viola.....	ANGELA PICKETT
Cello.....	WAYNE SMITH
Piccolo/Flute/Clarinet/Alto & Soprano Sax.....	JULIE PACHECO
Flute/Clarinet/Alto Sax.....	DAVE NOLAND, ERIKA FRIEDMAN
Oboe/English Horn/Clarinet/Tenor Sax.....	ANSY FRANCOIS
Flute/Clarinet/Bassoon/Bass Clarinet/Baritone Sax.....	MARK THRASHER
Trumpets.....	RAUL AGRAZ, MATT OWENS
Trombones.....	NATE MAYLAND, REBECCA PATTERSON
French Horn.....	PRISCILLA RINEHART
Score Supervisor.....	SAMUEL HOAD
Music Coordinator.....	MICHAEL AARONS for M-Squared Music
Associate Music Coordinator.....	ANJA WOOD for M-Squared Music
Keyboard Programmer.....	RANDY COHEN for Randy Cohen Keyboards
Associate Keyboard Programmers.....	SAM STAROBIN, TIM CROOK, NICK SCHENKEL
Playback Engineer.....	JULIANNE MERRILL for PatchMaster Productions
Associate Playback Engineer.....	LEXI VOLLERO for PatchMaster Productions
Music Copying.....	JACOB FJELDHEIM, RUSS BARTMUS, JOSEPHINE BEARDEN for J&J Music Preparation
Additional Music Production.....	RYAN O'CONNELL
Music Assistant.....	IAN CHAN



LINER NOTE

In 2009, Craig Zadan, Neil Meron, Bob Greenblatt, and Steven Spielberg called us with an idea: Would we like to work on a television show where we'd write a musical in front of America — and then have that musical go straight from TV to Broadway? We thought about it for maybe two seconds and then exclaimed, "YES!"

That was the beginning of *SMASH*, and of the musical within it — *BOMBSHELL*.

Ok, so it took a few more years than any of us expected, but in 2025, both *SMASH* and *BOMBSHELL* finally made it to Broadway. Bob Martin and Rick Elice wrote a sensational book, full of heart and humor. Josh Bergasse — part of the original *SMASH* family — returned to choreograph our songs to dizzying new heights. And we were all lucky enough to be led by the indefatigable Susan Stroman.

And can we talk about our cast?? Starting with our glorious "Ivy/Marilyn," Robyn Hurder, and the fantastic "Karen," Caroline Bowman, joined by brilliant new characters played by Bella Coppola, Krysta Rodriguez, John Behlmann, Jacqueline Arnold, Nicholas Matos, Kristine Nielsen, Casey Garvin, Megan Kane, and our old, OLD friend Brooks Ashmanskas. Pure joy, every one of them.

And then comes the greatest music team ever, led by Stephen Oremus: Doug Besterman, Sam Davis, Sam Hoad, Sean Flahaven, Lawrence Manchester, Scott Riesett, and Paul Staroba. Every single person, along with all the other names in the credits, was indispensable in bringing these songs to life on the Broadway stage and on this record.

We're grateful, we're proud, and we can't wait for you to hear this new incarnation of *SMASH* — we love it, and we hope you will too. Play it loud, and sing along even louder.

— MARC SHAIMAN & SCOTT WITTMAN

SYNOPSIS

In a splashy fantasy number, beloved Broadway star Ivy Lynn commands the stage as Hollywood icon Marilyn Monroe, singing **Let Me Be Your Star (Bombshell Opening)**. The scene reverts to a rehearsal studio, where the Broadway musical *Bombshell: The Marilyn Monroe Story* is preparing for previews, which start in a month. The show's sardonic director/choreographer, Nigel, confers with neurotic married co-writers Jerry and Tracy over more rewrites, and they agree that their crowd-pleasing musical comedy will not end with a dead Marilyn wrapped in a sheet.

Much to Nigel's dismay, Tracy lends Ivy a copy of *The Method*, a book by real-life Marilyn's acting coach, Susan Proctor. While Ivy and Nigel review some new choreography, Ivy's dear friend and longtime understudy, Karen, steps in as Marilyn to run a baseball number with the male ensemble, which includes Karen's husband, Charlie (**The National Pastime / Public Relations**).

Later, Ivy thanks Tracy for the book, which she loves. Tracy teaches Ivy a new ballad, intended to deepen Marilyn's character, which she reworked from a melody in Tracy and Jerry's trunk (**Second Hand White Baby Grand**). Jerry, upset that Tracy wrote a song without him, exits in a huff.

Chloe, the show's indispensable associate director/choreographer, leads the *Bombshell* cast through some new dance moves, expertly singing the lead vocal. When Ivy compliments her, Chloe reveals that, despite performing in the chorus of several Broadway shows, she never had a principal role because, as she puts it, "I'm not your typical leading lady." Still, she assures Ivy, she's more than happy in her role as associate.

A few days later, Ivy – who has now embraced "The Method" – repeatedly interrupts rehearsal to confer with her new acting coach, Susan. Susan tells Nigel and Anita, the show's classy veteran producer, that Ivy is taking a new approach: from now on, she will only respond to the name Marilyn. After singing most of **Mr. & Mrs. Smith** with Charlie as Joe DiMaggio, Ivy abruptly ends the number when she runs out of "verb substitutions." When Ivy leaves rehearsal to work with Susan, Jerry and the men surprise Nigel with

Don't Say Yes Until I Finish Talking, a new number they've crafted – without Tracy – to illustrate Marilyn's disputes with studio head Zanuck.

Angry about Jerry's "revenge number," Tracy writes an earnest – but not particularly theatrical – book scene about Marilyn meeting Arthur Miller's parents. Only Ivy loves it.

Over the next week, behaving more and more like the spoiled movie star she's portraying, Ivy grows increasingly difficult. Meanwhile, Karen steps up, performing flawlessly as the cast rehearses **The 20th Century Fox Mambo**.

At a late-night bar, old friends Nigel and Anita commiserate about the show's leading lady. Nigel confesses that he's fallen for Terry, a member of the ensemble, but Anita convinces him not to pursue a relationship.

To keep Ivy from ruining the sitzprobe (the first orchestra rehearsal with the cast), Nigel arranges for her to be elsewhere at an online interview. At the sitzprobe, Karen graciously sings the role of Marilyn, but Ivy arrives midway through **Don't Forget Me**, aggressively taking over the lead vocal. As rehearsals continue, Susan intensifies her strange grip on Ivy, plying her with pills and manipulating her into behaving more selfishly.

Days later, just before the invited dress rehearsal, Chloe leads the cast in reviewing (**I Wanna Be A**) **Smash**. To Nigel's horror, Ivy is miles away in Albany, singing "Happy Birthday" to a politician, so Karen will have to play the lead at this performance. Charlie, hoping to keep Ivy offstage, spiked the star's cupcakes with horse laxative. Unfortunately, Karen mistakenly eats one, which makes her violently ill. Everyone panics, especially when Anita's newbie assistant Scott tells them that he's invited social media influencers, but in a moment of inspiration, Nigel convinces Chloe to "go out there and blow the roof off the theatre," which she does, singing **Let Me Be Your Star**.

