



**Music, Lyrics & Book by
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Musical Numbers

ACT ONE

OVERTURE (Orchestra)

HOLLYWOOD (Norma Jean)

MARILYN (Ben Lyon, Marilyn)

I NEVER STRIKE OUT (Joe DiMaggio, Men in Bar)

THE MOST TALKED ABOUT GIRL IN THE WORLD (Zanuck, Thompson)

JOLTIN' JOE (Mickey Rooney)

FOREVER FOR MYSELF (Joe)

A SPORTSMAN'S GIRL (Marilyn, Jane Russell)

NOTHING LIKE A CAR (Marilyn, Joe, Crowd)

INTERMISSION

ACT TWO

OVERTURE

TELL US JUST A LITTLE (Marilyn, Joe, Reporters)

LIKE IT OR NOT (Marilyn)

SWEATER GIRLS (Marilyn, Sweater Girls)

ALL AT ONCE (Marilyn)

WHAT'S WRONG (Marilyn, Joe)

BYE BYE BABY (Joe)

WHY DO YOU LEAVE ME LOVING YOU (Marilyn)

HOLLYWOOD REPRISE (Marilyn)

Cast of characters

(in order of appearance)

MR. GIFFEN (Norma Jean's foster father)
HELEN GIFFEN (Norma Jean's foster mother)

YOUNG NORMA JEAN
NORMA JEAN / MARILYN
JOE DIMAGGIO

PAPER VENDOR
MAP VENDOR

BEN LYON (Casting Director at Fox)
DAVID MARCH (Business Manager)
SCHOOL GIRLS
BERNIE THE BARTENDER
MEN IN BAR

DARRYL ZANUCK (President of Fox Studios)
MRS. THOMPSON (Zanuck's Secretary)
ANDRE THE MAITRE D'
MICKY ROONEY

JANE RUSSELL
PHOTOGRAPHER
MC
CONSTRUCTION WORKERS

TOWN HALL GUARD
JUDGE PEERY

REPORTERS
MEN AT GOLF COURSE
MESSENGERS
SOLDIERS
SWEATER GIRLS

DIRECTOR
TOM EWELL
LIGHTING MAN
JOE'S FRIEND

MARRY ME MARILYN

MAIN CHARACTERS

MARILYN / NORMA JEAN -- Most of Marilyn's appearance (after the initial child scenes) takes place when Marilyn is 27 years old. She is very vibrant, fresh and funny. She should be played as she appeared in the film "Gentlemen Prefer Blondes" as a bit airy, but in actuality she is extremely intelligent and should always have the upper hand with Joe. She is driven by the need to be wanted and loved, and even though Joe loves her, it isn't enough. Marilyn wants it all... a husband, a family and a successful career. In this play, as in real life, Marilyn is innocently sexy and is very happy making sexual innuendos and double entendres. She likes to play the airhead, but she knows exactly what she's doing and saying. Think funny and sexy.

JOE DIMAGGIO -- Joe is of course one of America's most famous and best-loved baseball players. He has just retired from his successful career. He is quite taken with Marilyn, and falls in love with her. His idea of a relationship is a typical 1950's arrangement, where the woman belongs in the home taking care of the family. Joe finds it almost impossible to cope with Marilyn's accelerating stardom. In this play, Joe is portrayed as a nice guy, but very full of himself. He is a major sports star and he knows it. In real life Joe was very conservative and reserved, but here we would like him to be played with a bit of a comedic temperament, a little flamboyant and egotistical. Joe always thinks he is in control, but Marilyn always has her way.

DARRYL ZANUCK -- Darryl Zanuck is head of Fox Studios in Hollywood, where Marilyn is under contract. He has a very short temper and likes to shout, particularly with his long-time secretary, Mrs. Thompson. He is always at odds with her.

MRS. THOMPSON – Mrs. Thompson is Darryl Zanuck's long-time British personal assistant and secretary. She is an elderly Hermoine Baddely type (remember Mrs. Naugatuck in the TV series, "Maude.") who enjoys ribbing Mr. Zanuck. She loves the constant verbal jousting and purposely digs Mr. Zanuck to get a rise out of him.



JANE RUSSELL -- Jane is Marilyn's friend and co-star in "Gentlemen Prefer Blondes." She should be portrayed as she appears in that film.

BEN LYON -- Ben is the casting agent at Fox Studios.

DAVID MARCH -- David is a well-known Hollywood business agent and a friend of Joe.

MARRY ME MARILYN

ACT I
Scene 1

[1]

OVERTURE

OPENING (Overture dies down. Strings hold note, music box plays "Hollywood.")

INT. STAGE LEFT

NORMA JEAN'S bedroom. An 8-year-old NORMA JEAN has dolls lined up on HER bed as an audience. SHE is dancing with HER Teddy Bear to the music of the music box.

INT. STAGE RIGHT

The hallway outside NORMA JEAN'S bedroom. HER foster father, WILLIAM GIFFEN enters, taking off HIS hat.)

(LIGHTING minimal with an absence of color. Life for NORMA JEAN in foster homes is quite dreary. Absence of bright lighting and colors in this scene reflects this feeling.)

MR. GIFFEN
(looking for HIS wife)
(Shouting)

Helen! Helen! Helen!

HELEN walks up behind HIM, unnoticed

MR. GIFFEN
(continuing)

Helen! Helen!

HELEN GIFFEN
(standing directly
behind MR. GIFFEN)

What?

MR. GIFFEN
(totally startled, jumps)

Hel...!!

HELEN GIFFEN
What?!

MR. GIFFEN
(composing HIMSELF)

Oh. I'm home.

HELEN GIFFEN

I know.

MR. GIFFEN

I have some troubling news...

HELEN GIFFEN

(raving)

The raspberry jam! You didn't get it!
Oh, I knew it! That's what I get for sending
a pinhead to do an idiot's job! I don't know
why I always send *you*! A moron could do
a better job!

MR. GIFFEN

Okay, next time *you* go.

HELEN GIFFEN

How can I possibly have my breakfast toast
without the delicate savory flavor of raspberry
feathering blissfully over my tongue? And
what could be more satisfying than some jam
down my throat?

MR. GIFFEN

Anything jammed down your throat would be
satisfying.

HELEN GIFFEN

And anybody who's anybody on anybody's
"A" List knows that raspberry jam is the latest
delicacy in all the finest restaurants in Paris.
Why, to eat raspberry jam on my breakfast
toast shows that I am a product of fine lineage...
a woman of high stature, elegance, class and
refinement.

MR. GIFFEN holds up the jar of jam

HELEN GIFFEN

(continuing)

Well, kiss my ass... you got the freakin' jam!

MR. GIFFEN

I've been trying to tell you about Norma Jean.

HELEN GIFFEN

That crazy Gladys won't let us adopt her, will she?

MR. GIFFEN

I'm afraid not. What could she be thinking? She can't possibly be a mother to her from an asylum!

HELEN GIFFEN

That's true. Look how you turned out.

MR. GIFFEN

She has no father to speak of and this is the fourth foster home she's been in. I have to take the new job in Mississippi... and if we can't adopt Norma Jean, we can't take her.

HELEN GIFFEN

I don't know why we have to move from the luxury of Los Angeles to of all places, Mississippi. Why, you can't even spell it.

MR. GIFFEN

I can so.

HELEN GIFFEN

All right, genius, how many S's are in Mississippi?

MR. GIFFEN

Four. How many S's are in here?

HELEN GIFFEN

You idiot. There are no S's in "here"

MR. GIFFEN

There's one.

HELEN GIFFEN

I have no time for your childish attempts at humor. I have to take Norma Jean to the orphanage.

(calling softly to
NORMA JEAN
through the door)
Norma Jean...

NORMA JEAN
(to HER bear)
Oh Mr. Bear, you do dance divinely

HELEN GIFFEN
Norma Jean...

NORMA JEAN
(ignoring HELEN,
still speaking
to her bear)
Yes, our limousine is waiting for us out
in front.

HELEN bursts into the room and shouts.

HELEN GIFFEN
Norma Jean!

NORMA JEAN is startled and throws the bear into the air. SHE grabs
a photo in a frame of Clark Gable and holds it.

HELEN GIFFEN
(continuing)
I've been calling you! Please pack your
things, dear... we have to take a little trip.
And put that picture down! I've told you a
zillion times... Clark Gable is not your father!

NORMA JEAN
Well, he should be! Every girl should have a
daddy, and since I don't actually have one, I
figure I can pick my own. And who better than
a famous movie star who likes children?

HELEN GIFFEN
How do you know he likes children?

NORMA JEAN
He carries candy with him.

HELEN GIFFEN

How do you know that?

NORMA JEAN

From Mrs. Harris upstairs. She told me what Clark's got in his pocket sure looks sweet!

HELEN GIFFEN

(horrified, interrupting)

Norma Jean!! Please let's start packing. We have to get to the orphanage.

SHE clutches HER heart.

HELEN GIFFEN

(continuing)

Oh, my heart. And stop wishing for things that won't come true. You live in a little fantasy world.

NORMA JEAN

I do not. It's a *big* fantasy world... and I don't want to go back to the orphanage.

HELEN GIFFEN

(holding up her jar of jam)

Well, just look at the bright side... at least we'll have a good breakfast!

HELEN shuts the door and exits.

Lights go out except for a spotlight on NORMA JEAN. Mirror balls spin sending tiny particles of light around theater to simulate dreaming. Soft Intro to "Hollywood" starts.

NORMA JEAN

Anyway, why can't I have dreams? Dreams are all I have. And why shouldn't they be the biggest and most wonderful dreams in the world? To be adored by everyone! To find my handsome prince to love me and take care of me... to put ExLax in Helen's raspberry jam. Now those are great dreams! And most of all... to live happily every after... where dreams really do come true... in Hollywood!

Scene 2

Fast Intro to "Hollywood" starts.

Lights burst on. EXT. Exciting colorful elaborate set of Hollywood Boulevard, in Hollywood, California. The set is designed to look like what people dream Hollywood is... neon signs in hot colors, extensive special effects lighting including many chaser lights, blinking lights, palm trees, etc.

In the center of the stage is Grauman's Chinese Theatre. The movie marquee reads: "BEST PICTURE OF 1934
It Happened One Night
Clark Gable, Claudette Colbert

Set includes stores (clothing store, jewelry store, shoe store, beauty parlor) on various levels so one would have to walk up steps to reach the various stores. Famous "Hollywood" sign in far background.

People and cars go up and down the street (movie stars, Hollywood-style woman walking poodle, agents, etc.). There is a great deal of activity. Lining the sides of the theater in the audience are giant neon palm trees, lit up.

Two newspaper boys walk up and down the aisles of the theater. Another person wearing a sign that says, "Maps to the Stars' Homes" walks up and down the center aisle.

NEWSPAPER BOY #1

Get your Daily Variety! Afternoon edition!
Daily Variety! On sale now!

NEWSPAPER BOY #2

Hollywood Reporter! Get your Hollywood
Reporter! All the latest in Tinseltown!

MAP PERSON

Maps to the stars' homes! Get your maps to
the stars' homes! Why take a tour when you
can do it yourself! Maps to the stars' homes!

NORMA JEAN enters stage right. SHE is carrying her bear and photo of Clark Gable. SHE walks briskly to center stage. HELEN GIFFEN follows her slowly struggling and fumbling with four suitcases.

HELEN GIFFEN
Norma Jean! Please slow down!

NORMA JEAN is looking at the sights on Hollywood Boulevard with amazement and delight. SHE stops at the bus stop in front of Grauman's Chinese Theatre.

HELEN GIFFEN
(continuing)
Norma Jean! Could you help me with these?
Do I look like a horse?

NORMA JEAN
Only from the back.

Insulted, HELEN drops a suitcase. SHE then bends down to pick it up.

NORMA JEAN
(continuing)
Especially when you bend down.

Insulted again, HELEN quickly stands back up.
NORMA JEAN excitedly spots the movie marquee with Clark Gable's name.

NORMA JEAN
(continuing)
Look Helen! It Happened One Night...
with Clark Gable !!

HELEN GIFFEN
Oh yes, the candyman.

[2]

"HOLLYWOOD"

NORMA JEAN

I PICTURE ALL MY LIFE SHOULD BE
I SEE IT HERE, HOLLYWOOD
THE LEADING LADY ON THE SCREEN
MY LIFELONG DREAM, HOLLYWOOD
IN THE DARK OF NIGHT WHEN I WAKE UP
I'M FRIGHTENED AND NOBODY'S THERE
ALL I WANT IS SOMEONE TO COMFORT ME
CONSOLE ME, SHOW ME THEY CARE

THEY'RE SOMEWHERE IN HOLLYWOOD
 LOVE WAITS IN HOLLYWOOD
 I KNOW IT'S WHERE LIVES'S SO GRAND
 LOVE'S SO GOOD... HOLLYWOOD

THEY SAY THAT HOME IS IN THE HEART
 IT BEATS FOR YOU, HOLLYWOOD
 IN MY FANTASY I PLAY THE PART
 OF THE PRINCESS OF HOLLYWOOD
 LIKE HARLOW, LOMBARD AND GRABLE
 I'LL FOLLOW THE FOOTSTEPS BEFORE
 AND WHILE MEN TELL THEIR LADIES,
 "I LOVE YOU SO"
 TRUTH IS, IT'S ME THEY ADORE

THE PRINCESS OF HOLLYWOOD
 THE PROMISE OF HOLLYWOOD
 THE HEADLINES READ,
 "LOCAL GIRL'S MAKING GOOD... IN HOLLYWOOD"

THE GLITTER OF HOLLYWOOD
 THE GLAMOUR OF HOLLYWOOD
 I WISHED THIS WISH HARD AS I EVER COULD
 HOLLYWOOD

(Instrumental interlude)

During the instrumental interlude, NORMA JEAN runs into Grauman's Chinese Theatre.

HELEN GIFFEN

Norma Jean!

HELEN, carrying the suitcases, chases after NORMA JEAN into Grauman's. The chaser lights around the movie marquee begin to chase. The movie on the marquee changes to: BEST PICTURE OF 1946

THE BEST YEARS OF OUR LIVES
 Myrna Loy, Frederic March

A 20-year-old NORMA JEAN exits Grauman's Chinese Theatre wearing a business suit. SHE carries a portfolio. SHE places it down and continues to sing.

NORMA JEAN

AS THE LIGHTS OF STARDOM EMBRACE ME
 I'LL BE KISSED BY THE PASSION OF FAME
 I'LL BE TOUCHED WITH THE WARMTH OF
 A MILLION HEARTS
 THE MASSES ARE CHANTING MY NAME

IT HAPPENS IN HOLLYWOOD
MY HOPES ARE IN HOLLYWOOD
I'LL FINALLY BE LOVED AT LAST, UNDERSTOOD
IN HOLLYWOOD

THE MUSIC OF HOLLYWOOD
THE MAGIC OF HOLLYWOOD
IMAGINE ME, NORMA JEAN ON THE SCREEN
OTHER DREAMS DON'T RATE AS GOOD
AS HOLLYWOOD

Song ends.

Scene 3

INT. Casting office at Fox Studios.

BEN LYON, casting director for Fox sits behind his desk. On the wall in back are letters which read: FOX STUDIOS, Ben Lyon, Casting Director.

NORMA JEAN is about to knock on the door. SHE carries HER portfolio. SHE pauses a second, gathers up her courage and knocks.

