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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

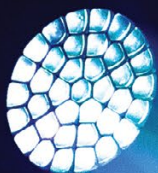
(IN ORDER OF  
APPEARANCE)

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 IMPLORE 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

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**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

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Winding Brook Way Music (ASCAP)

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# CONCORD THEATRICALS RECORDINGS

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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**

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RECORDINGS

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