Despite the overwhelmingly positive social media response to Chloe's debut, Ivy returns for the show's first preview and nails it (**Let's Be Bad**). Still, thanks to Ivy's erratic offstage behavior, the creative team considers replacing her with Chloe.

At the post-first preview party, a drunken Jerry takes the mic, singing (**Let's Start**) **Tomorrow Tonight**. Jerry leaks to Chloe that she'll be playing Marilyn, and Scott shares the video on social media. With everyone buzzing about Chloe and Ivy, Karen expresses her frustration at being overlooked in **They Just Keep Moving the Line**.

Though Jerry's comment has gone viral, Ivy remains in the lead for the show's second preview (**I Never Met a Wolf Who Didn't Love to Howl**). Fed up with Ivy's antics, Anita tries to fire her, but Ivy cites the "pay or play" clause in her contract, forcing Nigel to inform the cast that, despite the rumors, Ivy Lynn will play Marilyn. Chloe, ever the consummate professional, leads Ivy through an updated number (**Cut, Print...Moving On**).

Recognizing that speculation and infighting are destroying the show's public image, the creative team decides they'll need a scapegoat. Begrudgingly, Anita fires Nigel, who consoles himself with being free to pursue a relationship with Terry.

On *Bombshell*'s opening night, Karen presents Ivy with a thoughtful personal gift, reminding her of the friendship they've lost (**Second Hand White Baby Grand – Reprise**). Finally coming to her senses, Ivy fires Susan, dumps her pills, and returns to the stage as the kind and decent person she once was. Unfortunately, thanks to Susan's influence, the show now ends with a dead Marilyn wrapped in a sheet (**Don't Forget Me (Bombshell Finale)**).

Although *Bombshell* bombs, the leads and creative team – including Nigel – realize they need to move on to their next project. This time, they'll make a show about making a show about Marilyn Monroe, and it'll be a **Smash!**

— JIM COLLERAN



ACT ONE

1. LET ME BE YOUR STAR (BOMBSHELL OPENING)

REPORTERS AND FANS

HERE SHE IS!
MISS MARILYN MONROE
YES, SHE'S THE NEW
SENSATION
THAT OUR READERS WANT TO
KNOW

WE'VE WAITED FOR A
GODDESS
A STAR TO FILL OUR NIGHTS
BUT WAITING TIME IS OVER
CAUSE NOW "MARILYN" IS UP
IN LIGHTS!

IVY AS MARILYN

Sorry I'm late, boys. I've been on
calendars, but I've never been
on time.

REPORTER ONE

Miss Monroe! How does it feel to
be called the sexiest woman in
the world?

IVY AS MARILYN

Well, I'd much rather be looked-
over than over-looked.

REPORTER TWO

Marilyn, is it true you wear
nothing in bed?

IVY AS MARILYN

Of course not. I wear Chanel No.
5.

IVY AS MARILYN

FADE IN ON A GIRL WITH A
HUNGER FOR FAME
AND A FACE AND A NAME TO
REMEMBER
HER PAST FADES AWAY
BECAUSE AS OF THIS DAY
WELL, THAT GIRL IS DEAD
I'M LOOKING AHEAD!

HER SMILE AND YOUR
FANTASIES PLAY A DUET
THAT WILL MAKE YOU FORGET
WHERE YOU ARE
THE MUSIC STARTS PLAYING
HER HEART'S SAYING
LET ME BE YOUR STAR

FADE IN ON A MAN ALL ALONE
IN THE DARK
TILL HER GAZE TURNS A SPARK
INTO FIRE
IT TAKES JUST ONE GLANCE
OF HER STYLE AND ROMANCE
TO FILL UP HIS SOUL
THIS GIRL'S IN CONTROL

ENSEMBLE

OOH...
AHH
GIRL'S IN CONTROL

IVY AS MARILYN

SOME GENTLEMEN SAY
A BRUNETTE IS A MUST

OR THAT RED HEADS ARE JUST
WUNDERBAR

ENSEMBLE

A BRUNETTE IS A MUST
WUNDERBAR

IVY AS MARILYN

BUT IF BLONDES YOU'RE
PREFERRING
MY HEART'S PURRING
LET ME BE YOUR STAR

I'LL JUST HAVE TO FORGET
THE GIRL I USED TO LOVE
FORGET POOR NORMA JEAN
THE PAST IS WHAT I'M RISING
ABOVE
THE FUTURE IS THERE...
ONSCREEN
THAT'S ME ONSCREEN!

ENSEMBLE

FORGET POOR NORMA JEAN

THE FUTURE IS THERE...
ONSCREEN
AH! THAT'S HER ONSCREEN!

IVY AS MARILYN

HAPPY BIRTHDAY, MR.
PRESIDENT...

Dance Break.

ENSEMBLE

DISSOLVE TO HER FACE ON A
HOLLYWOOD NIGHT
AS SHE STANDS IN THE LIGHT
THAT SURROUNDS HER

IVY AS MARILYN

A CROWD FULL OF MEN
AND THE ONES SHE KNEW
WHEN
THEY ASK...

ENSEMBLE

...COULD IT BE?

IVY AS MARILYN

YEAH, SUCKERS, IT'S ME!

ENSEMBLE

SHE TURNS ON THE GLOW AS
THE FANS START TO CHEER
IT'S HER NAME THAT YOU
HEAR NEAR AND FAR

IVY AS MARILYN

I'M WHAT YOU'VE BEEN
NEEDING

ENSEMBLE

YOU'RE ALL THAT WE NEED

IVY AS MARILYN

THAT'S THE SOUND OF MY
HEART PLEADING
LET ME BE YOUR STAR

ENSEMBLE

OUR STAR

IVY AS MARILYN

YOUR STAR!

ENSEMBLE

WON'T YOU BE OUR STAR!

**2. THE NATIONAL
PASTIME /
PUBLIC RELATIONS**

.....

NIGEL

Ivy, let's go to Studio B and
brush up the *Public Relations*
number.
Chloe, go over *National Pastime*
before we break for lunch.

CHLOE

Okay, guys. From the top. A-five,
six, seven, eight...

KAREN AS MARILYN

FELLAS!

PLAYERS

YEAH?

KAREN AS MARILYN

FELLAS!

PLAYERS

IS IT?

KAREN AS MARILYN

HEY TEAM!

PLAYERS

OFF THE BENCHES, IT'S
MARILYN!

KAREN AS MARILYN

I JUST GOT A DATE

PLAYERS

SHE JUST GOT A DATE

KAREN AS MARILYN

WITH BASEBALL'S JOLTIN' JOE

PLAYERS

THAT LUCKY SO-AND-SO!

KAREN AS MARILYN

SO RUN ME 'ROUND THE
BASES
PUT ME THROUGH MY PACES
AND TEACH ME ALL THE
THINGS
A SLUGGER'S LOVER SHOULD
KNOW!

FELLAS, WHAT'S THAT THERE?

PLAYERS

THAT'S THE TEAM BULLPEN

KAREN AS MARILYN

WELL, I LIKE THE ODDS I'M
SEEING, NO GIRLS... ALL MEN

PLAYERS

BATTER UP!