BEN LYON

Yeah, c'mon in.

NORMA JEAN enters. BEN is looking through photos at his desk. HE doesn't look up.

NORMA JEAN

Mr. Lyon?

BEN LYON

This ain't the Wizard Of Oz. You can call me Ben.

HE laughs.

BEN LYON

I love that joke!

NORMA JEAN

My agent, Harry Lipton sent me.

BEN half looks up, sees NORMA JEAN, and does a double take. HE puts his photos down, leans back in his chair and gazes most pleasantly at NORMA JEAN.

BEN LYON

Well... hello there! Please have a seat.

NORMA JEAN sits in a chair in front of BEN'S desk.

BEN LYON

(continuing)

What did you say your name was?

NORMA JEAN

I don't believe I said.

BEN LYON

Well then, let's make this an official meeting.

HE takes out a form and pen from HIS desk.

BEN LYON

(continuing)

Okay, what is your full name?

NORMA JEAN

My *full* name?

SHE pauses to think.

BEN LYON

Are these questions too difficult for you?

NORMA JEAN

(innocently)

Okay. My first name is Norma Jean... although Norma is actually my first name and Jean is my middle name. But most people call me Norma Jean. My last name is Dougherty... from my husband. But we're not married anymore so I really shouldn't use it. So then I guess I would be Norma Jean Baker... Baker being my mother's first last married name... or Mortensen, my mother's second last married name. But she's not married anymore either. So really I should use my mother's real last name... Monroe. So if

you're asking for my entire full name... I guess it would have to be Norma Jean Monroe Baker Mortensen Dougherty. Is that right?

BEN stares at HER in astonishment.

BEN LYON
Who did you say sent you?

NORMA JEAN
My agent, Harry Lipton.

BEN LYON
Are you sure?

NORMA JEAN
Yes, I'm sure.

BEN writes it down.

NORMA JEAN
(continuing)
He said you might be able to get me some parts in some of your movies. I've done quite a bit of modeling.

SHE hands HER portfolio to BEN. HE takes it and opens it.

NORMA JEAN
(continuing)
I've been on the cover of five magazines.

BEN LYON
(looking at photos)
I see. Very impressive.

BEN places an unlit cigarette in HIS mouth.

BEN LYON
(continuing)
Anything else?

NORMA JEAN leans toward HIM

NORMA JEAN
You have to promise not to tell anyone... I posed for a calendar.

BEN LYON

What kind of calendar?

NORMA JEAN

Oh, you know...

BEN LYON

I do?

HE thinks a second.

BEN LYON

(continuing)

Did you have anything *on* when you posed for this calendar?

NORMA JEAN thinks a second.

NORMA JEAN

The radio.

The cigarette falls out of BEN'S mouth. HIS mouth drops open. NORMA JEAN picks up the cigarette, puts it back in BEN'S mouth and pushes his chin up to close HIS mouth.

BEN LYON

You got a match?

NORMA JEAN hops up on the corner of BEN'S desk. SHE lifts HER skirt up on one side just about as high as it goes, and takes a book of matches out of the top of her stocking. BEN looks on excitedly. SHE hands HIM the matches.

NORMA JEAN

So, what do you think?

BEN LYON

(still staring at HER leg)

I think I need a tranquilizer.

NORMA JEAN

I'll see if I have one.

SHE starts to lift up the other side of her skirt. BEN jumps up.

BEN LYON

No, that's okay. I've seen enough... of your work. I'll tell you what I'm gonna do. I'm not supposed to do this without permission from Mr. Zanuck... but... I'm going to give you a screen test!

NORMA JEAN
(very excited)

How's this?

SHE screams a blood-curdling scream.

BEN

I said *screen* test.

NORMA JEAN

Oh. This is the best thing that's ever happened to me!

BEN

Also, a friend of mine is looking for someone to pose for publicity pictures with the Chicago White Sox baseball team. I want *you* to do it!

NORMA JEAN

Oh yes! I don't know what to say!
I'm so happy I could scream!

BEN LYON

(panicky)

No... no, that's okay. Now we've got to get to work on some changes. *You* know you've got something special... and *I* know it... because I'm a professional. But we're gonna have to hit the big guys in the face with it to make *them* see it. I know how they think.

NORMA JEAN

Because you're a professional?

BEN LYON

Because they're idiots!

BEN holds up his hands to simulate a screen and looks through it.

BEN LYON

(continuing)

Hair... makeup... clothes... after all this is Hollywood! There are a million pretty girls... but what they look for is star quality! And if we can bring that out... *then* you'll be something special... and you'll have a great asset!

NORMA JEAN
I've been told I already have one.

BEN smacks himself in the head as if he's forgotten something.

BEN LYON
The name! The name! We have to
change your name!

NORMA JEAN
Which one?

BEN LYON
The whole family tree! Run them by
me again.

NORMA JEAN
Dougherty?

BEN LYON
No.

NORMA JEAN
Baker?

BEN LYON
Uh uh.

NORMA JEAN
Monroe?

BEN LYON
That's the one! Monroe! I like it!
It has a certain presidential quality!

NORMA JEAN
Norma Jean Monroe...

BEN LYON
No... reminds me of my aunt Norma...

NORMA JEAN
Does she have a presidential quality too?

BEN LYON
Yeah... she looks like Teddy Roosevelt.
Same moustache.
(pondering)
Although I think Teddy shaves more often.

Norma Jean cringes.

BEN LYON

(continuing)

No no no... something else. Something exciting... like a hot summer night!

NORMA JEAN

Mona?

BEN LYON

A name so musical it sings!

NORMA JEAN

Melody?

BEN LYON

And has what it takes to bring out the animal in the most civilized of men.

NORMA JEAN

(getting annoyed)

How about Moose?

BEN LYON

A name that sparks desire in the dark...
As it's flashed across the screen in films
you're in...
A name that captures every beating heart...
A name like... hmmm... a name like...
MaryLou... MaryJane...MaryAnne...
MaryEllen... I've got it! A name like...
Marilyn!

NORMA JEAN

Marilyn?

BEN LYON

It's perfect! It sparkles! It shimmers!
Like a melody of a song! And besides...
your initials spell out "Mmmmm"

NORMA JEAN

It sounds wonderful!

BEN leads NORMA JEAN out the door and onto Hollywood Boulevard. The Boulevard is all lit up again, and beautiful and exciting. BEN leads NORMA JEAN to a store where SHE goes in. As BEN continues to sing, NORMA JEAN is inside going from store to store, getting HER hair done, trying on clothes and shoes, getting HER makeup done, buying jewelry, etc., each in a different store.

The audience sees this only as silhouettes (enabling other actresses to simulate NORMA JEAN's transformation, while the real Norma Jean changes offstage). Each store is on a next higher level until the last store at the end is up on top. Leading down from the last store is a large flight of stairs (with special effects lighting) which MARILYN will use to walk down as SHE sings.

BEN LYON

YOU'VE GOT TO MAKE THE CHANGE TO MARILYN
 REMODEL, REARRANGE TO MARILYN
 SHOW 'EM THAT YOU'VE GOT IT
 YOU'RE NO ORDINARY GIRL
 A RAGING FIRE POISED TO STRIKE
 READY TO IGNITE THE WORLD

GO NOW, CREATE THE LOOK THAT'S MARILYN
 WE'LL WRITE A WHOLE NEW BOOK FOR MARILYN
 CHANGE YOUR HAIR TO PLATINUM
 OR MAYBE DYE IT RED... NO...
 PLATINUM HAIR GOES BETTER WITH YOUR SKIN
 A GOLDEN MARILYN
 (spoken) HA HA! I'M A GENIUS!

COME OUT AND FLASH A SMILE THAT'S MARILYN
 SHOW OFF A STYLE UNIQUELY MARILYN
 TRANSFORM THIS CATERPILLAR TO A FRAGILE BUTTERFLY
 STRETCH YOUR WINGS OF BEAUTY
 TO SOAR BEYOND THE HIGHEST HIGH

TOSS OUT THE CLOTHES THAT DON'T SCREAM MARILYN
 STRIKE UP A POSE THEY'LL MELT FOR, MARILYN
 A SULTY WAY TO WALK, A WHISPER IN YOUR TALK
 YOU'LL SEND THOSE PHOTO GUYS INTO A SPIN
 A PICTURE PERFECT MARILYN

THEY SAY YOU'VE SEEN ONE STARLET
 YOU'VE SEEN 'EM ALL
 AND MAYBE FOR THE MOST PART, WELL, IT'S TRUE
 BUT THEY'LL ALL BE DINING ON THEIR WORDS

AND CHOKING TOO
 CAUSE WHEN THIS LITTLE CHANGE IS THROUGH
 NO ONE WILL BE QUITE LIKE YOU

LET'S PRESENT YOU TO THE PRESS NOW, MARILYN
 EACH CAMERA WILL CARESS YOU, MARILYN
 GOING IN A PLAYFUL CHILD
 FULL OF WONDER AND DELIGHT
 YOU'LL EMERGE IN SPRIGHTLY STYLE
 A RADIANTLY STUNNING SIGHT

YOU'VE GOT A SPARK OF PASSION, MARILYN
 YOU'LL BE THE RAGE OF FASHION, MARILYN
 TURN ON THAT FABULOUS FACE
 THE CURVES ARE ALL IN PLACE
 GET READY WORLD, JUST STOP AND TAKE THIS IN
 HERE COMES OUR MARILYN....

A large group of people has begun gathering in the street.
 They are watching the silhouette transformation and are
 gazing up at the top of the stairs.

BEN LYON
 (continuing)
 ARE YOU READY UP THERE?

NORMA JEAN
 I'M NOT READY YET, BEN

BEN LYON
 WE HAVEN'T GOT ALL DAY

NORMA JEAN
 I'LL LET YOU KNOW WHEN

BEN LYON
 I'M GETTING OLD WAITING HERE

NORMA JEAN
 YOU WERE OLD WHEN I MET YOU

BEN LYON
 IF YOU DON'T COME DOWN NOW I'M GONNA
 COME UP AND GET YOU

NORMA JEAN
 ALRIGHT, ALRIGHT, I'M COMING!
 IF YOU'RE STANDING DOWN THERE, YOU'D BETTER SIT
 CAUSE READY OR NOT, HERE I COME... THIS IS IT!

(pause)

BEN LYON

WELL?

The door of the top store swings open. MARILYN steps out with platinum hair, new makeup, dazzling jewelry, in a sparkling sequined gown. SHE looks like the real Marilyn does in "Gentlemen Prefers Blondes." SHE is a young, fresh Marilyn. The crowd applauds, cheers and whistles. All the storefronts light up. Chaser lights and strobes light up and down the stairs. Strobes also go off throughout the audience to simulate flashbulbs.

As MARILYN walks down the steps, each step lights up as SHE steps on it. Elaborate special effects lighting is used everywhere.

MARILYN

COME ON BOYS, SAY "HI" TO MARILYN
WATCH OUT GIRLS, 'CAUSE HERE COMES MARILYN
LOOK, I'M CINDERELLA AND I'M WALTZING AT THE BALL
WITH THAT NICE PRINCE CHARMING FELLA
I'M READY NOW TO HAVE IT ALL

PEOPLE IN STREET

YOU'RE IN A FAIRY TALE NOW, MARILYN
THE DREAM OF EVERY MALE, MISS MARILYN

MARILYN

THE PAST IS IN MY POCKET, SO FAREWELL NORMA JEAN
MY FANTASY IS STARTING TO BEGIN
I'M FINALLY PRINCESS MARILYN

Lasers shoot throughout theater.

PEOPLE IN STREET

MAR-I-LYN

BEN LYON

MARILYN!

(End of song)

Scene 4

INT. Sports Bar. Large photos on wall of famous sports players of the day including JOE DIMAGGIO. Various men are sitting at tables and at the bar. The bartender (BERNIE) is talking to the customers.

JOE DIMAGGIO sits alone at the center table. HIS sport coat is draped inside out over the back of HIS chair. HE is reading the newspaper and drinking coffee.

ENTER two teenage girls. THEY giggle.

FIRST GIRL

(to the other)

You ask him.

SECOND GIRL

No, you do it...

THEY hesitantly walk over to JOE

FIRST GIRL

Mr. DiMaggio?

JOE

Hi girls! What can I do for you?

FIRST GIRL

Can I have your autograph?

JOE

(a little embarrassed)

Well, I don't usually...

SECOND GIRL

We've been fans of yours since high school.
You look so dreamy in your uniform!

FIRST GIRL

Dreamy!

JOE

(his head "swelling")

Well, I wouldn't want to disappoint you.

HE takes a pen out of HIS pocket and begins to write on a napkin

FIRST GIRL

To Paige...

JOE
(writing)

To Paige... what's your last name?

FIRST GIRL

Turner.

JOE
Your name is Paige Turner?

FIRST GIRL
(with a little attitude)

Hey, my mother likes books! In fact, every night she curls up in bed with a different one.

JOE nods and signs her autograph. The SECOND GIRL hands JOE a napkin.

SECOND GIRL

To Anita...

JOE
(writing)

To Anita... and what's *your* last name?

SECOND GIRL

Mann. Every night *my* mother likes to curl up in bed with...

JOE
(interrupting)

Never mind!

JOE signs the autograph and hands it to HER.

BOTH GIRLS

Thank you!

The GIRLS giggle and exit. JOE shrugs and continues to read the paper and drink coffee. HE turns the page of the paper.

JOE
Wow! Would you look at this! Model Marilyn Monroe poses with the Chicago White Sox!

HE calls to THE BARTENDER

JOE
(continuing)
Hey Bernie! Did you see this?

JOE holds up the newspaper

BERNIE
Saw it this morning!

JOE
What do you think?

BERNIE
I think they got a good shot to win the pennant!

JOE
I mean the girl!

BERNIE
What position does *she* play?

JOE
I don't know... but I'd sure like to find out!

ENTER business manager DAVID MARCH

JOE
(continuing)
Well, look who's here... David March...
manager to the stars!

DAVID
Hiya, Joe!

BERNIE
(sarcastically joking)
Oh yeah, Mr. Big Shot! Anyone can be a
manager these days!

DAVID
Oh yeah? What did you ever manage?

BERNIE
I manage... to put *this* beer in *that* glass!

DAVID
And who's your client, Bud Weiser or
Jack Daniels?

BERNIE

(proudly)

My clients always have a Heinie in their hand!

DAVID

I'm not even going there...

JOE

Okay, you two!

HE takes a sip of coffee

DAVID

(to Joe)

So, how's retirement treating you?

JOE

A lot better than this coffee!

BERNIE

Oh, now you're an expert on coffee!

Everyone's a critic!

JOE

(ignoring Bernie, to David)

Dave...

JOE motions DAVID over. JOE opens the newspaper on the table and leafs through the pages.

JOE

(continuing)

I need a favor.

DAVID

Name it!

JOE

(tapping his fingers on the picture)

You see this girl?

DAVID

Sure... Monroe. Just put under contract to Fox.

JOE

You know people at Fox. You think you can get me a date with her?

DAVID

Can I get you a date with her! Why, you know what they call me down at the studio?

JOE

Yeah... but I swear I never believed a word of it!

DAVID

Not that! And that sheep did not belong to me! They call me David "Matchmaker" March!

(to Bernie)

Hey Bernie... let me have the phone.

BERNIE places the phone on the bar. DAVID picks up the receiver and dials.