KAREN AND THE PLAYERS

PLAY BALL!

YOU BETTER GIVE IT YOUR ALL
'CAUSE ALL MEN LIKE TO PLAY
AT

KAREN AS MARILYN

THE NATIONAL PASTIME!



THE PLAYERS

WE DON'T CARE

KAREN AND THE PLAYERS

WE DON'T CARE IF WE EVER
GET BACK!

Dance Break.

PLAYERS

WHEN THE SEASON'S OVER,
THE PLAY WON'T END

KAREN AS MARILYN

'CAUSE A BASEBALL DIAMOND
IS A GIRL'S BEST FRIEND

YES, MY STYLE AND MY
FASHION'LL
ELEVATE THE NATIONAL
PASTIME!

ENSEMBLE

YES, HER STYLE AND HER
FASHION'LL
ELEVATE THE NATIONAL
PASTIME!

NIGEL

Just the dance Ivy. Watch what I
do.
I RELATE TO MEN OF SO MANY –
you missed the bump –
— BUT PUBLIC RELATIONS
ARE MY –
oh this is new:
Ball-change Kick Cross Turn
Bump Bump and Switch!

IVY

Oh my God, Nigel.

NIGEL

Still got it! Four walks.
— CAN LEAD TO FRUSTRATIONS
BUT PUBLIC RELATIONS
Shorty George.
I HAVE NEVER DECLINED
Maybe a leap here?

IVY

Oh, not in heels baby.

NIGEL

Alright. A Fosse walk
— MEN WITH PAD AND PEN
IS A WAY TO HAVE SOME FUN

IVY

Uh huh!

NIGEL

BUT LADIES, LISTEN TO ME

IVY

CONFIDENTIALLY –
NOTHING EVER BEATS A
ONE-ON-ONE

NIGEL

Three drags!
— I AM GLAD YOU CRAVE –
Step shuffle
— CONJUGATIONS –
four of these...
PUBLIC RELA –
Kick Kick
IT'S MY FAVORITE –

IVY

I love this part –

NIGEL

'CAUSE WHEN –
uh oh, god, my hip.

IVY

Are you alright?

NIGEL

I'm fine. Keep doing it
— THE FOURTH ESTATE IS –
left, right –
And walk, walk, yes. Ivy, you're a
dream!
I need ice!

3. SECOND HAND WHITE BABY GRAND

TRACY

MY MOTHER BOUGHT IT
SECOND HAND
FROM A SILENT MOVIE STAR
IT WAS OUT OF TUNE BUT
STILL I LEARNED TO PLAY
AND WITH EACH NOTE WE
BOTH WOULD SMILE
FORGETTING WHO WE ARE
AND ALL THE PAIN WOULD
SIMPLY FLY AWAY

SOMETHING SECOND HAND
AND BROKEN



STILL CAN MAKE A PRETTY
SOUND
EVEN IF IT DOESN'T HAVE A
PLACE TO LIVE
OH, THE WORDS WERE LEFT
UNSPOKEN
WHEN MY MAMA CAME
AROUND
BUT THAT SECOND HAND
WHITE BABY GRAND
STILL HAD SOMETHING
BEAUTIFUL TO GIVE

FOR MANY YEARS THE MUSIC
HAD TO ROAM
UNTIL WE FOUND A WAY TO
FIND A HOME

SO NOW I WAKE UP EVERY DAY
AND SEE HER STANDING THERE
JUST WAITING FOR A PARTNER
TO COMPOSE
AND I WISH MY MOTHER STILL
COULD HEAR
THAT SOUND BEYOND
COMPARE
I'LL PLAY HER SONG 'TIL
EVERYBODY KNOWS

TRACY AND IVY
THAT SOMETHING SECOND
HAND AND BROKEN

IVY
STILL CAN MAKE A PRETTY
SOUND
DON'T WE ALL DESERVE A
FAMILY ROOM TO LIVE?

OH, THE WORDS CAN'T STAY
UNSPOKEN
UNTIL EVERYONE HAS FOUND
THAT SECOND HAND WHITE
BABY GRAND
THAT STILL HAS SOMETHING
BEAUTIFUL TO GIVE

TRACY AND IVY
I STILL HAVE SOMETHING
BEAUTIFUL TO GIVE

4. MR. & MRS. SMITH

SUSAN

I'm sorry. Ivy won't respond to
her name in rehearsal.

NIGEL

What was that?

SUSAN

You have to refer to her as
Marilyn from now on or she
won't respond.

NIGEL

Marilyn? Would you come center
please?

IVY AS MARILYN

Ready. Where's my Joe?

CALL THE JUSTICE OF THE
PEACE

BUT DON'T TELL HIM OUR
NAMES
DON'T PUT OUT A PRESS
RELEASE
OR MENTION BASEBALL
GAMES

CHARLIE AS JOE

BOOK THE NEAREST BRIDAL
SUITE
ONE ROOM WILL SUIT US FINE
FOR THE DESK CLERK THAT
WE MEET
THE ONLY AUTOGRAPH WE'LL
SIGN IS

BOTH

MR. & MRS. SMITH
SIMPLY THE FOLKS NEXT DOOR

IVY AS MARILYN

PEOPLE WITHOUT A SINGLE
CLUE WHAT
AN AGENT OR GRIP IS FOR

BOTH

YES, NOTHING CAN BEAT THE
VIEW
WHEN AS FAR AS THE EYE
CAN SEE

CHARLIE AS JOE

THERE'S, NO ONE BUT MRS. –

IVY AS MARILYN

NO ONE BUT MR. –

BOTH

SMITH... AND ME

**5. DON'T SAY YES
UNTIL I FINISH
TALKING**

STUDIO EXECUTIVES #1 & #2

Good morning, Mr. Zanuck!

STUDIO EXECUTIVES #3 & #4

Good morning, Mr. Zanuck!

STUDIO EXECUTIVES #5 & #6

Good morning, Mr. Zanuck!

JERRY AS STUDIO HEAD

Gentlemen, take a memo.

TODAY THE TRADES ARE ALL
AGLOW
WITH GROSSES FOR OUR MISS
MONROE
THE THINGS THOSE VERMIN
MUSTN'T KNOW
IS WHAT SHE PUTS US
THROUGH

SHE MAKES DIRECTORS WAIT
ALL DAY
ONE LINE PER HOUR'S ALL
SHE'LL SAY
AND STILL SHE THINKS WE'RE
GONNA PAY
SHE NEEDS A TALKING TO!

TOMATOES LIKE HER MUST BE
PUT IN THEIR PLACE
IF SHE DON'T SHAPE UP
SOON,

SHE'LL SOON BE WALKING
'CAUSE THE BUCK STOPS WITH
ME.

STUDIO ENSEMBLE

YES, YOU'RE RIGHT, WE AGREE

JERRY AS STUDIO HEAD

UH, DON'T SAY YES UNTIL I
FINISH TALKING

SHE'S GOT THEM ALL TIED UP IN
KNOTS
MAKES EACH PRODUCER FAINT
AND PLOTZ
SHE THINKS SHE'S QUEEN, AND
CALLS THE SHOTS
AS SHE SITS ON HER THRONE

SHE NEEDS TO LEARN SHE'S
ONLY SKIN
THE NEXT GIRL'S WAITIN' FOR A
SPIN
I MADE A STAR OF RIN TIN TIN
AND PAID HIM WITH A BONE!