DAVID

(on phone)

Hi Ben? David March! Fine! How's everything with you? Yeah, I heard... everyone's talking about it. And speaking of Marilyn, a friend of mine wants to meet her.

HE pauses.

DAVID

(continuing)

Joe DiMaggio! That's right... the one and only!

DAVID makes an "OK" symbol to JOE. HE hangs up the phone.

DAVID

(continuing, to Joe)

Keep your fingers and your eyes crossed. You're just seven digits away from destiny.

JOE

Why should I cross my eyes?

DAVID

No particular reason. You'll just look really funny!

DAVID dials the number.

DAVID

(continuing, on phone)

Hello, Marilyn? David March. You've heard of me? Fine, how are you? Good! Listen, I have a friend who wants to meet you. Joe DiMaggio, the Yankee. Yes, I know the Civil War is over. This is the New York Yankees. DiMaggio. (pause)

Baseball. He's a nice guy. (pause)

You sure? Okay...

HE hangs up the phone and looks at JOE. THE MEN in the bar are looking anxiously at DAVID.

DAVID

(to JOE)

She says she's not interested!

JOE slams the paper down on the table and jumps up.

JOE

What!

Orchestra hit. Bar gets quiet.

JOE

(continuing)

Not interested! What do you mean, not interested!?

Meanwhile DAVID walks over to the piano and starts to play "Chopsticks."

JOE

(continuing, to DAVID)

What are you doing?

DAVID

I'm feeling musical

JOE

I'm starting to feel something too... nauseous. Can't you play something else?

DAVID

I only know two songs.

JOE

Well... play the other one.

DAVID plays "Heart and Soul." JOE rolls his eyes.

JOE

(continuing)

(sarcastically) Oh, great! Do you think we can 86 the 88? I have a real problem here. What does she mean, not interested? I never have to explain who I am! I never chase after a woman. I never have to beg for a date! And most of all...

[3]

I NEVER STRIKE OUT

JOE

I NEVER STRIKE OUT
A BAT AND A BALL ARE NOT ALL I'M ABOUT
I NEVER STRIKE OUT
WHEN I PLAY THE FIELD, I TAKE THEM ALL OUT
WHEN I'M READY TO HIT, THERE IS NEVER A DOUBT
WITH BASEBALL AND WOMEN I NEVER STRIKE OUT

MEN IN BAR

WITH BASEBALL AND WOMEN HE NEVER STRIKES OUT

MAN IN BAR

HEY JOE! I HEAR YOU HIT A LOT OF HOMERUNS
WITH THE LADIES!

JOE

THAT'S RIGHT, I ALWAYS SCORE
WHEN I GET TO HOME THEY KEEP BEGGING FOR MORE
YES, I ALWAYS SCORE
I AM THE BEST, IT'S ME THAT THEY COME TO SEE
LOVE AND DESIRE, RESPECT AND ADORE
WITH BASEBALL AND WOMEN, YES I ALWAYS SCORE

MEN IN MAR

WITH BASEBALL AND WOMEN, YES HE ALWAYS SCORES

An unsuspecting woman enters the bar. JOE walks up to HER.

JOE

EXCUSE ME, BUT YOU'RE LOOKING GOOD
WOULD YOU LIKE TO GO OUT
YES I KNEW THAT YOU WOULD
MY FANS ARE ALL OVER TOWN
EACH TIME I APPROACH ONE, LIKE MAGIC
I'M NEVER TURNED DOWN

MEN IN BAR

HE'S NEVER TURNED DOWN, THAT'S WHY
HE NEVER STRIKES OUT

JOE

I NEVER STRIKE OUT

MEN IN BAR

THE OLD YANKEE CLIPPER, HE SURE DOES US PROUD
HE NEVER STRIKES OUT

JOE

I NEVER STRIKE OUT
NO INTEREST IN ME, HOW COULD THAT BE?

MAN NUMBER ONE

OUR AMERICAN HERO

MAN NUMBER TWO

OF THAT THERE'S NO DOUBT

JOE

WITH BASEBALL AND WOMEN

MEN IN BAR

HE NEVER STRIKES OUT
WITH BASEBALL AND WOMEN

JOE

I NEVER STRIKE OUT

MEN IN BAR
(softly)

NEVER STRIKES OUT... NEVER STRIKES OUT...

JOE
(spoken, to DAVID)
March! Get her back on the phone!
Joe DiMaggio doesn't take "no" for an
answer!

MAN NUMBER ONE
Yeah, you tell her, Joe!

DAVID dials the phone again.

JOE

MODELS, WHAT DO THEY KNOW?
SHE THROWS ME A CURVE BALL, THIS ONE... MONROE
ONE NOTHING IN TONIGHT'S GAME OF FATE
BUT NOW IT'S MY TURN TO STEP UP TO THE PLATE

MEN IN BAR

HE STEPS UP TO THE PLATE AND SWINGS

JOE pretends to swing and hit. Sound effects of ball being hit,
crowd cheering.

MAN NUMBER TWO

IT'S A HIGH FLY BALL!

MEN IN BAR look up as if watching a baseball fly. Music continues
in background.

DAVID
(speaking on phone)
What, Marilyn? You *have* heard the name
DiMaggio? No, he's not an Italian actor.
He plays baseball. You don't like that type...
men in loud clothes, bright checked suits
and pink ties? No, I'm looking right at him.

JOE stands up tall and proud

DAVID
(continuing)
It's a cheap tie, but it's definitely not pink.

He's dressed very conservatively.
 He's a nice guy. You'll like him.
 Okay, I'll be talking to you. Bye.

DAVID hangs up the phone.

DAVID
 (to JOE)
 Okay, she's go out with you!

MAN NUMBER TWO
 It's a home run!

CROWD in bar cheers. JOE puts his hands in the air like a champ.

MEN IN BAR
 (singing)

HE NEVER STRIKES OUT

JOE

I NEVER STRIKE OUT
 I'VE STILL GOT THE TOUCH, MY NAME CARRIES CLOUT

MEN IN BAR

HE NEVER STRIKES OUT

JOE

I NEVER STRIKE OUT
 THEY'RE ONE AND THE SAME, THE GIRL AND THE GAME
 CAUSE I PLAY FOR THE WIN
 THAT'S WHAT THAT'S ALL ABOUT
 WITH BASEBALL AND WOMEN,
 EACH GAME THAT I'VE BEEN IN
 WITH BASEBALL AND WOMEN

MEN IN BAR

HE NEVER....

JOE

I NEVER...

MEN IN BAR

HE NEVER... NEVER STRIKES OUT
WE HAVE NO DOUBT THAT

JOE

I NEVER STRIKE OUT

Music continues softly in background

JOE

(speaking)

Come on, David. Let's get out of here.

JOE puts his jacket on. It is very loud, bright and checked.

DAVID

We've got to talk about your jacket.

JOE

(looking at HIS jacket)

What's wrong with my jacket?

I always liked this jacket...

THEY exit. Orchestra plays ending of song.

(End of scene)

Scene 5

INT. BEN LYON'S office. BEN is on the phone. Door swings open. MARILYN, wearing a long coat, barefoot, enters. BEN does not look up at the door.

MARILYN

Mr. Lyon?

MARILYN & BEN LYON

This ain't the Wizard of Oz. You can call me Ben.

BEN looks up.

MARILYN

Ben, I need to talk to you!

BEN hangs up the phone

BEN LYON

What! What! Don't forget to be at the press party tomorrow. And aren't you supposed to be at a photo session now?

MARILYN

That's in twenty minutes. That's what I must talk to you about. I certainly don't mind being the cheese in the studio's cake, but I'm an actress... and I want to act!

BEN LYON

I saw you in the Asphalt Jungle and All About Eve. You were sensational! People are still talking...

MARILYN

Thank you ever so. But they were only small parts.

BEN LYON

You know what they say... there are no small parts... only small actors.

MARILYN

Well this small actor wants a big part! I want to have the leading role in hit movies. I want the biggest hits in Hollywood!

BEN

(smiling)

I think you've already got those

MARILYN

I said "hits"

BEN

Oh. What kind of photos are you posing for today?

MARILYN

I'm supposed to be relaxing in my apartment... in a negligee... after a day of moviemaking at the studio. If only it were true.

SHE cups BEN'S chin in her hand.

BEN LYON

Okay, okay... I'll talk to Zanuck. Remember to him you're just one of dozens of young starlets under contract. But... I'll see what I can do.

MARILYN

Thank you ever so.

SHE kisses HIS cheek.

BEN LYON

Yeah, yeah...now get to your photo shoot... and don't be late! You want me to call you a cab?

MARILYN

Not if you want me to answer. I'm walking. It's only six blocks.

SHE exits the office, but stands outside BEN's door.

MARILYN

(continuing)

We'll see who's just one of dozens.

MARILYN takes off her coat revealing a negligee. SHE exits.

Scene 6

Incidental music. Stage revolves to DARRYL ZANUCK's office. Lights up. Lettering on wall reads: FOX STUDIO, DARRYL ZANUCK, PRESIDENT. DARRYL ZANUCK is on the phone.

ZANUCK
(shouting on phone)
Zanuck here! I don't care how many extras you need! You stay under budget! This isn't MGM

HE slams down the phone.

ZANUCK
(continuing, to himself)
I have a headache. I need to relax.

HE shouts out the door.

ZANUCK
(continuing)
Mrs. Thompson!

MRS. THOMPSON, Mr. Zanuck's secretary enters. SHE is an elderly Hermoine Baddely type, with a British accent. SHE carries a cup of coffee and some magazines.

MRS. THOMPSON
I'm coming! You don't have to shout...
I can hear you!

ZANUCK
(shouting)
Mrs. Thompson! Mrs. Thompson!

MRS. THOMPSON
(smiling, pretending not to hear HIM)
Did you say something, sir? Why don't you use the intercom?

ZANUCK
Why? Because... because... I don't know why! I need an aspirin.

MRS. THOMPSON
Perhaps something for your ulcer too... like a nice bowl of chili! Here you are sir...

SHE hands HIM various items.

MRS. THOMPSON
Aspirin, coffee and magazines. Now
try to relax. After all, you do deserve
a lunch hour too.

ZANUCK
Thank you, Mrs. Thompson. That will
be all.

SHE exits. ZANUCK puts HIS feet up on the desk, sits back and
looks at the cover of Life Magazine.

ZANUCK
(continuing,
reading out loud to himself)
Marilyn Monroe. The most talked about
in Hollywood.

HE turns quickly to the page in the center. HE continues reading
out loud.

ZANUCK
(continuing)
Marilyn Monroe is Hollywood's fastest
rising star...

HE looks up for a second, then continues to read.

ZANUCK
(continuing)
She is quickly becoming the most talked
about girl in the world! The most talked
about girl in the world? Why don't I know
about this?

HE starts to shout

ZANUCK
(continuing)
Mrs. Thomp....

HE cuts himself short, pushes the button on the intercom and
shouts loudly.

ZANUCK
(shouting)
Mrs. Thompson!! Mrs. Thompson!!

MRS. THOMPSON enters in a state of panic.

MRS. THOMPSON

You screamed, sir? Your lunch hour's done you a world of good, sir. You seem so calm and relaxed now.

ZANUCK

What do you know about this?

HE holds up the magazine and shakes it.

MRS. THOMPSON

Published in Chicago. Comes out monthly. Has a circulation of approximately...

ZANUCK

Not the magazine! What do you know about this Marilyn Monroe?

MRS. THOMPSON

It's quite coincidental that you should ask. I just received a report that Marilyn Monroe was seen yesterday parading down the studio lot... in a negligee!

ZANUCK

What! Our lot?

MRS. THOMPSON

No, the vacant one behind your eyes. Of course *our* LOT!

ZANUCK

Why?

MRS. THOMPSON

I'm sure I don't know, sir.

ZANUCK

(shouting)

Well, find out! I want to know precisely what she was doing here!

MRS. THOMPSON

Probably searching for her clothes. You have a press party in eight minutes. I suggest you get dressed... or are you going in *your* jammies too?

ZANUCK
(looking at
HIS shirt)

This is not pajamas! I just bought
this shirt!

MRS. THOMPSON

Hurry up! You don't want to be late.

ZANUCK grabs HIS jacket and tie. THEY exit.

Scene 7

Incidental music. stage revolves to Twentieth Century Fox press party.
Various reporters and movie stars are standing around talking.

DARRYL ZANUCK is now in HIS jacket and tie at the podium.
MRS. THOMPSON stands to HIS side.

ZANUCK
(to crowd)

Good afternoon, ladies and gentleman
of the press, visiting exhibitors, actors
and actresses. Welcome to Twentieth
Century Fox. Before getting on with this
afternoon's festivities, I would just like to
welcome a few of the multi-faceted talents
we at Fox are proud to be associated with...

Pointing with open palm

ZANUCK
(continuing)

Miss Anne Baxter!

Applause

Mr. Dan Dailey!

Applause

Miss June Haver!

Applause

Mr. Tyrone Power!

Applause.

ZANUCK looks up. Entering from the rear is MARILYN, wearing all white and looking gorgeous. SHE is smiling.

ZANUCK
(continuing)
And... Good Lord! Marilyn Monroe!

All the EXHIBITORS and PRESS excitedly rush past the other stars, mobbing MARILYN. THEY are asking all sorts of questions.

ZANUCK
(continuing, to MRS. THOMPSON)
What is *she* doing here?

MRS. THOMPSON
Didn't I tell you? She works for *you*!

ZANUCK
What?

MRS. THOMPSON
Shocking, isn't it? I bet the old ulcer's really flaring up about now!

ZANUCK
(excited and happy)
I can't believe it! Just think... tomorrow *my* picture will be in all the papers!

MRS. THOMPSON
Mine too!

ZANUCK
What for?

MRS. THOMPSON
For killing *you*!

ZANUCK
(ignoring her,
still excited)
She works for me! What amazing luck!
In my own backyard... an extraordinary
flower has bloomed!

MRS. THOMPSON
Probably Poison Oak.

ZANUCK
I can't believe it!

[4] THE MOST TALKED ABOUT GIRL IN THE WORLD

ZANUCK

THE MOST TALKED ABOUT GIRL IN THE WORLD
WORKS FOR ME... SHE WORKS FOR ME!
IT'S AMAZING HOW FATE HAS JUST STRUCK
A DELIGHTFUL OCCURRENCE OF LUCK

THE PUBLIC'S DECIDED TO MAKE HER THEIR QUEEN
THEN BANG! OVERNIGHT SHE'S ON LIFE MAGAZINE
THEY'RE ALL TALKING ABOUT
THE MOST TALKED ABOUT GIRL IN THE WORLD

THE MOST DREAMED ABOUT GIRL IN THEIR SLEEP...

MRS. THOMPSON

THAT'S A FACT, BUT CAN SHE ACT?

ZANUCK

I DON'T KNOW.
CAN SHE READ IF I GAVE HER A PART?

MRS. THOMPSON

DOES IT MATTER IF SHE'S EVEN SMART?
SHE'S CLEARLY AS SEXY AS WHAT THEY ALL SAY

ZANUCK

SO I'D BE A FOOL NOT TO USE HER THAT WAY

ZANUCK & THOMPSON

THEY'RE ALL CRAZY ABOUT
THE MOST TALKED ABOUT GIRL IN THE WORLD

MRS. THOMPSON

I'VE GOT TO ADMIT SHE'S GOT TALENT
FOR BEING OUTRAGEOUS

ZANUCK

SHE'S GOT ALL THE SHOWERS IN TOWN...