TOMATOES LIKE HER, WELL,
THEY'RE EASY TO FIND
WE THROW THEM OUT AS SOON
AS THEY START SQUAWKING
SO GET ME SOME YOUNGER
DISH

STUDIO ENSEMBLE

WE CONCUR, AS YOU WISH!

JERRY AS STUDIO HEAD

HEY! DON'T SAY YES UNTIL I
FINISH TALKING!

AND WHILE YOU'VE GOT ME ON
A ROLL
LET'S FIND A ROLE FOR NAT
'KING' COLE,
TELL MANKIEWICZ HIS SCRIPT
IS TRITE,
A LITTLE LOWER TO THE RIGHT

I THINK THAT BRANDO IS
MISCAST
THAT TELEVISION JUST WON'T
LAST
THAT I'M THE KING OF
HOLLYWOOD

STUDIO ENSEMBLE
ALL HAIL THE KING!

JERRY AS STUDIO HEAD
OOH, THAT FEELS GOOD!

WHICH BRINGS ME BACK TO
THAT DUMB BLONDE
TO HER DEMANDS, I NOW
RESPOND
SOME BUY YOUR ACT, BUT I'M
NOT CONNED
YOU'D BETTER FALL IN LINE

YOU'RE TWO BAZOOMS AND
NUTS TO BOOT
I'LL KEEP YOU IN A BATHING
SUIT
WHEN YOU STOP BRINGING IN
THE LOOT
WE'LL GO BACK TO THE VINE

ALL
TOMATOES LIKE YOU, THEY ALL

WITHER AND DIE

JERRY AS STUDIO HEAD
MY POWERS, THOUGH, WILL
NEVER BE DIMINISHED

SO DON'T BRING ME TO MY
BOILING POINT
YOU'RE JUST A BROAD, I OWN
THE JOINT
I'M IN CONTROL, YOU'RE JUST
A FACE
ALLOW ME TO CUT TO THE
CHASE
I'LL MAKE ANOTHER MOVIE STAR
COULD SOMEONE LIGHT MY
DAMN CIGAR?
AND THEN SAY YES CAUSE,
YES, MEN, I'M FINISHED.

STUDIO ENSEMBLE
YES!

6. THE 20TH CENTURY FOX MAMBO

IVY AS MARILYN
Come on, boys and girls – make
me over!

ENSEMBLE
OOH...

IVY AS MARILYN
IN THIS FACT'RY WHERE

DREAMS CAN COME TRUE

ARE YOU READY TO MAKE
SOMEONE NEW?
YOU'RE THE TEAM THAT MUST
TEACH ME TO DO
THE 20TH CENTURY FOX

IVY AND ENSEMBLE
MAMBO!

IVY AS MARILYN
DONE THE HOMEWORK AND
I'LL PASS THE TEST

ENSEMBLE
AAH...

IVY AS MARILYN
I'LL DO WHATEVER MY
TEACHERS SUGGEST

ENSEMBLE
AAH...

IVY AS MARILYN
I CAN DO IT CLOTHED OR
UNDRESSED
THE 20TH CENTURY FOX

IVY AND ENSEMBLE
MAMBO!

ENSEMBLE
MAMBO

ANITA
I just got off the phone with
Susan. She doesn't think Ivy is



up to the task of rehearsing today.

NIGEL

Shoot me. Fire me. Put me out of my misery.

IVY

Here I am.

NIGEL

You're late.

SUSAN

Stage fright. It was brutal.

NIGEL

There's no such thing as stage fright in rehearsal. Do you see a stage? No stage, no fright! You got that? Hit it!

IVY AS MARILYN

MAKE IT UP, SHAKE IT UP
LET THE FANTASIES BEGIN
HERE'S THE DOPE
TO GET CAST, CHANGE THE PAST
MAKE THE LIGHT JUST RIGHT
FOR SIN...

ENSEMBLE

LET THE FANTASIES BEGIN
MAKE THE LIGHT JUST RIGHT
FOR SIN...

IVY AS MARILYN

...EMASCOPE!

IVY

Aaah! You're hurting me!

TERRY

I'm sorry, you were facing the wrong way.

IVY

I was turning. If you paid half as much attention to me as you do to the director maybe you would have noticed. I'm done for today.

NIGEL

Where's Karen!?

KAREN

I'm here

NIGEL

5-6-5-6-7-8

KAREN AS MARILYN

TAKE A GAMBLE CAUSE IT'S
SAFE TO BET

ENSEMBLE

AAH...

KAREN AS MARILYN

MISTER ZANUCK AIN'T SEEN
NOTHING YET

ENSEMBLE

AAH...

KAREN AS MARILYN

WHEN WE'RE FINISHED, HE'LL

NEVER FORGET

**KAREN AS MARILYN AND
ENSEMBLE**

THIS TWENTIETH CENTURY
FOX –

KAREN AS MARILYN

MAKE IT UP, SHAKE IT UP
MAKE ME FEEL LIKE THE MAIN
ATTRACTION
CHANGE THE CLOTHES, FIX
THE NOSE
AND THEN 5-6-7-8-

ENSEMBLE

MAKE IT UP, SHAKE IT UP,
WOH!
OOH...
AND THEN 5-6-7-8-

KAREN AS MARILYN

ACTION!

ENSEMBLE

ACTION!

IVY

The answer is no.

ENSEMBLE

A-5-6-7-8-ACTION!

NIGEL

And what was the question?

ENSEMBLE

A-5-6-7-8-ACTION

IVY

Do I like the new pages?

SUSAN

We think Marilyn's coming across
as difficult.

NIGEL

But she was famously difficult.
I'm sure you're aware of that.

IVY

I am strong. That is often
interpreted as difficult. I'm sure
you're aware of that.

ENSEMBLE

A-5-6-7-8-ACTION

NIGEL

The thing is, we've spent two
weeks rewriting the show.
Marilyn, warts and all, and
now you're trying to tie a cape
around those warts and call
them superpowers.

IVY

Thank you, Nigel. I appreciate
you explaining it to me like I'm
a child, I really do.

ENSEMBLE

A-5-6-7-8-ACTION

TRACY

Can I just say one little thing?

IVY

Apparently not. You've taken six
pages to say what could be
said in three lines.

SUSAN

Less is more.

ENSEMBLE

A-5-6-7-8-ACTION

TRACY

Wow. Wow.

NIGEL

Let's at least read it through, and
if we –

IVY

I'm done for today.

JERRY

I'm confused. Is that Ivy being a
monster, or is that Ivy playing
Marilyn being a monster?

NIGEL

There are many layers to this
particular shit-show. Karen,
you're on!

KAREN

I'm on!

KAREN AS MARILYN

NOW I'M BLONDE BUT I AIN'T
SO DUMB

ENSEMBLE

NO!