MRS. THOMPSON

IN THE WORLD RUNNING COLD

ZANUCK

THERE'S SOME KIND OF MAGIC SHE'S GOT
SO EXTREMELY CONTAGIOUS
THAT MARILYN'S WORTH...

MRS. THOMPSON

JACKIE GLEASON'S WEIGHT

ZANUCK

TO ME IN GOLD
THE MOST TALKED ABOUT GIRL IN THE WORLD
HERE YOU ARE...

MRS. THOMPSON

YES, HERE YOU ARE

ZANUCK

YOU CREATE QUITE A STIR WITH THE PRESS

MRS. THOMPSON

I SUSPECT IT'S THE WAY THAT YOU DRESS

ZANUCK

IF THEY WANT YOU THEN IT'S MY POSITION TO SEE
IF THEY GET WHAT THEY WANT
THEN WHAT'S IN IT FOR ME?

ZANUCK & THOMPSON

THEY'RE ALL TALKING ABOUT
THE MOST TALKED ABOUT GIRL IN THE WORLD
THE MOST TALKED ABOUT GIRL IN THE WORLD...

ZANUCK

NOW I SEE, NOW I SEE
WHY YOU'RE NEVER A FACE IN THE CROWD
CERTAIN QUALITIES CLEARLY STAND OUT

MRS. THOMPSON & CHORUS

THE HEAVENS NEED MILLIONS OF STARS
TO SHINE BRIGHT

ZANUCK

I NEED JUST ONE TO OUTSHINE THEM TONIGHT

ZANUCK & THOMPSON

CAUSE WE'RE TALKING ABOUT
THE MOST TALKED ABOUT GIRL IN THE WORLD
WE'RE TALKING ABOUT
THE MOST TALKED ABOUT GIRL IN THE WORLD

ZANUCK

(spoken)

See, I told you I know what I'm doing

MRS. THOMPSON

Oh, you don't know nothin'!

ZANUCK

I hired *you*.

MRS. THOMPSON

Well, maybe you do know what
you're doing.

ZANUCK

Come on, I'll buy you lunch.

MRS. THOMPSON

If you're paying, I'm going.

(End of song. End of scene)

Scene 8

INT. fancy Italian restaurant. JOE DIMAGGIO enters wearing a dark suit.

MAITRE D'
(in a thick Italian accent)
Good evening, Mr. DiMaggio!

JOE
Good evening, André!

MAITRE D'
Table for one?

JOE
Table for two!

MAITRE D' looks side to side behind JOE but doesn't see anyone. JOE watches HIM.

JOE
(continuing)
She isn't here yet.

MAITRE D'
But of course! Follow me... I have your usual table.

JOE
Tonight's gonna be special!
Give me an **un**usual table!

MAITRE D'
They're all the same. (he sighs)
As you wish.

MAITRE D' seats JOE at a table.

JOE
When my date arrives, please show her to my table.

MAITRE D'
Certainly.

MAITRE D' starts to walk away but quickly returns to JOE's table.

MAITRE D'
But how will I know it's her?

JOE
How can you tell when the sun rises?

MAITRE D'
Because it's right there!
In the sky! Fiery, bright and very
hot! It shines down... there's only
one!

JOE
Then you'll know!

MAITRE D'
Riddles! He's talking to me in riddles!

MAITRE D' walks back to the entrance. Waiting by the door
is MARILYN, wearing all white and looking gorgeous.

MAITRE D'
(continuing)
Mama Mia!

MARILYN
Good evening! I'm....

MAITRE D'
(excited,
interrupting)
I know who you are!

MARILYN
You do?

MAITRE D'
You're Joe DiMaggio's sun!
Please follow me!

MARILYN
You're a very peculiar man.

SHE follows the MAITRE D' to JOE's table. All the men in the restaurant turn their heads to watch MARILYN walk. Their female companions smack them in the arms, etc. Forks and spoons drop as MARILYN saunters past each table. SHE reaches JOE's table. JOE stands up to greet HER.

MARILYN

Good evening, Mr. DiMaggio

JOE

Please... call me Joe. Do you like this jacket? It's blue.

MARILYN

Yes! Very nice.

JOE

And you see this tie. It isn't pink.

MARILYN

Yes, I can see that.

THEY sit down.

JOE

I hope you like this restaurant.
Many celebrities eat here.

MARILYN

Sounds perfect.

MAITRE D'

Will that be all, sir?

JOE

Bring us two house specials and
champagne. Thank you, André.

MAITRE D'

No, thank *you!* Your waiter will
be with you shortly.

ANDRE looks at MARILYN again and kisses his fingers.

MAITRE D'

Mama Mia!

He exits.

JOE
(to MARILYN)
I've heard a lot about you.

MARILYN
Then I guess you have me at a disadvantage because I hardly know *anything* about *you*. Frankly, I just don't know much about football.

JOE
(laughing)
Neither do I!

At that moment MICKEY ROONEY comes bolting over exuberantly. HE is very bubbly.

MICKEY
Joe DiMaggio! How the hell are you!

JOE
Mickey Rooney! Just the hell fine!

MARILYN
You're Mickey Rooney!

MICKEY
I am? Yes, I am! You're Marilyn Monroe, aren't you? I saw you on a calendar somewhere.
(to JOE)
Mind if I join you?

HE doesn't wait for an answer. HE pulls up a chair. The waiter brings champagne and salads for JOE and MARILYN. MICKEY waves him past.

JOE
We were just discussing sports.

MICKEY
One of my favorite subjects!
Especially when it concerns Joe DiMaggio!

MICKEY
(to MARILYN)

Do you have any idea what this man has done?

HE pats JOE on the shoulder.

MARILYN
Let's see... does it have anything to do with black stockings and a snake?

MICKEY and JOE stare blankly at HER.

MICKEY
No.

MARILYN shakes her head as if to say that she doesn't know what HE has done.

MICKEY
(continuing)
Why, this is Joe DiMaggio!

MARILYN
We've been introduced. Is Judy here?

MICKEY
Don't you know who the greatest baseball player in the world is?

JOE smiles proudly

MARILYN
Isn't it Babe Ruth?

JOE shrinks in embarrassment.

JOE
Well, yes, but...

MICKEY
Joe DiMaggio! The Yankee Clipper!
Model to millions!

MICKEY stands on his chair.

MICKEY

(continuing)

Hero to the helpless! Idol to the
idle! A metaphysical marvel for
the masses! Why he can perform
athletic feats far beyond those of
mortal men!

JOE stands up and takes a “superhero” stance

JOE

(boastful and
getting carried
away with himself)

That’s right! When it comes to bravery...
I’m your man! In times of trouble...
they call on me! With my superhuman
strength and amazing athletic ability,
why, I thwart off the purveyors of evil...
restore peace and harmony to the planet...
and answer that elusive age-old question
mankind has been pondering for centuries

MAITRE D’

(interrupting)

Would you like Italian or French
dressing on your salad?

JOE

(coming down to earth,
very gentleman-like)

Ummm... a little vinaigrette with
a twist of lemon.

(MICKEY hops up on the table. INTRO to “JOLTIN’ JOE” begins.)

MICKEY

I can still remember that astounding day!
The crowd!

JOE

Fifty thousand!

MICKEY

The sights!

JOE

Yankee Stadium!

MICKEY

The smell!

JOE

Sweat socks!

MICKEY

No, I mean hot dogs! What a game!

[5]

JOLTIN' JOE

HE WAS THE STAR OF THAT GAME IN 1941
 THE YANKEES VERSE THE SOX
 IN THE BLAZING SUMMER SUN
 IT WAS THE LAST OF THE FIFTH
 THE YANKS UP 3, THE SOX HAD "0"
 WHEN UP CAME JOLTIN' JOE DIMAGGIO

A MAN WAS SAFE AT SECOND AS OUR JOEY TOOK THE BAT
 THE CROWD BECAME INTENSE
 AS THEY HELD THEIR BREATH AND SAT
 THE STADIUM WAS STILL
 LIKE IT WAS FROZEN IN THE SNOW
 ALL EYES ON JOLTIN' JOE DIMAGGIO

"THE PITCH IS OUTSIDE" THE UMPIRE CALLS
 THE SECOND FLEW BY FOR ANOTHER STRAIGHT BALL
 THE PRESSURE WAS MOST CERTAINLY HIGH
 BUT HE SMILED AS THE BALL WAS GETTING READY TO FLY

MICKEY AND
 CROWD IN RESTAURANT

HE IS THE "HE" IN EVERY HERO
 THE THUNDER IN THE BOLT
 THE "ONE" IN EVERY WONDER
 THE "JOE" IN EVERY JOLT
 HE IS AMAZING TO BEHOLD
 THE KIND OF GUY YOU'D LOVE TO KNOW
 HE'S JOLTIN' JOE DIMAGGIO

MICKEY

THE THIRD ONE HIT BUT IT FOULED DOWN AT THIRD
WHERE IT STARTED AS A CHEER
ONLY MOANING COULD BE HEARD
THEN WITH A CRACK OF THE BAT
THE BALL FLEW HIGH AS IT COULD GO
A HIT FOR JOLTIN' JOE DIMAGGIO

THE CENTERFIELDER SCAMPERED
TO SNATCH THE SPEEDING BALL
BUT WATCHED IN DISBELIEF
AS IT WENT SOARING PAST THE WALL
THE CROWD WENT WILD AS HE RAN
HE TIPPED HIS HAT AS HE WOULD GO
THEY LOVED HIM, JOLTIN' JOE DIMAGGIO

THE FANS BECAME ECSTATIC
THEY POUNCED ON THEIR CHAIRS
POPCORN FLEW LIKE CONFETTI, IT WAS WONDROUS I SWEAR
AN HONOR TO BE LUCKY TO SEE
THIS MOMENT GO DOWN IN BASEBALL HISTORY

WE SHOOK OUR HEADS AND SMILED
AS HE LANDED ON HOME PLATE
HE HAD SMASHED THE ALL TIME RECORD WITH 45 STRAIGHT
AND THOUGH THE YANKEES MAY KEEP PLAYING
THEY'LL NEVER EVER KNOW
ANOTHER JOLTIN' JOE DIMAGGIO

MICKEY AND
CROWD IN RESTAURANT

HE IS THE "HE" IN EVERY HERO
THE THUNDER IN THE BOLT
THE "ONE" IN EVERY WONDER
THE "JOE" IN EVERY JOLT
HE IS AMAZING TO BEHOLD
THE KIND OF GUY YOU'D LOVE TO KNOW
HE'S JOLTIN' JOE DIMAGGIO... JOLTIN' JOE DIMAGGIO

MARILYN applauds.

JOE
(to MICKEY,
who is standing
on the table)
I don't know what to say... except...
your foot's in my salad!

MICKEY jumps down and wipes off HIS shoes.

MICKEY
(shaking
JOE's hand)
Well, nice seeing you, Joe!

(to MARILYN)
And nice meeting you, Miss Monroe!
Great calendar! I'm sure we'll be
seeing a lot more of you!

MARILYN
I think you've already seen all there is!

MICKEY
Well, gotta bolt! Se ya around!

HE exits.

MARILYN
(to JOE)
Wow! If a movie star that I look up to
looks up even higher to *you*, how far
apart does that make you and I?

JOE holds up the candle on the table.

JOE
Like the distance between the candle
and the flame.

MAITRE D
(overhearing JOE)
Riddles! He's talking in riddles again!

JOE puts down the candle and takes MARILYN's hand.

MARILYN
What was it like to hit that home run?

JOE
(proudly)

I can still remember practically flying
into the locker room after that game...
the guys patting me on the back...
pouring champagne

MARILYN
It must be very exciting!

JOE
There's nothing like hitting a home
run!

MARILYN
No, I mean to be in a locker room with
twenty naked men!

JOE places money on the table to pay the check. THEY stand
up and exit together. Incidental music starts as they walk

(End of Scene)

Scene 9

As THEY walk, the set changes to Hollywood Boulevard at night. JOE and MARILYN are talking a walk. As people pass by MARILYN they all stop to watch her. Men whistle and make comments. JOE tries to ignore them.

JOE

(bragging)

Excitement... is a matter of taste. While some people, like myself for instance, can handle their coffee black and strong... others need a teaspoon of sugar to sweeten it.

MARILYN

I don't drink coffee. It makes me nervous.

JOE

And speaking of strong, did you know that I can bench press five times my own weight?

HE shows off HIS muscles.

JOE

(continuing)

I'm quite athletic, you know. Look at that! I've got the body men want!

MARILYN

(teasing)

So do I!

JOE

(showing off)

And look at this waist. Not an ounce of fat *here!* Most guys would love to get into these pants

MARILYN

Mine too!

JOE

And I'm fast too! People know if I get to first base, I usually go all the way!

MARILYN

Yeah... me too!

MARILYN excitedly runs to a jewelry store window.

MARILYN

Look! Diamonds! There's nothing I love more than diamonds!

JOE

Nothing?

MARILYN

Diamonds are a girl's best friend!

JOE

I only know baseball diamonds.

MARILYN

Did I tell you the studio gave me the lead in a new movie about diamonds? It's called "Gentlemen Prefer Blondes!"

JOE

You're the blonde, right?

MARILYN

That's how you can tell a true movie star from just an ordinary actress. The more diamonds she has, the bigger the star she is!

JOE

I never heard that. You know what I find really exciting?

MARILYN excitedly runs to a fur store window.

MARILYN

(interrupting)

Mink coats! Look, Joe!

JOE

What? I suppose you can judge a star by their coat too?

MARILYN

Of course you can! No matter how hot it gets, a true star will always wear her mink coat. The hotter the temperature, the bigger the star. It's a good rule to remember.

JOE
(not really
interested)

This is very interesting. I did hear something about the bigger a person's nose, the bigger....

MARILYN runs over to Grauman's Chinese Theatre

MARILYN
Look! Grauman's Chinese Theatre!

JOE throws HIS arms up. MARILYN begins to try on footprints.

MARILYN
(continuing)
It must be wonderful to get your feet in cement!

JOE
(joking)
I have cousins who do that for a living.

MARILYN
Look! My feet fit exactly in the footprints of Errol Flynn! Do you know what that means?

JOE
You can share a wardrobe.

Passersby stop to watch. JOE is annoyed that they're watching.

MARILYN
It's a sign! That I'm destined for stardom! This is what they call an omen! And if I wish on my special star, *my* dreams will finally come true.

JOE
I don't know... I think there must be as many stars in Hollywood as there are in the sky.

HE motions to the sky.

JOE
(continuing)
Which one is yours?

MARILYN

(pondering and
looking at the sky)

Well... I guess if all the stars are *stars*...
then I must be the moon! It *is* the brightest.

JOE

And the moon belongs to everyone, right?

MARILYN

Some more than others. Did you know that
there are more songs written about the moon
than anything else in the world? Except of
course for love...

JOE

(interrupting)

And farm animals. I know a lot of songs
about farm animals.

MARILYN

(not listening
to JOE)

But the moon and love... they always seem
to go together, don't they?

JOE

You could be right.

MARILYN

I *am* right! To be in Hollywood! To be in
love!

JOE, aside to audience, silently but excitedly mouths, "In love?"

MARILYN

(continuing)

The lights! The camera!

JOE

(feeling macho)

The action!

MARILYN smiles and shakes her head.