KAREN AS MARILYN

HOLLYWOOD'LL BE UNDER MY
THUMB

ENSEMBLE

YES!

KAREN AS MARILYN

I'LL CHANGE PARTNERS UNTIL
I'VE BECOME
THE TWENTIETH CENTURY

ENSEMBLE

TWENTIETH CENTURY

KAREN AS MARILYN AND

ENSEMBLE

TWENTIETH CENTURY FOX
MAMBO!

7. DON'T FORGET ME

KAREN AS MARILYN

THEY THOUGHT THEY COULD
DISPOSE OF ME
THEY TRIED TO MAKE ME
SMALL

I SUFFERED EACH INDIGNITY
BUT NOW, RISE ABOVE IT ALL
YES, THE PRICE I PAID WAS ALL
I HAD
BUT AT LAST I FOUND RELEASE
AND IF SOMETHING GOOD
CAN COME FROM BAD
THE PAST CAN REST IN PEACE



SO, IF YOU SEE SOMEONE'S
HURT, AND IN NEED OF A
HAND
DON'T FORGET ME
OR HEAR A MELODY CRYING
FROM SOME BABY GRAND
WELL, DON'T FORGET ME

WHEN YOU SING "HAPPY
BIRTHDAY" TO SOMEONE
YOU LOVE
OR SEE DIAMONDS THAT
NEVER COME FREE
PLEASE SAY THAT YOU WON'T
I PRAY THAT YOU DON'T
FORGET ME

THERE ARE SOME IN THIS
WORLD
WHO HAVE STRENGTH OF
THEIR OWN
NEVER BROKEN, OR IN NEED
OF REPAIR
BUT THERE ARE SOME BORN
TO SHINE
WHO CAN'T DO IT ALONE
SO PROTECT THEM AND TAKE
SPECIAL CARE –

ENSEMBLE
AH

KAREN AS MARILYN
TAKE CARE

ENSEMBLE
AH

WHEN YOU SEE SOMEONE'S

HURT
AND IN NEED OF A HAND

KAREN AS MARILYN
AND DON'T FORGET ME
PLEASE TAKE CARE

ENSEMBLE
OR HEAR A MELODY CRYING
FROM SOME BABY GRAND

KAREN AS MARILYN
AND DON'T FORGET ME –

IVY
Stop! What is this?

KAREN
Omgod, I'm so sorry. It's just that
Nigel asked me to –

NIGEL
There must be some
misunderstanding. I was told
this was a publicity day for you.

IVY
This is what's happening here.
Our director is trying to take
away my sitzprobe, to punish
me, I guess. Just like Billy Wilder
did on "Seven Year Itch." He
wouldn't let me have a cake on
my birthday! It's just petty. I'm
not going to be treated like that
ever again. From the bridge!

IVY AS MARILYN
THERE ARE SOME IN THIS
WORLD

WHO HAVE STRENGTH OF
THEIR OWN
NEVER BROKEN, OR IN NEED
OF REPAIR
BUT THERE ARE SOME BORN
TO SHINE
WHO CAN'T DO IT ALONE
SO PROTECT THEM AND TAKE
SPECIAL CARE –

ENSEMBLE
AH

IVY AS MARILYN
TAKE CARE

ENSEMBLE
AH

WHEN YOU SEE SOMEONE'S
HURT
AND IN NEED OF A HAND

KAREN AS MARILYN
AND DON'T FORGET ME
PLEASE TAKE CARE

ENSEMBLE
OR HEAR A MELODY CRYING
FROM SOME BABY GRAND

IVY AS MARILYN
AND DON'T FORGET ME –
WHEN YOU LOOK TO THE
HEAVENS
WITH SOMEONE YOU LOVE
AND A LIGHT'S SHINING
BRIGHT
FROM AFAR

ENSEMBLE

WHEN YOU LOOK
OOH SOMEONE YOU LOVE
OOH
FAR

IVY AS MARILYN

HOPE YOU SEE MY FACE
THERE

AND THEN OFFER A PRAYER
AND PLEASE LET ME BE

LET ME BE
THAT STAR!

ENSEMBLE

AND THEN OFFER A PRAYER

PLEASE LET ME BE
THAT STAR!

**8. (I WANNA
BE A) SMASH**

.....

ENSEMBLE

SMASH!
SMASH!

YOU KNEW ALL THE RULES OF
THE ROAD
YOU THOUGHT IT WAS ALL
PAVED WITH STARS
BUT YOU'VE STARTED TO
LEARN
EVERY TWIST, EVERY TURN

HAS YOU HEADING YOUR WAY
TO A CRASH
STILL YOU WANNA BE A...

SMASH!
SMASH!

YOU ASK ME HOW FAR WILL I
GO?
YOU ASK ME WHAT I
WOULDN'T DO?

FOR THE SIGHT OF MY NAME
AS IT FILLS EVERY FRAME
YES, I WANT TO BE MORE
THAN A – FLASH!

'CAUSE I'M GONNA BE A
SMASH
YES, I'M GONNA BE A SMASH
WON'T YOU HELP ME BE A...
SMASH?

**9. LET ME BE
YOUR STAR**

.....

CHLOE

FADE IN ON A GIRL WITH A
HUNGER FOR FAME
AND A FACE AND A NAME TO
REMEMBER
THE PAST FADES AWAY
BECAUSE AS OF THIS DAY
NORMA JEAN'S GONE, SHE'S
MOVING ON

HER SMILE AND YOUR
FANTASIES PLAY A DUET
THAT WILL MAKE YOU FORGET
WHERE YOU ARE
THE MUSIC STARTS PLAYING
IT'S THE BEAT OF HER HEART
SAYING
LET ME BE YOUR STAR
FLASH BACK TO A GIRL WITH A
SONG IN HER HEART
AS SHE'S WAITING TO START
THE ADVENTURE
THE FIRE AND DRIVE THAT
MAKE DREAMS COME ALIVE
THEY FILL HER SOUL, SHE'S IN
CONTROL

THE DRAMA, THE LAUGHTER,
THE TEARS JUST LIKE PEARLS
WELL, THEY'RE ALL IN THIS
GIRL'S REPERTOIRE
IT'S ALL FOR THE TAKING
AND IT'S MAGIC WE'LL BE
MAKING
LET ME BE YOUR STAR

I'LL JUST HAVE TO FORGET
THE HURT THAT CAME
BEFORE
FORGET WHAT USED TO BE
THE PAST IS ON THE CUTTING
ROOM FLOOR
THE FUTURE IS HERE WITH ME!
CHOOSE ME!

FADE UP ON A STAR WITH IT
ALL IN HER SIGHTS
ALL THE LOVE AND THE
LIGHTS THAT SURROUND



HER
SOMEDAY SHE'LL THINK TWICE
OF THE DUES AND THE PRICE
SHE'LL HAVE TO PAY –
BUT NOT TODAY!

SHE'LL DO ALL SHE CAN FOR
THE LOVE OF ONE MAN
AND FOR MILLIONS WHO LOVE
FROM AFAR
I'M WHAT YOU'VE BEEN
NEEDING
IT'S ALL HERE AND MY HEART'S
PLEADING
LET ME BE YOUR STAR!
YOUR STAR!