Musical underscore. Instrumental soft intro to "Forever For Myself".
Lights begin to go out on Hollywood Boulevard. A few neon signs
stay lit, street lamps, etc. It is getting late. Stores and shops are
closing.

MARILYN

I had a wonderful time tonight

JOE

Best night I've had in a long time.

MARILYN

I really should be getting home. I have an early call tomorrow and I have to be three people all day.

JOE

I have trouble just being one.

MARILYN

Well, you see... when I get up in the morning, I'm Marilyn the *real* me. Then I put on my makeup and clothes and do my hair for two hours to become Marilyn, the one everyone sees... the one that has to get up early tomorrow. Then I change again and go on the set as Lorelei Lee! That's who I am in the movie.

JOE

Which one are you tonight?

MARILYN

A little bit of each.

JOE

I never dated three women at the same time. Can I drive all of you home?

MARILYN

Cynthia is right over there.

SHE points.

MARILYN

(continuing)

But thank you for asking.

JOE

Cynthia?

MARILYN

(giggling)

My car, silly! I'm afraid to ask what *you* thought! Everything has to have a name, you know.

JOE

You know what I'd really like to do?

MARILYN

(innocently)

Does this have anything to do with black stockings and a snake?

JOE

(confused)

No. I would like to see you again.

MARILYN

(playing hard
to get)

Well... we'll see...

JOE

Can I call you?

MARILYN

(joking)

That depends on what you're going to call me!

JOE

Why are you so elusive?

MARILYN

Why do you ask so many questions?
I had a nice time tonight.

SHE kisses JOE

MARILYN

(continuing)

Well, goodnight.

SHE starts to leave

JOE

(calling to her)

Marilyn...

SHE turns around

JOE

(continuing)

Which one of you kissed me?

MARILYN

(smiling)

Don't worry, Giuseppi. You're safe
at first! Goodnight.

MARILYN exits. JOE walks alone along Hollywood Boulevard. It is deserted except for an occasional wino staggering by. JOE takes a deck of cards out of HIS pocket and shuffles them as HE walks.

[6]

FOREVER FOR MYSELF

JOE

AT LAST I HAVE FOUND HER, THE LIGHT IN THE DARK
THE ANGEL OF MY FANTASY
IF I'M NOT ASLEEP, HOW CAN I KEEP
THIS DREAM FOR ONLY ME

HOW CAN I CAPTURE THIS STAR ON THE RISE
ISOLATE HER FROM EVERYONE ELSE
I NEED HER TO BE EXCLUSIVE TO ME
FOREVER FOR MYSELF

AS THE SPOTLIGHTS EMBRACE HER
DO I STAND BY AND WAIT
LEFT FORGOTTEN ON SOME DUSTY SHELF
OR CONSIDER JUST ME AND PERSUADE HER TO BE
FOREVER FOR MYSELF

GREAT MEN WILL SHARE THEIR GOOD FORTUNE
BUT WHAT IF GOOD FORTUNES'S A GIRL
I GUESS I'M NOT THAT GREAT A MAN THAT
I CAN SHARE HER WITH ALL OF THE WORLD

I'VE HAD MY GLORY, BUT SHE'S JUST BEGUN
DO I ROB HER OF STARDOM AND WEALTH?
BUT WHAT ABOUT ME, I SURE WANT HER TO BE
FOREVER FOR MYSELF

AM I FILLED WITH A SELFISH DESIRE
TO FOLLOW THE PATH OF MY HEART
DO I HAVE TO POSSESS TO ADMIRE
AN AMAZING CREATION OF ART

NOW THAT I'VE FOUND HER, THE LIGHT OF MY LIFE
THE ANGEL OF MY FANTASY
WHERE DOES IT SAY I CAN'T HAVE IT MY WAY
TO DO WHAT'S BEST FOR ME

I'VE TAKEN THE GAMBLE BY STARTING THIS GAME
 NOW I'LL PLAY OUT THE HAND THAT I DEALT
 ALL OF THE CARDS SOMEHOW ALL TURNED UP HEARTS
 I'VE GOT THE ACE WITH A PURE ANGEL'S FACE
 IF LUCK STAYS WITH ME SHE'S JUST DESTINED TO BE
 FOREVER FOR MYSELF, FOREVER FOR MYSELF

JOE exits. Music swells to end. Stage darkens.

(Scene ends)

Scene 10

Instrumental to "A Sportsman's Girl" plays as incidental music to next scene. Lights up on Hollywood Boulevard. It is afternoon. Photographers, cameras, crowd around Grauman's Chinese Theatre. Marquee reads:

CONGRATULATIONS
 JANE RUSSELL AND MARILYN MONROE
 GENTLEMEN PREFER BLONDES

MARILYN and JANE RUSSELL are about to place their hands and feet in cement to celebrate the success of "Gentlemen Prefer Blondes." Everyone is preparing for the ceremony.

DARRYL ZANUCK and MRS. THOMPSON stand center stage. MRS. THOMPSON is fixing ZANUCK'S tie.

MRS. THOMPSON

Now hold still so I can get your tie straight.
 The head of a studio can't be photographed
 looking like an intoxicated hobo. Thank
 heavens you didn't wear that hideous shirt of
 yours!

ZANUCK

I like that shirt.

MRS. THOMPSON

I know.

ZANUCK

Do you have my speech? I thought I had it
 but I can't seem to find it.

HE checks HIS pockets.

MRS. THOMPSON
I have it right here.

SHE takes the speech out of HER pocketbook.

MRS. THOMPSON
(continuing)
I'd think you'd be used to these things
by now.

ZANUCK
I've got it down cold in front of the mirror...
but I'm just not comfortable speaking to
real people.

MRS. THOMPSON
Well, don't worry. This is Hollywood.
There aren't any here. Honestly I don't
know what all the fuss is about anyway.
Who in their bloody sane mind would
find it appealing to kiss the filthy ground...
their hands and feet stuck in the bloody
pavement like a cocker spaniel at a hydrant
while their fat fanny cracks a winning smile
for the crowd?

ZANUCK
It's tradition.

A photographer calls over to MRS. THOMPSON.

PHOTOGRAPHER
Excuse me, would you like to help me
set up a shot on the cement?

MRS. THOMPSON
(enthusiastically)
Why, I'd love to!

SHE strolls over to Grauman's Theatre with THE PHOTOGRAPHER,
gets down on all fours while THE PHOTOGRAPHER sets up the shot.

The MASTER OF CEREMONIES enters and calls to everyone.

MC
Places everyone! Let's get ready!
Two minutes! Jane! Marilyn!
Are you ladies ready?

MARILYN and JANE RUSSELL enter already in the midst of a conversation.

MARILYN and JANE

Ready!

MARILYN

(to JANE)

Jane, I'm nervous.

JANE

Oh, don't be nervous. Just think of your favorite thing.

MARILYN

That would be a naked man.

JANE

(rolling her eyes)

Oh brother. Well, what's your most favorite thing *beside* a naked man?

MARILYN

Beside a naked man?

Oh, that would be *me*!

JANE

Well, at least you're consistent. C'mon honey, you're a star now! Pick your head up and smile!

MARILYN

Do you really think we're stars?

JANE

Stars? You don't get down on the ground in *this* town unless you're on top!

MC steps up to the podium.

MC

Good afternoon ladies and gentlemen, on behalf of Grauman's Chinese Theatre, Twentieth Century Fox and the City of Los Angeles, I would like to welcome you to join us in celebrating another great Hollywood success! Jane Russell and Marilyn Monroe in "Gentlemen Prefer Blondes!"

CROWD cheers and applauds.

MC
(continuing)

Before we get on with the messy business you've all been waiting for, Mr. Darryl Zanuck, producer and head of Twentieth Century Fox would like to say a few words.

ZANUCK steps up to the podium and speaks silently as lights dim on HIM. Lights up on MARILYN and JANE.

MARILYN
(to JANE)

You'd better take your ring off.

JANE

You're right! *This* girl and her best friend have a long friendship ahead of us.

MARILYN
(taking JANE's hand)

That's a beautiful ring!

JANE

Thanks. You know Bob. Those football players are so competitive. Everything he gives me just has to be the biggest.

MARILYN

Oh Jane, you lucky girl!

JANE

I meant the ring.

JANE places the ring in HER pocket.

MARILYN

Oh. Joe asked me to marry him!

JANE

Oh Marilyn, that's wonderful!
When's the happy day?

MARILYN

I haven't actually given him an answer yet.

JANE

Well, what are you waiting for?
You know men... their patience
wears like a nightgown in a forest
fire.

MARILYN

It just seems so permanent.

JANE

It's great to be in love.

MARILYN

You mean with just *one* man?

JANE

Honey, that's all I can handle!

MARILYN

That'll take some getting used to.

JANE

You love him, don't you?

MARILYN

Oh Jane, of course I do!

JANE

Then get your feet out of the cement!

Lights up on CROWD and ZANUCK

ZANUCK

Okay! Let's get those feet in the cement!

MARILYN

I think that's our cue!

CROWD cheers.

MC

Alright, ladies, just kneel down and place
your hands in first.

MARILYN

Are you sure you just want our hands?

MC

You have something better in mind?

MARILYN

Our best features of course! Now
Jane could lean forward into the
cement... and I could sit in it!

MRS. THOMPSON

(excitedly)

Good show! Why didn't I think of that?

MC

I think we'll just stick with the hands
and feet, thank you.

MARILYN looks disappointed. MARILYN and JANE kneel down and
place THEIR hands into the cement.

MC

Okay, now hold that pose!

THEY smile. Photographers snap pictures. At that moment two
construction workers on THEIR way to work pass behind MARILYN
and JANE.

WORKER #1

I tried to get the wife to do that but
she wouldn't go for it.

WORKER #2

You see... you gotta cement her
hands down!

THEY exit.

MC

Let's do the feet now... and then just
sign it!

MARILYN and JANE stand up, place THEIR feet in and then sign
their names.

MC

(continuing)

Congratulations! You are now officially
stars!

CROWD cheers.

MARILYN

This is the best day of my life!

MARILYN and JANE wipe their hands in towels. Fans crowd around THEM for autographs.

JANE
(to MARILYN)

So what did you decide?

MARILYN

I decided cement isn't all it's cracked up to be.

JANE

Very funny. You've got that gorgeous baseball player balancing on the tightrope of love. Either go up there with him or push him into the net!

MARILYN

What's it like to be married to a famous sportsman?

JANE

It's like hitting a home run... making a touchdown... scoring a goal! You've got the right equipment, honey. You've just got to get into the game!

[7]

A SPORTSMAN'S GIRL

JANE

WHEN YOU'RE A SPORTSMAN'S GIRL
YOU'LL HAVE TO LEARN THE GAME
SO YOU CAN TALK IN TERMS HE UNDERSTANDS
IF HE MENTIONS A DIAMOND DON'T LOSE YOUR MIND
HE'S BOASTING 'BOUT BASES THAT HE RAN

WHEN YOU'RE A SPORTSMAN'S GIRL
AND HE'S A FOOTBALL GUY
YOU'LL HAVE TO TEACH HIM HOW TO MAKE A PASS
JUST KEEP YOUR BACKFIELD IN MOTION
PUT THE SQUEEZE PLAY ON
HE'LL REWARD YOU WITH DIAMONDS AND PEARLS
WHEN YOU'RE A SPORTSMAN'S GIRL

MARILYN

I think I know what you mean...

MARILYN

WHEN YOU'RE A SPORTSMAN'S GIRL
 JUST MAYBE GOLF'S HIS GAME
 YOU CAN START HIS HEART TO FLIP AND FLUTTER
 YOU'LL BE SECOND TO NONE WITH A HOLE IN ONE
 IF YOU CAN GET A HANDLE ON HIS PUTTER

JANE

You said it, honey!

MARILYN

WHEN YOU'RE A SPORTSMAN'S GIRL
 AND HE'S A BASEBALL STAR
 YOU CAN TEACH HIM HOW TO POP A FLY
 LET HIM DASH INTO FIRST, THEN A SLOW SLIDE TO THIRD
 TO A GRAND SLAM HOMERUN WHIRL
 WHEN YOU'RE A SPORTSMAN'S GIRL

JANE

IF MUSCLES EXCITE YOU AND SWEATSOCKS DELIGHT YOU
 'MIGHT LEARN TO APPRECIATE BEER

MARILYN

Not me!

IF YOUR GOLD MEDAL PRIZE IS OF OLYMPIC SIZE
 YOU'LL BE GRATEFULLY THANKFUL
 HE SPORTS THE RIGHT GEAR

JANE

WHEN YOU'RE A SPORTSMAN'S GIRL
 AND HE'S A TENNIS PRO
 YOU'RE TALKING ZERO WHEN YOU TALK OF LOVE

MARILYN

IT WON'T MEAN A THING IF YOU HINT FOR A RING
 YOU'RE ASKING TEN ROUNDS OF BOXING WITH A GLOVE

JANE

WHEN YOU'RE A SPORTSMAN'S GIRL
 YOU'LL HAVE TO KEEP IN SHAPE
 SO I HOPE YOU LIKE THE GREAT OUTDOORS

MARILYN

NO, I'M NOT THAT SORT
I'M TRAINED FOR INDOOR SPORTS
AS THE NIGHT STARTS TO UNFURL, HE'LL BE HAPPY
I'M AN INDOOR SPORTSMAN'S GIRL

MARILYN and JANE

THEY'RE REALLY GREAT GUYS
IF YOU DON'T MIND THE LIES
THEY'LL REPEAT TIL THE END OF DECEMBER

JANE

OF HIS HEROIC PLAY
WHEN YOUR "STAR" SAVED THE DAY

MARILYN and JANE

IT'S INTRIGUING HOW NOBODY ELSE CAN REMEMBER

MARILYN

NO ONE ELSE CAN REMEMBER...

MARILYN and JANE

WHEN YOU'RE A SPORTSMAN'S GIRL
HE'LL BE A REAL SWEET GUY
CALLS YOU SWEETHEART, DARLING, PUSSYCAT

JANE

DON'T STRIKE UP THE PARADE
IF HE'S CALLING YOU "BABE"

MARILYN

PUT A CIGAR BETWEEN YOUR TEETH AND GRAB YOUR BAT

MARILYN and JANE

WHILE I'M A SPORTSMAN'S GIRL
MY LIFE'S A SPORTING GAME
I KNOW JUST HOW TO PLAY TO ALWAYS WIN

JANE

I'LL BREAK A COUPLE OF RULES

MARILYN

I'LL BE WEARING THE JEWELS

MARILYN and JANE

I'LL BE ENJOYING THE SPORTING GIRL'S LIFE

MARILYN

WHEN I'M THE SPORTSMAN'S

JANE

SINCE I'M THE SPORTSMAN'S

MARILYN and JANE

WHEN I'M THE SPORTSMAN'S WIFE

Song ends with wedding bells added to the music as set changes.

(End of Scene)

Scene 11

INT. Town Hall. MARILYN and JOE are getting married.
Quick, busy background music. People are busy walking through the halls. JOE enters, walking quickly. HE is glancing at a piece of paper in HIS hand.

HE stops at the GUARD who is center stage, in the hallway.

GUARD

Hey! Joltin' Joe DiMaggio! Series of '41!
Game of the century! I was there! Best
time I ever had!

JOE

Shhhh!

JOE motions the GUARD to keep it down.

JOE

(continuing)

Can you tell me where the phones are?
(proudly) I'm getting married!

GUARD

My condolences.

JOE

You married?

GUARD

Been doin' thirty years... no parole!
I still remember *my* wedding... and the
three rings I bought that day.

(counting on his thumb)

The engagement ring...

(sticking up his index finger)

The wedding ring...

JOE

And?

GUARD takes his hand, which is now in the shape of a gun and aims it at his own head.

GUARD

The suffering!

JOE

The phones?

GUARD
(pointing)

Over there.

JOE walks quickly to the phones on the left. Just then MARILYN enters, racing up to the GUARD. SHE is clutching a paper in HER hand.

MARILYN
(to GUARD)

Can you direct me to a telephone?

GUARD

What d'ya know... Marilyn Monroe!
This must be my lucky day!

MARILYN
(excited)

I'm getting married!

GUARD

My condolences.

MARILYN glances to the right.

MARILYN

Oh, I see them! Never mind!

SHE dashes to the phones on the right.

JOE
(on phone)

Hi George? Joe! Yeah, I just called to let you know I'm tying the old knot! Now. No, don't tell anyone. I want to keep this low key. The last thing I need is publicity on this and a stampede of fans.

MARILYN
(on phone)

Hello, Fox publicity department? This is Marilyn! I'm getting married *now* and I want as many photographers and reporters as you can get! Joe DiMaggio, of course! Right now at San Francisco Town Hall. Yes! Tell everyone to come!

JOE

(on phone)

Yes, have the car pull up in front. There should be plenty of room. I'm only having a few people, and nobody else knows about this.

MARILYN

(on phone)

Yes, Louella, I'm marrying Joe in a few minutes. I know it's short notice... but you know me! Make sure all the papers carry it. The radio? Perfect! Have them announce it now, and all day long! I want a lot of publicity on this!

JOE

(on phone)

That's right, Tony. Is everything ready at my restaurant? The small room... that's all we'll need. I'm only expecting ten, fifteen people the most.

MARILYN

(on phone)

Hi Tony! It's Marilyn! You'd better give us the big room... with the dance floor! I'm expecting two hundred... three hundred people the most!

JOE

(on phone)

Make sure you spell our name right on the marriage certificate.

MARILYN

(on phone)

Make sure you spell our name right in today's Variety! And don't forget the Hollywood Reporter!

JOE

(on phone)

Goodbye.

MARILYN

(on phone)

Goodbye!

THEY hang up the phones together. THEY meet in the center of the hall.

JOE

Well, are you ready to become the wife
of a world famous athlete?

MARILYN

(teasing)

No, I think I'll just stick with you!

Brief music interlude. Set changes to steps outside Town Hall.

JUDGE PEERY stands on the top step facing the audience.
JOE and MARILYN face him. A few others stand to the side.

JUDGE PEERY

Alright, are we ready? Now where
are my glasses?

(to JOE)

Can I see the marriage certificate please?

JOE hands HIM the certificate. JUDGE PEERY tries to look it
over but is having difficulty without HIS glasses. Meanwhile, fans,
reporters and photographers are gathering at the foot of the steps.

MALE FAN

Way to go, Joey baby! Another home run!

FEMALE FAN

Look! There she is! It's Marilyn!

There is a lot of talking, hubbub in the crowd.
JOE turns around. HE cannot believe the crowd.
The crowd is very excited.

JOE

(ignoring the
crowd)

Okay, let's get his marriage going!

CROWD

Shhhhh!

CROWD quiets down. JUDGE PEERY takes out HIS paper and
searches for HIS glasses.

JUDGE PEERY

Good afternoon. I can't seem to find
my glasses.

JOE motions THE JUDGE to continue.

JUDGE PEERY

(continuing)

Good afternoon. It is with great pressure... no that's not right... it is with great *pleasure* to be here today with Marilyn... Joe... and

HE looks up.

JUDGE PEERY

(continuing)

Good Lord! Five hundred of their closest personal friends!

CROWD cheers. Cameras click and flash.

JUDGE PEERY

(continuing)

To join them in the bond of holy acrimony... no... matrimony, as it may be. As with every *impotent* event...

JOE

I think you mean "important."

(feeling macho again)

I'm quite athletic, you know.

JUDGE PEERY

So I've heard. As with every *important* event I preside over, I always try to give it an even more memorable and meaningful flavor by adding the ingredient of sediment... no... that's *sentiment*. So on that suspicious note...

Music starts underneath

JUDGE PEERY

(continuing)

Do you, Joe, take Marilyn to be your awfully bedded wife, to love and to cherish, in sickness and in health, for better, for worse, to have and to hold, from this day forward, etcetera, etcetera?

JOE

I do.

JUDGE PEERY

And do you, Marilyn, take Joe to be your... oh yes... lawfully wedded husband, to love and to cherish, in sickness and in health, for better, for worse, to have and to hold, from this day forward... and so on and so forth?

MARILYN

I do.

JUDGE PEERY

Then by the power infested in me by the City of San Francisco, in the State of California, I now take great pleasure in pronouncing you husband and wife.

MARILYN and JOE stare blankly at JUDGE PEERY.

JUDGE PEERY

(continuing)

Mazel Tov! You may kiss the bride!

CROWD cheers. Car horns blow. Photographers snap pictures, etc.

A FAN

Hey Joe! When's the honeymoon start?

JOE

Right now! As soon as we get in the car!

HE points to Marilyn's pink Capri Convertible.

MARILYN

(excited)

Now you're talking!

MARILYN hops into the back seat of the open convertible. The CROWD cheers. Song starts.

[8]

NOTHING LIKE A CAR

MARILYN

TURNING OFF THE HIGHWAY
 CRUISING THROUGH THE VALLEY
 YOU'RE ALWAYS GOING MY WAY
 TO THE GRAND FINALE
 GONNA PUT THE TOP DOWN ON MY PINK CAPRI
 WE'RE GONNA GET OUR MOTORS RUNNING
 THERE'S NO BETTER PLACE TO BE

MARILYN and CROWD

NOTHING LIKE A CAR FOR TAKING
NOTHING LIKE THE BACK SEAT SHAKING
NOTHING LIKE A CAR FOR MAKING LOVE
NOTHING LIKE US TWO, FOUR-WHEELING
NOTHING LIKE IT, SO APPEALING
NOTHING LIKE A CAR FOR FEELING LOVE

JOE

DRIVING THROUGH THE CITY
HEADING FOR THE OCEAN
I LOVE IT WHEN YOU'RE WITH ME
DON'TCHA LOVE THE NOTION
OF GETTING STARTED ON OUR HONEYMOON
WE CAN ALWAYS CHECK IN LATER
I'D RATHER GET IT GOING SOON

JOE and CROWD

NOTHING LIKE A CAR FOR TAKING
NOTHING LIKE THE BACK SEAT SHAKING
NOTHING LIKE A CAR FOR MAKING LOVE
NOTHING LIKE US TWO, FOUR-WHEELING
NOTHING LIKE IT, SO APPEALING
NOTHING LIKE A CAR FOR FEELING LOVE

INSTRUMENTAL

EVERYONE

NOTHING LIKE A CAR FOR TAKING
NOTHING LIKE THE BACK SEAT SHAKING
NOTHING LIKE A CAR FOR MAKING LOVE
NOTHING LIKE US TWO, FOUR-WHEELING
NOTHING LIKE IT, SO APPEALING
NOTHING LIKE A CAR FOR FEELING LOVE

END OF ACT I

INTERMISSION

ACT II
Scene 1

Busy incidental music.

EXT. Airport in Tokyo, Japan.

Passengers walk by with baggage, tickets, etc. There are steps leading down from the exit of the airplane. Over the steps is a large sign which reads: TOKYO WECOMES JOE DIMAGGIO.

MARILYN and JOE exit the plane and stand at the top of the steps.

JOE

Isn't this great? Don't you just love Japan? The culture! The people! The food! You can smell the excitement of Japanese baseball in the air!

MARILYN

Oh, is that what that smell is.

JOE

I love this place!

MARILYN

(sarcastically)

You gotta admit they've got a great airport.

JOE

I'm a bit nervous about the crowd.

MARILYN

I think it's just all that coffee you drank on the plane.

JOE

Wasn't it a terrific idea to combine our honeymoon with my business trip?

MARILYN

(sarcastically)

I'd always dreamed it would be this way.

JOE

And now that you're Mrs. Joe DiMaggio... just think... you'll never have to work again! Instead of making movies you'll be making babies!

MARILYN

Is there a difference?

JOE

What do you mean?

MARILYN

(changing the subject)

Oh Joe! Isn't that a nice sign they made for you?

SHE looks up at the sign

JOE

You know what that means, don't you? Any second they'll be coming! Big swarms of reporters... hundreds of crazed fans... pens and pencils by the thousands trying to spear me like a salmon! And just to get my name scrawled on some tattered cocktail napkin. It's not a pretty picture.

MARILYN is not paying attention.

MARILYN

Did you ever autograph women's panties?

JOE

I should say not! But you know what I did autograph once?

MARILYN

Does this have anything to do with black stockings and a snake?

JOE

(confused)

No. Brace yourself... 'cause here they come!

(to HIMSELF)

Okay, Joseph... just tell yourself you can handle this... you'll survive like always... 'cause you're their hero!

HE gets a glimmer in HIS eye and feels a bit bolder.

JOE

(continuing)

In fact... the *only* reason they're here is to see *me*! To bask in the rays of *my* presence! I give them a reason to live! After all... *I'm* an athletic genius! A sports superman!

HE holds his arms open.

JOE

(continuing)

Welcome, friends!!

INTRO to "Tell Us Just A Little" starts, plays underneath dialogue.
A mob of reporters comes rushing to MARILYN, completely ignoring JOE.
THEY shout, "Marilyn, Marilyn!" THE MOB tries to touch and grab HER.

REPORTER #1

Marilyn! How do you feel in Japan?

MARILYN

(teasing)

Joe says I feel great!

REPORTER #2

Marilyn! When do you and Joe normally make love?

MARILYN

(teasing)

Oh, we never make love *normally*!

REPORTER #3

Do you wear underwear?

MARILYN

Are you asking me or Joe?

JOE

(annoyed)

Now wait a minute... I don't like these questions!

MARILYN

I'm buying a kimono.

REPORTER #1

Are you two gonna "do it" here in Tokyo?

MARILYN
(still teasing)

Do what, exactly?

JOE

That's it! We don't have to answer that!

REPORTER #2

Come on, Marilyn... tell us what we
want to know!

[9]

TELL US JUST A LITTLE

REPORTER #1

SOMEBODY TOLD ME YOU DON'T SLEEP AT NIGHT
YOU SPEND IT FOOLING AROUND

REPORTER #2

I HEARD A RUMOR THAT YOU HAD A FIGHT

REPORTER #3

HOW MUCH DO YOU SPEND ON YOUR GOWNS?

REPORTER #4

WE LOVE YOUR MOVIES

REPORTER #1

DIDN'T KNOW YOU COULD SING

ALL REPORTERS

GIVE US SOME GOSSIP, TELL US EVERYTHING!
TELL US JUST A LITTLE, JUST A LITTLE MORE

MALE REPORTERS

TELL US JUST A LITTLE

FEMALE REPORTERS

TELL US JUST A LITTLE

ALL REPORTERS

TELL US WHAT GOES ON BEHIND YOUR PRIVATE DOOR

MALE REPORTERS

TELL US JUST A LITTLE

FEMALE REPORTERS

TELL US JUST A LITTLE

REPORTER #2

WHEN YOU'RE WITH JOE, DO YOU POSE FOR HIM?

REPORTER #3

HEY, DOES HE TAKE OUT HIS BAT?

REPORTER #4

DO YOU DANCE WITHOUT YOUR CLOTHES FOR HIM?

JOE

WE'RE NOT ANSWERING THAT

REPORTER #4

DON'T TAKE IT TO HEART, WE'RE JUST DOING OUR JOB

REPORTER #2

I HEARD HE'S A NEAT FREAK

REPORTER #3

I HEAR SHE'S A SLOB

ALL REPORTERS

TELL US JUST A LITTLE, JUST A LITTLE MORE

MALE REPORTERS

TELL US JUST A LITTLE

FEMALE REPORTERS

TELL US JUST A LITTLE

ALL REPORTERS

TELL US WHAT GOES ON BEHIND YOUR PRIVATE DOOR

MALE REPORTERS

TELL US JUST A LITTLE

FEMALE REPORTERS

TELL US JUST A LITTLE

JOE

I'M NOT SAYING ANYTHING

MARILYN

OH, I'LL TELL YOU PLEN'Y
JOE WEARS RED STRIPED PAJAMAS
I DON'T WEAR ANY!

REPORTER

I knew it! I told you!

MARILYN

JOE LIKES HIS QUIET LIFE, BUT OOO I LOVE TO PARTY
I'M HAPPY IN FRONT OF A MILLION FANS
POSING FOR PICTURES AND SHAKING YOUR HANDS

REPORTER #1

DO YOU PLAN TO SETTLE DOWN AT ALL?

REPORTER #2

ARE YOU GIVING UP YOUR CAREER?

JOE

MARILYN'S MARRIED, SHE WON'T NEED TO WORK

MARILYN

I'M PLANNING FOUR OR FIVE MOVIES THIS YEAR

JOE

What?!

REPORTER #3

HE SAYS YOU'RE QUITTING, YOU SAY YOU'LL ACT

ALL REPORTERS

GIVE US THE STORY, WE WANT THE FACTS
TELL US JUST A LITTLE, JUST A LITTLE MORE

MALE REPORTERS

TELL US JUST A LITTLE

FEMALE REPORTERS

TELL US JUST A LITTLE

ALL REPORTERS

TELL US WHAT GOES ON BEHIND YOUR PRIVATE DOOR

MALE REPORTERS

TELL US JUST A LITTLE

FEMALE REPORTERS

TELL US JUST A LITTLE

JOE

WE'VE ALREADY SAID TOO MUCH
YOU PARASITES AND VULTURES

REPORTER #4

What did he say?

MARILYN

HE SAID YOU'VE GOT A MAGIC TOUCH
TO GIVE YOUR READERS CULTURE

A FEW REPORTERS

Oh... oh...

JOE

I didn't say that!

MARILYN

JOE HERE IS THE SWEETEST GUY
THAT'S WHY I LOVE HIM
WHAT'S REALLY IMPORTANT YOU HAVE TO AGREE
HE PLAYED WITH THE YANKEES
NOW HE PLAYS WITH ME

ALL REPORTERS

TELL US JUST A LITTLE, JUST A LITTLE MORE
TELL US JUST A LITTLE, TELL US JUST A LITTLE
TELL US WHAT GOES ON BEHIND YOUR PRIVATE DOOR
TELL US JUST A LITTLE, TELL US JUST A LITTLE

MARILYN and JOE go down steps and exit.
REPORTERS follow as they sing.
Song ends

(End of scene)

Scene 2

INT. DARRYL ZANUCK'S office in Hollywood.
ZANUCK is on the phone.

ZANUCK

(on phone)

Yes, that's a very good idea, Mr.
President... she's already over there.
If anyone can get a rise out of thirteen
thousand GI's it's Marilyn Monroe.
No, Mr. President... I'm not talking dirty
to you... that's just a figure of speech.
Yes! I'll get on it right away! Thank you!
Goodbye Mr. President... sir.

HE paces a few seconds, then presses the button on the intercom.