ACT TWO

10. LET'S BE BAD

CAMERA ASSISTANT

Marilyn Monroe, Speakeasy scene.
Take 7.

IVY AS MARILYN

WHEN I'M FEELING DOWN AND
LOW
WELL, UP IS WHERE I'M S'POSE
TO GO
BUT THEN THE NAUGHTY SIDE
SAYS NO
LET'S BE BAD

WHEN I DO THE THINGS I
SHOULD
I DON'T SCORE POINTS FOR

BEING GOOD
SO ROLL THE DICE AND
KNOCK ON WOOD
LET'S BE BAD

DON'T WANNA BE BORING
OUR TWENTIES ARE ROARING
LET'S PUNISH THE FLOORING
YEAH, DRUMMER MAN DO
WHAT YOU CAN
TONIGHT THE *OH!* WILL HIT
THE FAN!

IF YOU SAY SOMETHING IS
TABOO
WELL, THAT'S THE THING I
WANNA DO
DO IT 'TIL I'M BLACK AND BLUE
LET'S BE BAD!

GUNS AND GANGSTERS SUIT
ME FINE
AL CAPONE IS A BUDDY OF
MINE
HE'S MY BIG SHOT VALENTINE
LET'S BE BAD!

IVY AS MARILYN & ENSEMBLE
IF SPIRITS ARE SAGGIN'
IF FEET ARE A-DRAGGIN'
FALL OFF OF THAT WAGON
THE PIANO HUMS TO THE
BASS AND DRUMS

IVY AS MARILYN & ENSEMBLE
SAY BYE-BYE PROPRIETY
NO POLITE SOCIETY

IVY AS MARILYN
GIVE ME NOTORIETY

IVY AS MARILYN & ENSEMBLE
LET'S BE BAD!

IVY AS MARILYN
BRING ON THE VICES
DON'T CARE WHAT THE PRICE
IS
I'LL ADD THE RIGHT SPICES!

ENSEMBLE
BRING ON THE VICES
HOO OOH!
SPICES!

IVY AS MARILYN
WHEN THE STAND UP BASS
SLAPS YOU IN THE FACE
WELL, IT AIN'T MY HUSBAND
I'LL EMBRACE

IVY AS MARILYN & ENSEMBLE
I CAN'T SEE THE USE IN
WAITING
YOUR LIPS ARE INTOXICATING

IVY AS MARILYN
DO MY HIPS NEED SOME
TRANSLATING?

IVY AS MARILYN & ENSEMBLE
LET'S BE BAD!

IVY AS MARILYN
IF I DROWN IN BATHTUB GIN
NOTIFY MY NEXT OF KIN
THEY MAY GRIEVE, OR MIGHT
JUMP IN

ENSEMBLE
OOH

IVY AS MARILYN & ENSEMBLE
LET'S BE BAD!

WHO WANTS PLAYS AND
O'NEILL DRAMAS?
GERSHWIN IS THE CAT'S
PAJAMAS

IVY AS MARILYN
I'M THE QUEEN OF THE RED-
HOT MAMAS

IVY AS MARILYN & ENSEMBLE
LET'S BE BAD!

EACH CROOK AND G-MAN
EACH FOP AND HE-MAN

IVY AS MARILYN
JUST STICK WITH ME MAN
EVERY JOINT'S A JUKE WITH
MY RED-HOT UKE
AND JUST LIKE JUDAS ONCE
SAID TO LUKE...

IVY AS MARILYN & ENSEMBLE
HERE'S THE KEY FOR MY
IGNITION
HIT THE GAS TO MY
TRANSMISSION

IVY AS MARILYN
WHEN YOU HEAR THE THINGS
I'M WISHIN'
YOU WON'T OFFER
OPPOSITION
LET'S PROHIBIT PROHIBITION!
LET'S...



ENSEMBLE
LET'S...

IVY AS MARILYN
BE...

ENSEMBLE
BE...

IVY AS MARILYN
BAD!

ENSEMBLE
BAD!

IVY AS MARILYN
LET'S BE BAD!

1. (LET'S START) TOMORROW TONIGHT

.....

JERRY
ROUND AND ROUND GOES
THE WHEEL OF LOVE

JERRY & ENSEMBLE
SOME SAY LIKE RUSSIAN
ROULETTE

JERRY
THERE'S A JACKPOT I'M
DREAMING OF

JERRY & ENSEMBLE
I'M READY TO PLACE MY BET

JERRY
NO NEED TO BEG, STEAL OR
BORROW
THE FUTURE IS LOOKING
BRIGHT

JERRY
YES, I'M LAYING ODDS ON
TOMORROW
SO LET'S START TOMORROW
TONIGHT

ENSEMBLE
I'M LAYING ODDS ON
TOMORROW, OH
START TOMORROW TONIGHT

CHLOE
Ivy really killed it tonight. Don't
you think?

KAREN
Honey, when I woke up in the
bathtub this morning, after
puking my guts out all night
long the first thing I saw was
the internet freaking out over
you. Not Ivy Lynn. And more
importantly, not me.

JERRY
OH, I'M HIGH AS KILIMANJARO

ENSEMBLE
YEAH!

JERRY
AND WITH YOU, JACK, I'M
READY FOR FLIGHT

ENSEMBLE
DOO WOW!

JERRY
YES, I'M LAYING ODDS ON
TOMORROW

ENSEMBLE
I'M LAYING ODDS ON
TOMORROW, OH

JERRY
SO LET'S START

ENSEMBLE
LET'S START

JERRY AND ENSEMBLE
TOMORROW
TONIGHT!

12. THEY JUST KEEP MOVING THE LINE

.....

KAREN
THE FIELD WAS BRIGHT WITH
CLOVER
I SAW THE FINISH SIGN
I STARTED AS A ROVER
AND THEN VICTORY WAS MINE
I THOUGHT THE RACE WAS OVER
BUT THEY JUST KEEP MOVING
THE LINE

THEY CHEERED AT MY
PERSISTENCE

BUT PRAYED FOR MY DECLINE
THE PATH OF LEAST RESISTANCE
LED TO HOLLYWOOD AND VINE
I TRIED TO GO THE DISTANCE

BUT THEY JUST KEEP MOVING
THE LINE

I JUMPED ALL OF THE HURDLES
TO BREAK OUT OF THE PACK
I STARTED ON THE OUTSIDE
AND THEN HIT THE INSIDE TRACK
I LEFT THE OTHER FILLIES
BACK AT THE STARTING GATE
WAS READY, ON MY MARK, I GOT
TO SET
TO HURRY UP AND WAIT

SO TALENT AND AMBITION
WON ME THE CHANCE TO SHINE
I ACED THE BIG AUDITION
BUT IT'S RAINING ON CLOUD
NINE
CAN'T BEAT THE COMPETITION
'CAUSE THEY JUST KEEP MOVING
THE LINE

I HANDLED EV'RY CORNER
EACH BUMP ALONG THE TRACK
AND WHEN I SAW THE RIBBON
WELL, THERE WAS NO TURNING
BACK
I WON THE PHOTO FINISH
I POSED FOR ALL THE MEN
BUT BEFORE I GOT MY TROPHY
WELL, THE RACE BEGAN AGAIN

SO I'VE MADE FRIENDS WITH
REJECTION
I'VE STRAIGHTENED UP MY SPINE
I'LL CHANGE EACH
IMPERFECTION
'TIL IT'S TIME TO DRINK THE WINE
I'D TOAST TO RESURRECTION
BUT THEY JUST KEEP MOVING
THE LINE
PLEASE GIVE ME SOME
DIRECTION
'CAUSE THEY JUST KEEP MOVING
THE LINE!