ZANUCK

(continuing, to

MRS. THOMPSON

in a sweet sing-song voice)

Mrs. Thompson?

MRS. THOMPSON

(over intercom,
also in a sweet
sing-song voice)

Yes?

ZANUCK

(same

pleasant tone)

What are you doing?

MRS. THOMPSON

(same

pleasant tone)

I'm doing fine!

ZANUCK

(a little

more angry)

Not *how* are you doing...

What are you doing?

MRS. THOMPSON

(pleasant, sing-song)

I'm doing my nails...

ZANUCK
(shouting loudly)
Well, get in here!!! Now!!

MRS. THOMPSON enters in a panic.

MRS. THOMPSON
(in a loud voice)
All right, all right! You don't have
to bellow like a hippo at feeding
time! Can't a girl try to make her-
self a little glamorous?

ZANUCK
Oh, is that what you were doing?
Trying to look glamorous?

MRS. THOMPSON
That's right. After all, a woman in
the public eye can never do too
much to look exotic and beautiful.

SHE bats HER eyes.

ZANUCK
I most certainly agree!

MRS. THOMPSON
You do?

ZANUCK writes something down on a pad, rips off a sheet and
hands it to MRS. THOMPSON.

MRS. THOMPSON
(continuing)
What's this?

ZANUCK
The number of a plastic surgeon.
He's a genius with a scalpel. Or
do you think you'll need dynamite?

MRS. THOMPSON
You're an idiot.

ZANUCK

Guess who I was just on the phone with?

MRS. THOMPSON

Your psychiatrist, I hope.

ZANUCK

The President of the United States! And he wants a favor. There are thirteen thousand GI's stationed in Korea, and he wants someone to go over there and entertain them.

MRS. THOMPSON

Well I don't know... I can handle one or two... maybe six after a few martinis...

ZANUCK

Mrs. Thompson...

MRS. THOMPSON

Thirteen thousand might be a bit much. Can I spread 'em out over a month, or do I have to take 'em all at the same time?

ZANUCK

(to himself)

What did I do to deserve this?

(to MRS. THOMPSON)

I want you to send a telegram to Marilyn Monroe in Tokyo. Tell her the President called and ask her to fly to Korea to entertain the troops.

MRS. THOMPSON

Now that's a stroke of genius! What a splendid idea!

ZANUCK

Thank you.

MRS. THOMPSON

With the *two* of us there, they won't know what hit 'em!

ZANUCK grabs HIS jacket off of HIS chair.

MRS. THOMPSON
Where are you going?

ZANUCK
To the set of "Apache."
I'm going to hang myself.

ZANUCK exits as incidental music starts.
Set rotates to the next scene.

(End of scene)

Scene 3

Golf course in Japan. Two men are playing golf.
MARILYN and JOE enter riding a golf cart.

MAN #1
Well Joe, you're still trailing.
If you don't catch up on this hole,
I see a steak dinner in my future.
What was that you said? In a
chic restaurant... one that's nice.

JOE
(stepping out
of the golf cart)
I said a *cheap* restaurant... one with
mice! I'm not worried. This is an
easy putt.

JOE starts to line up the shot.

MAN #1
Let's see... seasoned to perfection...
medium well with a little steak sauce
on the side... a baked potato... no
this is Japan.. we'll make it rice...

JOE
Pipe down! Here goes...

JOE swings HIS club back. At that moment a messenger enters, interrupting JOE's shot.

MESSENGER

Telegram for Miss Monroe!

The THREE MEN point to the golf cart where MARILYN is sitting, reading a magazine. The MEN go back to playing golf.

The messenger hands the telegram to MARILYN.

MARILYN

Thank you ever so!

The MESSENGER exits. MARILYN opens the telegram and reads it. SHE is very excited.

MARILYN

(continuing,
to JOE)

Joe! The studio wants me to fly to *Korea* to sing for the troops!

JOE is still trying to line up his shot and is not really paying attention.

JOE

Did you tell them "no"?

MARILYN

I haven't told them anything! It's by request from the *President!* I'm supposed to entertain the soldiers to boost their morale!

JOE

(annoyed)

No wife of mine is dancing around half-naked for ten thousand hungry-eyed soldiers. And that my friend, is that!

MARILYN

(smiling)

Did you say ten thousand?

MAN #2
Did you say half-naked?

JOE jokingly hits the MAN with his golf club.

MARILYN
I'm bored.

SHE sighs.

JOE
Then maybe you should go back
to the hotel and whip us up some
sandwiches.

MAN #1
Come on, Joe. Hurry up!
I'm getting hungry!

JOE
Okay, okay.

HE lines up HIS shot again.

MARILYN
(to herself)
Whip up some sandwiches?
I'm a movie star! Not some
waitress! I *show* cheesecake...
I don't *bake* it!

JOE
(beginning
his putt)
Okay, here goes....

JOE is about to hit the ball again when MARILYN takes a golf ball
and throws it at JOE, hitting him.

JOE
(continuing)
Hey!

[10]

LIKE IT OR NOT

MARILYN

STAY IN THE ROOM, BE A GOOD WIFE
GO WHIP SOMETHING UP IN THE KITCHEN
CAN ALL THE CANS, PAN ALL THE POTS
CAUSE I'M GOING IF HE LIKES IT OR NOT

WHO DO I ANSWER TO, WHAT DID I STRUGGLE FOR?
HOW CAN I JUST LET MY FANTASY DROP?
HE CAN STAY HERE, BUT I YEARN FOR THE CHEERS
SO I'M GOING IF HE LIKES IT OR NOT

I LIVE AS HIS BRIDE BUT NOT ATTACHED TO HIS SIDE
HE'S NOT CASTING ME IN HIS SHADOW
I'VE GOT TO STRIKE NOW WHILE THE IRON IS HOT
SO I'M GOING IF HE LIKES IT OR NOT

WHO DO I LISTEN TO, WHAT AM I WAITING FOR?
THE SOLDIERS ARE STARVED FOR THE
WONDERS I'VE GOT
I'M JUST THE GAL THAT CAN BOOST THEIR MORALE
SO I'VE GOT TO GO, LIKE IT OR NOT

I WON'T BE KEPT A PRISONER
WHEN MY SPIRIT'S WILDLY FREE
IF JOE WAS A BETTER LISTENER
THEN HE'D KNOW I CAN ONLY BE ME

WHAT AM I DOING HERE, WHY AM I WASTING TIME?
I CAN'T BE ENSLAVED WITH A CHAIN AND A LOCK
I'VE GOT TO BE, THE ME THAT IS ME
SO I'M GOING IF HE LIKES IT OR NOT

(to JOE)

GO PLAY SOME GOLF, 'CAUSE I'M GOING OUT
TO JOIN THE MARINES IN KOREA
THEY'RE LONELY AND COLD
BUT I'LL BE MAKING THEM HOT
SO I'M GOING IF YOU LIKE IT OR NOT

IT'S NO USE COMMANDING ME
TRY UNDERSTANDING ME
DOLORES WOULD NEVER PUT BOB ON THE SPOT
I'M ENTERTAINING SO STOP YOUR COMPLAINING
CAUSE I'M GOING IF YOU LIKE IT OR NOT

WE'VE GOT TO FACE REALITY
I'M NOT YOUR AVERAGE WIFE
I WAS BORN WITH A STAR PERSONALITY
THAT DEMANDS A CELEBRITY LIFE

IT'S NOT THAT I PLANNED TO RUIN
THIS PART OF OUR HONEYMOON
BUT SOMETIMES YOU'VE JUST GOT TO
SHOOT FOR THE SHOT
SO BABY I'LL SEE YA, WHEN I'M BACK FROM KOREA
CAUSE I'M GOING IF YOU LIKE IT OR NOT

HOW CAN I JUST LET MY FANTASY DROP
THE MEN IN THE SERVICE ALL NEED WHAT I'VE GOT
I'VE GOT TO STRIKE WHILE THE IRON IS HOT
SO I'M GOING IF HE LIKES IT
I'M GOING IF HE LIKES IT
I'M GOING IF HE LIKES IT OR NOT

MARILYN exits.

Song continues instrumentally as set rotates to next scene.

(End of scene)

Scene 4

Two rotating propellers, suspended from above “fly” from one side of stage to other to simulate flying to Korea, as set changes. Banner attached to plane reads: MARILYN MONROE TO ENTERTAIN TROOPS and US GI’S HIT WITH BLONDE BOMBSHELL.

Lights up on stage outside in Korea. MARILYN is dressed in a low cut gown. Scene opens with troops cheering loudly. MARILYN is facing front as if audience were soldiers.

MARILYN

Thank you! Thank you ever so!
You’ve all been so wonderful,
I wish I could stay with you forever!

SOLDIER

(shouting from
audience)

You can stay in my barracks!

Cheers and whistles from soldiers.

MARILYN

(teasing)

Well I would, but I’m afraid I
wouldn’t get much sleep!

A soldier stands up in the audience, fixes his belt, acting like a big shot.

SOLDIER

(from audience)

You can say that again!

More whistles.

MARILYN

(to soldier)

Isn’t it amazing how one can make
such a big thing about, from what
I’ve heard, is something quite little!

Crowd laughs. Soldier sits down, embarrassed.

MARILYN

I mean, with all the shooting going on, how can anyone get any sleep? I once heard that soldiers make the best lovers.

Cheers and whistles from the crowd

MARILYN

(continuing)

But for the life of me I couldn't understand why. Then this morning I saw you all practicing. What are those called, "push-ups"?

Crowd cheers, laughs and whistles.

MARILYN

(continuing)

And you know what else I don't understand? I was always told that every girl has special "private" places.

SHE winks.

MARILYN

(continuing)

If that's true, what's left for the officers?

Loud cheers, applause and whistles.

MARILYN

(continuing)

And I see a lot of pin-ups of sweater girls on your lockers.

Soldier whistles

MARILYN

(continuing)

I just can't understand why you like them so much!

INTRO to "Sweater Girls" starts. Other girls wearing sweaters join MARILYN on stage to sing and dance.

[11]

SWEATER GIRLS

MARILYN

A WALLFLOWER SITS AT THE EDGE OF THE PARTY
WAITING FOR A DANCE
WITH A WHITE COTTON SHIRT
AND A HIGH BUTTONED COLLAR
SHE DOESN'T STAND A CHANCE

THE OTHER GIRLS IN THE ARMS OF THE SOLDIERS
HAVE GOT THAT DYNAMITE
THEY CAN TURN THE ATTENTION
AWAY FROM THE BOMBIN'
WITH WHAT THEY ALL HAVE IN COMMON

GIRLS

SWEATER GIRLS

MARILYN

THE GUYS WANT TO SQUEEZE 'EM

GIRLS

SWEATER GIRLS

MARILYN

YOU CAN LOOK, NOT TOUCH

GIRLS

SWEATER GIRLS

MARILYN

THE GUYS WANT TO PLEASE 'EM
THERE'S TWO GOOD REASONS
THEY LIKE 'EM SO MUCH

GIRLS

SWEATER GIRLS

MARILYN

AN ELASTIC REACTION

GIRLS

SWEATER GIRLS

MARILYN

THEY LOOK SO HOT

GIRLS

SWEATER GIRLS

MARILYN

TELL ME WHAT'S THE ATTRACTION
TAKE THEIR SWEATERS AWAY
AND WHAT HAVE THEY GOT?

A YOUNG GIRL WAITS IN THE ROAD FOR A TAXI
THEY KEEP PASSING BY
SHE'S SPORTING A COAT & A HAT & A SCARF
AND SHE CAN'T IMAGINE WHY

ACROSS THE STREET THERE'S A GIRL IN ANGORA
SMILING CHEEK TO CHEEK
NOTHING CAN COMPARE TO BE SWEETER
THAN 14 CABS PULLING UP THERE TO MEET HER

GIRLS

SWEATER GIRLS

MARILYN

THE GUYS WANT TO SQUEEZE 'EM

GIRLS

SWEATER GIRLS

MARILYN

YOU CAN LOOK, NOT TOUCH

GIRLS

SWEATER GIRLS

MARILYN

THE GUYS WANT TO PLEASE 'EM
THERE'S TWO GOOD REASONS
THEY LIKE 'EM SO MUCH

GIRLS

SWEATER GIRLS

MARILYN

AN ELASTIC REACTION

GIRLS

SWEATER GIRLS

MARILYN

THEY LOOK SO HOT

GIRLS

SWEATER GIRLS

MARILYN

TELL ME WHAT'S THE ATTRACTION
TAKE THEIR SWEATERS AWAY
AND WHAT HAVE THEY GOT?

Song ends.

MARILYN

Goodnight everyone!

SHE blows kisses to the crowd. SHE is very happy. The crowd cheers. A soldier runs out from the side of the stage and hands MARILYN a towel. HE places a Marines jacket over HER shoulders to keep HER warm.

The stage darkens except for a spotlight on MARILYN, who is now standing by a table and telephone. "Sweater Girls" continues softly and instrumentally until MARILYN speaks.

MARILYN dials on the phone. On the other side of the stage, spotlight up on JOE, pacing by his phone. A candle is lit on HIS table. JOE's phone rings.

JOE

Hello?

MARILYN

Hi Giuseppe, it's me! I just can't begin to tell you how much fun I'm having! This is the first time I've actually felt like a star! You can really feel the excitement from a live audience! This is the first time I've actually felt loved!

JOE

Gee thanks. I've been reading about you in the papers. Saw some newsreels too.

MARILYN

How do I look?

JOE

You look like you're not here. I thought you forgot me.

MARILYN

Don't be silly. I miss you, Bill.

JOE

My name's *Joe*

MARILYN

(teasing)

Oh, that's right, Bill. Your name is Joe! No, I *do* miss you. I'll be home soon. Remember, even if we're miles apart, what do you always say? We're still as close as the candle to the flame.

(more excited)

This has been such a wonderful experience for me! It's like I sailed out onto a sea of smiling faces!

JOE

I've done a lot of sailing too!
I'm quite athletic, you know.

MARILYN

I've heard. And all those faces were wishing on the same star!

JOE

I don't like what they're wishing for.

MARILYN

Do you have any idea what that's like? Did you ever have ten thousand people stand up and applaud you?

JOE

Seventy-five thousand.

MARILYN

Oh. Whatever! This is the best honeymoon! I'm so glad I didn't listen to you and give this up! I finally have everything I ever wanted!

JOE

That makes one of us. Well..
I'll see you when you get back.

HE hangs up the phone. SHE hangs up HER phone.
MARILYN walks out toward the audience and stares out wistfully.

MARILYN

I just want to feel loved and wanted.

(to Joe,
even though
he isn't there)

Oh, Joe, don't you know that since
you came into my life it's been
wonderful? We may not be together
but I still love you... and my heart is
always with you.