13. I NEVER MET A WOLF WHO DIDN'T LOVE TO HOWL

.....

IVY AS MARILYN
HEY KOREA, LET THE BUGLE
BLOW
I'M HERE TO BRING SOME
COMFORT TO THE USO
I UNDERSTAND WAR AND THE
PLANS IT DESERVES
I'VE BEEN FIGHTING OFF WOLVES
SINCE I FIRST GREW CURVES
IN HOLLYWOOD THE ENEMY ARE
ALL ON THE TAKE
BUT THEY GIVE THEMSELVES
AWAY WITH ALL THE GROWLS
THEY MAKE

YEAH, I NEVER MET A WOLF WHO
DIDN'T LOVE TO HOWL

ENSEMBLE
HOW-OOO

IVY AS MARILYN
NO, I NEVER MET A MAN WHO
WASN'T ON THE PROWL

ENSEMBLE
SHIMMY, SHIMMY!
AWW, GIMME, GIMME!

IVY AS MARILYN
EVERY CASTING DEPARTMENT'S
FULL OF LOVE-LAND MINES
BUT I NEVER LET THEM TRAVEL
OVER MY FRONT LINES

ENSEMBLE
YEAH!

IVY AS MARILYN
I NEVER MET A WOLF WHO
DIDN'T LOVE TO HOWL

YOU NEVER KNOW WHERE A
WOLF MIGHT CROUCH
BUT HIS NATURAL HABITAT'S THE
CASTING COUCH
SO TAKE LOTSA PICTURES OF
THE WILDLIFE
TO TELL THE WOLF YOU COULD
SHARE WITH HIS WIFE
THE HUNTER GETS CAPTURED
BY THE GAME
THEN LEO THE LION WILL BE
ROARING YOUR NAME!

YEAH, I NEVER MET A WOLF
WHO DIDN'T LOVE TO HOWL

ENSEMBLE
HOW-OOO

IVY AS MARILYN
NO, I NEVER MET A MAN WHO
WASN'T ON THE PROWL

ENSEMBLE
SHIMMY, SHIMMY!
AWW, GIMME, GIMME!

IVY AS MARILYN
IF YOUR FACE AND FIGURE ARE
WHISTLEBAIT
HONEY YOU'LL HAVE THE KEYS
TO THE STUDIO GATE
YEAH, I NEVER MET A WOLF
WHO DIDN'T LOVE TO HOWL

ENSEMBLE
YEAH! YEAH!

IVY AS MARILYN
YEAH, I NEVER MET A WOLF
WHO DIDN'T LOVE TO HOWL

ENSEMBLE
HOW-OOO

IVY AS MARILYN
NO, I NEVER MET A MAN WHO
WASN'T ON THE PROWL

ENSEMBLE
SHIMMY, SHIMMY!
AWW, GIMME, GIMME!

IVY AS MARILYN
ALL YOU G.I. WOLVES GIVE ME
AN IDEA
TELL HOLLYWOOD I'M STAYING
IN KOREA
I NEVER MET A WOLF WHO
DIDN'T LOVE TO HOWL

ALL
OH YEAH!

**14. CUT, PRINT...
MOVING ON**

IVY
I KNOW I'VE KEPT YOU WAITING
I KNOW I'VE MADE YOU MAD
BUT THIS TIME THAT WE'VE
SPENT CREATING
IT'S THE BEST TIME I EVER HAD

NOW I LOVE TO SIT WITH
MEMORIES
BUT THEY WON'T COME UNTIL
WE'RE GONE
SO, GIVE ME A KISS
AND CUT, PRINT... MOVING ON

Show me how it's done, Chloe!

CHLOE
LAST YEAR WE ALL WERE
STRANGERS

ENSEMBLE
STRANGERS!

CHLOE
THIS YEAR WE'RE LIFELONG
FRIENDS

ENSEMBLE
LIFELONG FRIENDS

CHLOE
I KNOW THAT THIS LOCATION
IS NOT WHERE OUR STORY
ENDS

ENSEMBLE
NOT WHERE IT ENDS

CHLOE & IVY
GET UP, 'CAUSE THE RAT RACE
NEVER ENDS
THIS LIFE IS A MARATHON

ENSEMBLE
OOH
LIFE IS A MARATHON

CHLOE
AND I PLAN TO RUN SO MUCH
MORE THAN A SPRINT

ENSEMBLE
OOH

IVY
WHAT'S NEXT? WELL, I CAN'T
EVEN GIVE YOU A HINT

CHLOE & IVY

BUT BOYS, THAT'S A WRAP SO

CHLOE & ENSEMBLE

CUT! PRINT!

CHLOE

MOVING ON!

ENSEMBLE

AH, ON...

CHLOE

AND ON!

ENSEMBLE

AH, ON...

CHLOE

MOVING ON!

ENSEMBLE

MOVING ON!

**15. SECOND HAND
WHITE BABY
GRAND (REPRISE)**

KAREN

The only really hard part about understudying Ivy Lynn is you never get to sing with her.

IVY

SOMETHING SECOND HAND
AND BROKEN
STILL CAN MAKE A PRETTY
SOUND

KAREN

DON'T WE ALL DESERVE A
FAMILY ROOM TO LIVE?

IVY AND KAREN

OH, THE WORDS CAN'T STAY
UNSPOKEN
UNTIL EVERYONE HAS FOUND
THAT SECOND HAND WHITE
BABY GRAND
THAT STILL HAS SOMETHING
BEAUTIFUL TO GIVE

KAREN

Thank you.

IVY

I'm sorry I was so awful to you.

KAREN

That's okay. Just be careful.
Remember what's beautiful
about this business. Don't let it
break you.

IVY

I STILL HAVE SOMETHING
BEAUTIFUL TO GIVE

**16. DON'T FORGET
ME (BOMBSHELL FINALE)**

IVY AS MARILYN

NOW I'M SAYING FAREWELL TO
THE FEAR AND REGRET
AND THE USERS WHO
FOUGHT FOR CONTROL
FOR A KISS THEY PAID A
THOUSAND, YET
THEY PAID FIFTY CENTS FOR
MY SOUL
THEY TOOK THEIR PIECE, THE
PRICE FOR FAME
THAT NO ONE CAN DENY
AH, BUT THEY DIDN'T BUY ME
WHEN THEY BOUGHT MY
NAME
AND NOW I'M FREE TO FLY!

ENSEMBLE

WHEN YOU SEE SOMEONE'S
HURT AND IN NEED OF A
HAND

IVY AS MARILYN

DON'T FORGET ME

ENSEMBLE

OR HEAR A MELODY CRYING
FROM SOME BABY GRAND

IVY AS MARILYN

PLEASE DON'T FORGET ME

WHEN YOU LOOK TO THE
HEAVENS

WITH SOMEONE YOU LOVE
AND A LIGHT'S SHINING BRIGHT
FROM AFAR...

HOPE YOU SEE MY FACE THERE
AND THEN, OFFER A PRAYER
AND PLEASE LET ME BE...
LET ME BE...

17. SMASH!

SCOTT

Look, when this all started I didn't
even like musicals. I didn't
even get them. I mean, people
bursting into song? That doesn't
happen in reality. But hey, have
you seen the news, I mean,
what's so great about reality?

SCOTT

SO TONIGHT HAS YOU FEELING
YOU'RE AT THE END
WELL, TOMORROW YOU'LL
THINK OF A SMASH...

NIGEL

What is happening?

SCOTT

THOUGH TONIGHT SEEMS
THE CURTAIN'S ABOUT TO
DESCEND
WELL, TOMORROW WE'LL RISE
WITH A SMASH

JERRY

Are you all seeing this?

SCOTT

THROUGH EACH STOP AND
EACH START
AND YOU STOMPING ON MY
HEART
WELL, I STILL FELL IN LOVE WITH
THE SHOW

SO OLD FRIENDS I IMPORE YOU
LIKE SONDHEIM BEFORE YOU
YOU MUST NEVER QUIT
EVENTUALLY "MERRILY" WAS A
HIT!

ANITA

I didn't see that one coming.

SCOTT

I HAVE WATCHED HOW YOU'VE
ARGUED AND LAUGHED AND
DRANK
AND GAMBLER YOUR LAST
OUNCE OF CASH
WHILE YOU DANCED ON THE
EDGE OF A LEDGE
HEADING STRAIGHT FOR THE
TRASH!

TRACY

Who are you?

SCOTT

ME? WELL, I FELT MOST ALIVE
WATCHING YOU ALL TAKE THE
DIVE;
BUT I HOPE WHEN YOU WAKE

FROM THE CRASH
THAT THE GODS THAT YOU
SING TO
MAY ONCE AGAIN BRING YOU A
SMASH!

NIGEL

Oh, so we're in a musical now?
AS A CHILD YOU DREAM OF
THAT POT OF GOLD
THAT WILL COME WHEN YOU
FIND YOU'RE A SMASH
BY THE TIME THAT YOU REACH
IT, YOU'RE TOO FRICKING OLD
BUT YOUR OBIT SAYS YOU
WERE A SMASH!

ANITA

ALL THE OPENINGS AND GALAS
ARE ENDLESS VALHALLAS
AS BUDGETS AND BILLS HIT THE
SKY

TRACY AND JERRY

THOUGH YOU'RE ENDLESSLY
DOUBTING

TRACY

AND DRINKING...

JERRY

AND SHOUTING...

ANITA

EACH DAY YOU SET SAIL

PRINCIPALS

FOR THAT ELUSIVE WHITE
WHALE

SCOTT

So go! Do it! What's the next one?!?

TRACY

Okay! Here's my terrible idea. We write what we know.

ANITA

What do we know exactly?

NIGEL

We know how incredibly hard it is to make musicals.

JERRY

Oh! So we don't make a show about Marilyn Monroe, we make a show about making a show about Marilyn Monroe?

SCOTT

Yes! With a crazy star, and a poison cupcake, and a cryptkeeper. Write that!

IVY

It's everything we just went through!

CHLOE

I can see it! You can play Ivy!

IVY

And you can play Karen!!

KAREN

And you can finally direct!!!

ALL PRINCIPALS

DON'T KNOW WHEN TO SAY
WHEN SO WE GET UP AGAIN

TRACY AND JERRY

AND THIS TIME, WE MIGHT HIT
THE TOP!

ANITA

AND GET THE RAVE THAT WE
CRAVE

NIGEL

NOT THE PAN THAT SAYS MAN,
YOU SHOULD STOP

IVY

WITH YOUR FRIENDS AT YOUR
SIDE

IVY AND KAREN

ON THAT RED CARPET RIDE

IVY, KAREN AND CHLOE

SINK OR SWIM, WE'LL AT LEAST
MAKE A SPLASH!

ALL PRINCIPALS

KEEP YOUR EYES ON THE PRIZE
AND THE CURTAIN WILL RISE
ON A...

ENSEMBLE

AAAAHHHH,
AAAAHHHH

ALL

EVERY LIFE IS A SHOW
SEASONS COME AND THEY GO

SO WE PRAY AS THE CAMERAS
ALL FLASH!

ENSEMBLE

FLASH! FLASH!

ALL

LET IT BE A SMASH!!
LET IT BE A SMASH!!



PRODUCTION CREDITS

ALBUM PRODUCED BY Scott M. Riesett, Marc Shaiman, Stephen Oremus, Sean Patrick Flahaven, Samuel Hoad

RECORDED BY Lawrence Manchester, Isaiah Abolin

ADDITIONAL RECORDING BY Ian Kagey, Matthew Sullivan

EDITED BY Scott M. Riesett, Angie Teo

MIXED BY Lawrence Manchester at The DiMenna Center for Classical Music, New York, NY. Mixing services provided by Audiosmith Digital Solutions

MASTERED BY Oscar Zambrano at Zampol Productions, New York, NY

PRO-TOOLS OPERATOR: Matthew Sullivan

ASSISTANT ENGINEERS: Michael Hickey, John Miller

RECORDED AT Power Station at Berklee NYC on January 6, March 2 & 9, April 15, 2025

ADDITIONAL RECORDING AT Renaissance Recording, New York, NY

PRODUCTION MANAGER: Jill Dell'Abate

ART DESIGN & DIRECTION BY Derek Bishop

LOGO DESIGN BY SpotCo

COVER ART PHOTOGRAPHY BY Jason Bell

PRODUCTION PHOTOGRAPHY BY Matthew Murphy

PUBLISHING CREDITS: All songs

Music by Marc Shaiman,

Lyrics by Scott Wittman & Marc Shaiman

© Walli Woo Entertainment (ASCAP) &

Winding Brook Way Music (ASCAP)

Book © Rick Elice & Bob Martin

SPECIAL THANKS TO Bob Greenblatt, Neil Meron, 101 Productions Ltd, Jeff Atmajian, Larry Blank, Charlie Rosen

CONCORD THEATRICALS RECORDINGS

Sean Patrick Flahaven – **CHIEF THEATRICALS EXECUTIVE**

Ali Tesluk Case – **SR MANAGER, PRODUCTION**

Imogen Lloyd Webber – **EVP, MARKETING & COMMUNICATIONS**

Haydyn Meythaler – **SR MANAGER, MUSIC MARKETING**

ConcordTheatricals.com

SmashBroadway.com



CONCORD THEATRICALS
RECORDINGS

© & © Concord Theatricals Corp. Manufactured for and distributed by Concord, 10 Lea Avenue, Suite 300, Nashville, TN 37210. All Rights Reserved. Unauthorized duplication is a violation of applicable laws. **CT00221**