[12]

ALL AT ONCE

A DAY IN TIME, LIKE A THOUSAND ONES BEFORE
HAD NO IDEA WHAT WAS JUST BEYOND THE DOOR
NOW HOW CAN I LIVE KNOWING THAT
YOU'RE OUT THERE IN THE WORLD, AND I AM HERE

I WATCH THE MOON, THINKING YOU CAN SEE IT TOO
AND FOR A MOMENT, I CAN FEEL YOU COMING THROUGH
CAUSE HOW CAN I LIVE KNOWING THAT
YOU'RE SOMEWHERE IN THE WORLD
AND I AM HERE, AND YOU ARE THERE
(THE NIGHT WE SHARE)

ALL AT ONCE, YOU WALKED INTO MY LIFE
ALL AT ONCE, THE DARKNESS TURNED TO LIGHT
ALL AT ONCE YOUR FACE IS IN MY DREAMS
ALL AT ONCE YOU'RE EVERYTHING

DIDN'T SEE IT COMING, AN INCREDIBLE SURPRISE
I'M STILL AMAZED AS I LOOK INTO YOUR EYES
I COULDN'T GO ON KNOWING
YOU WERE OUT THERE IN THE WORLD
I WANT YOU HERE WITH ME
RESTORE MY FAITH (BELIEVE IN DESTINY)

ALL AT ONCE, YOU WALKED INTO MY LIFE
ALL AT ONCE, THE DARKNESS TURNED TO LIGHT
ALL AT ONCE YOUR FACE IS IN MY DREAMS
ALL AT ONCE YOU'RE EVERYTHING

IT'S NOW OR NEVER, A STEP INTO FOREVER
NEVER COULD BE WRONG
IT'S WHERE WE BOTH BELONG (THE FEELING'S STRONG)

ALL AT ONCE, YOU WALKED INTO MY LIFE
ALL AT ONCE, THE DARKNESS TURNED TO LIGHT
ALL AT ONCE YOUR FACE IS IN MY DREAMS
ALL AT ONCE YOU'RE EVERYTHING

Stage darkens.

(end of scene)

(Scene 5)

Song, "Hollywood" is played instrumentally as scene changes to indicate the scene takes place back in Hollywood. Sign flashes "HOLLYWOOD."

INT. MARILYN's bedroom in Hollywood. A suitcase is open on the bed. MARILYN has been packing to go to New York for a new movie project. SHE is on the telephone with JANE RUSSELL.

MARILYN

(on phone)

Hi Jane! I just had to call you!
Oh yes, the honeymoon was
wonderful! Guess what? I just
got the best part in a new film!

JOE is about to open the door to the bedroom when HE overhears MARILYN's conversation. HE stops to listen.

MARILYN

(continuing,
on phone)

That's right, Jane! I don't know how
I got it... but I got the Itch! The Seven
Year Itch! I just can't believe it!

JOE, thinking MARILYN has some sort of disease looks quite surprised and scratches HIS chest.

MARILYN

(continuing,
on phone)

No, I just found out. I haven't told
Joe yet, but he acts funny about these
sex-type things...

JOE looks panicky.

MARILYN
(continuing,
on phone)

Yes, we have to leave right away...
to New York... and it could be a
month or two until it's all over for
me! I don't know much except they
told me I'm going to have to hang
out of a window!

JOE can't take it anymore and barges into the room.

MARILYN
(continuing,
on phone)

I have to go... bye!

SHE hangs up.

JOE
(angry, and
quite panicky)

I heard everything!

MARILYN

You did?

JOE

I just want to know one thing...
who gave this to you?

MARILYN

I'm not really sure. It could have
been almost anybody down at
the studio.

JOE

What!!

MARILYN

They didn't tell me. They just called
and said, "You got it!"

JOE

Does anybody know about this?

MARILYN

Not yet... but they will after I spread it around!

JOE

What!! Why would you want to do that?

MARILYN

Oh Joe, it'll just be a little inconvenient for you for a while, but you'll get used to it. It stops at night.

JOE

(sarcastically)

Oh, well, that's a relief! How on earth did you get such a dreadful disease?

MARILYN

(surprised)

What? What are you talking about?

JOE

This disease... this seven year itch thing.

MARILYN laughs hysterically.

JOE

(continuing,
angry)

What do you find so funny?

MARILYN starts to say something but breaks up laughing again.

JOE

(continuing)

Now that's enough! What are we going to do about this?

MARILYN

(laughing)

"The Seven Year Itch" isn't a disease, silly... it's a movie! They just gave me the lead in the film, "The Seven Year Itch!"

JOE
(embarrassed)
And what are *you* supposed to do?

MARILYN
(joking)
Scratch it, I suppose!

JOE walks away from HER a bit.

JOE
You're not singing to soldiers in
this, are you?

MARILYN
No.
(softly)
I just have to stand over a subway
grate.

JOE turns around

JOE
What?

MARILYN
I said, the part is great

JOE
Oh.

HE turns away again.

MARILYN
(softly)
And the air blows my dress up.

JOE
(half-listening)
What did you say?

MARILYN
I said I get to dress up! Aren't
you listening?

JOE
I thought you were giving up this
showbiz thing to start a family...

MARILYN

You don't have to give up a
"showbiz thing" to start a family.

JOE

I'm not happy when you work

MARILYN

I'm not happy when I don't

JOE

Well, I forbid you to make any more
movies!

MARILYN

Oh you do, do you? Listen Giuseppe,
I never stopped you from playing
baseball.

JOE

I didn't know you then.

MARILYN

Pretend you don't know me now.

JOE

You're talking ridiculous!

MARILYN

Oh, now I'm ridiculous!

JOE

I didn't say *you* were ridiculous.

MARILYN

I heard you... you said ridiculous!

JOE

I didn't mean *you*. This whole
conversation is ridiculous!

MARILYN

There! You said it again...
ridiculous!

JOE

What's wrong with just being a wife?

MARILYN

What's wrong with being a world famous movie star and pin-up girl too?

JOE

I don't like the way men look at you. They look like they want something. The whole thing is just so....

MARILYN

Ridiculous?

JOE

Yes! Ridiculous! Aggravating! Miserable!

MARILYN

Oh, now I'm miserable?

JOE

I didn't say you were miserable.

MARILYN

I heard you. You said miserable!

[13]

WHAT'S WRONG

MARILYN

WHAT'S WRONG WITH BEING A PINUP?

JOE

HAVE YOU NOTICED WHERE THEY PUT THE PINS?

MARILYN

THEN WHAT'S WRONG WITH JUST BEING SEXY?

JOE

I HEAR THIS YEAR SEXY'S NOT IN
WHAT'S WRONG WITH STARTING A FAMILY?

MARILYN

WHAT? MAKE ME ALL PUFFY AND FAT?

BOTH

TELL ME WHAT'S WRONG
COME ON, TELL ME WHAT'S WRONG WITH ALL THAT?

JOE

WHAT'S WRONG WITH BEING MY WOMAN
THERE AT THE SIDE OF HER MAN?

MARILYN

YOU MEAN, WHAT'S WRONG WITH BEING YOUR SHADOW
WHO ARE YOU, PETER PAN?

JOE

WHAT'S WRONG WITH BEING MY MRS.?

MARILYN

IN BLISTERING MARITAL BLISS

BOTH

TELL ME WHAT'S WRONG
COME ON, TELL ME WHAT'S WRONG WITH ALL THIS?

THIS IS NOT GOING AT ALL LIKE I PLANNED
ALL YOUR COMPLAINING IS NOT ENTERTAINING
AND WHERE DOES IT SAY YOU CAN STEP ON MY DREAM
WHERE IS IT WRITTEN THAT YOU REIGN SUPREME?

MARILYN

WHAT'S WRONG WITH A DRIVE IN THE FAST LANE?

JOE

YOU'RE DRIVING ME CRAZY, THAT'S WHAT!
WHAT'S WRONG WITH TWO PEAS IN A POD?

MARILYN

ONE OF THOSE PEAS IS A NUT!
WHAT'S WRONG WITH THE TOP OF THE WORLD?

JOE

YOU KNOW, IT'S GOT A PARKING LOT VIEW
WHY CAN'T YOU BE NORMAL?

MARILYN

WHAT'S NORMAL? I DON'T HAVE A CLUE!

BOTH

NOW TELL ME WHAT'S WRONG
COME ON, TELL ME WHAT'S WRONG
TELL ME WHAT'S WRONG
YEAH, DON'T STRING ME ALONG
TELL ME WHAT'S WRONG, COME ON
TELL ME WHAT'S WRONG NOW WITH YOU

MARILYN and JOE exit at opposite sides of the stage. Music continues instrumentally as set rotates to next scene.

End of scene.

Scene 6

EXT. New York City. This set is very bright with a lot of light, colors, New York flavor. MARILYN is wearing her famous white dress. Cameras and crew are preparing to shoot the famous subway grate scene from "The Seven Year Itch." There is a large crowd watching.

DIRECTOR

Okay, is everybody ready? Where's Marilyn? Those lights still aren't right. I want to start this when the next train rolls by.

LIGHTING MAN

(adjusting
the lighting)

That's it! We're ready!

DIRECTOR

(directing MARILYN
and TOM EWELL)

Marilyn... Tom... you stand here.

He motions them over the grate.

DIRECTOR

(continuing)

Okay, Marilyn... when the train comes by and blows the dress, I want to see radiance! I want to see effervescence!

MARILYN

Oh, I think you'll see more than that!

DIRECTOR

(to TOM)

Tom, you look... well, just look like you always look.

(to everybody)

Okay, places everyone! Now a train is going to pass every few seconds. We'll keep rolling until we get a good one. Here it comes! Action!

Subway train roars by and blows the dress up.
The crowd roars in approval.

MAN

(shouting)

Come on, higher!

Next train rolls by. The crowd roars.

CROWD
Higher!!

DIRECTOR
Good! Good! Keep 'em coming!

Another train rolls by. The crowd roars louder.
JOE walks by in the midst of a conversation with a friend.

FRIEND
(to JOE)
You know what I'm sayin', Joe? Huh?
The hooker says, "make it fast"... my
girlfriend says, "make it last"... my wife...
she says, "the ceiling needs painting!"

JOE laughs. HE then sees the crowd but can't see MARILYN.

JOE
(to HIS
friend)
Hey, what's going on?
(to a man
who is watching)
Hey, what's going on?

MAN
Oh, they're filming some movie...
something about a skin condition...
picking... scratching... something...

JOE
The Seven Year Itch?

MAN
Yeah, that's it!

CROWD
Higher!!!

JOE pushes HIS way through the crowd and sees MARILYN acting.
HE is very upset at what HE sees. MARILYN does not see him.

BYSTANDER
(to JOE)
Hey, you're DiMaggio, aren't you?

JOE

That's right. I'm very athletic, you know.

BYSTANDER

I heard. You're married to the blonde?

JOE

Yeah?

BYSTANDER

Nice legs.

JOE

I can't believe she's doing this! I knew something like this would happen! That's it! I just can't cope with this anymore! I need a cup of coffee! I should never have let her come here. She belongs home with me!

BYSTANDER

Awww, you can't own a person like that. She's a *star*! And stars belong to everyone.

JOE

The moon.

BYSTANDER

What?

JOE

The moon. The *moon* belongs to everyone. The *star* belongs to me!

BYSTANDER

Yeah, sure.

Music starts to "Bye Bye Baby". JOE walks out from the crowd and sings to HIMSELF. The crowd, etc. is still shouting but does it silently as the lights go down on the movie set.

[14]

BYE BYE BABY

JOE

LAST CHANCE HAS SINCE PASSED
NO MORE WORDS CAN CHANGE US
IT'S TIME TO REARRANGE US

JOE
(continuing)

IF LOVE'S GONE, IT CAN'T LAST
I KNOW YOU DON'T BELIEVE ME
THIS TIME I'M REALLY LEAVING, I TELL YOU

OH, BYE BYE BABY, EVERY DAY
I'M SAYING, GO, BYE BYE BABY EVERY WAY
THAT ONE MORE TIME HAS COME AND GONE
SO NOW I MUST BE MOVING ON
AND BYE BYE BABY, THIS TIME IS FOR REAL

I'VE SAID ENOUGH, THERE IS NO MORE
WE'VE BEEN TOGETHER TOO LONG
SINCE EVERY TRY HAS GONE WRONG
I DON'T WANT YOUR LOVE SCORE
I KNOW YOU DON'T BELIEVE ME
THIS TIME I'M REALLY LEAVING, I TELL YOU

OH, BYE BYE BABY, EVERY DAY
I'M SAYING, GO, BYE BYE BABY EVERY WAY
THAT ONE MORE TIME HAS COME AND GONE
SO NOW I MUST BE MOVING ON
AND BYE BYE BABY, THIS TIME IS FOR REAL

HOW MUCH TORTURE CAN ONE PERSON TAKE
IT'S CLEAR TO ME THAT
WE CAN'T LIVE IN THIS MISTAKE
I SEE THEM STARE, IT'S YOU THEY'RE THINKING OF
I JUST CAN'T HANG HERE TWISTING ON A THREAD OF LOVE
I TELL YOU

OH, BYE BYE BABY, EVERY DAY
I'M SAYING, GO, BYE BYE BABY EVERY WAY
THAT ONE MORE TIME HAS COME AND GONE
SO NOW I MUST BE MOVING ON
AND BYE BYE BABY, THIS TIME IS FOR REAL

Lights come up on MARILYN and movie set.
JOE looks at MARILYN. SHE is still smiling and doing HER subway scene. SHE sees HIM and waves.

The music continues softly under the dialogue.

MARILYN
(calling to JOE)
Giuseppi! Joe!

JOE turns away and walks with HIS head down off stage. Music ends.

DIRECTOR

Okay, that's a wrap for today!
Good job, everyone. Close it down!

THEY shut off the movie lights. The film crew packs up quickly and leaves. MARILYN puts on HER long coat. The crowd disperses and leaves.

TOM EWELL
(to MARILYN)

Goodnight, Marilyn

MARILYN

Goodnight, Tom

TOM EWELL

You need a ride somewhere?

MARILYN

No thank you, I'm walking.

TOM EWELL

Okay, well, see you tomorrow.

TOM, the last person other than MARILYN on the stage, exits.

A messenger enters.

MESSENGER

Miss Monroe?

MARILYN

Yes?

MESSENGER

I'm supposed to give this to you.

HE hands HER an envelope.

MARILYN

Thank you.

SHE tears open the top of the envelope, but doesn't take the letter out yet.

MARILYN
(continuing,
to MESSENGER)

I would give you a tip but I'm afraid
all I have in this coat is my dress and
myself.

MESSENGER

Either one would be fine!

MARILYN

(smiling)

Goodnight.

MESSENGER

Goodnight, Miss Monroe.

HE exits.

MARILYN looks at the envelope.

MARILYN

(to HERSELF)

It's from Joe...

MARILYN removes the letter from the envelope. SHE reads the letter out loud to HERSELF.

MARILYN

"Dear M.M. As I sit here drinking my third cup of coffee... I realized I should write you this note because it seems to be the only way I can get your full attention. By the time you read this I will be on my way back to San Francisco. Although I love you more than I have ever loved anyone, I just cannot continue to be this ping pong ball in the game between your career, your fans and the world... and our life together.

If I was your father I would tell you to do the right thing... to do what will in the long run make you the happiest. Since I am not your father, and I don't think anyone can really fill those shoes... I'll just have to trust your judgment."

INTRO to "Why Did You Leave Me Loving You" starts underneath HER reading.

MARILYN

(continuing)

If you do not choose me I will understand.
Love always, Giuseppi.

[15] WHY DO YOU LEAVE ME LOVING YOU

ALL ALONE IN THE DARK ONCE MORE
LOVE ESCAPED AS I HELD THE DOOR
IF THERE'S A WISH, A FLICKER IN THE NIGHT
A SHRED OF TRUTH TO THOSE LULLABYES
THEN I'D PRAY EVERY TIME I CLIMB A MOUNTAIN
IT WOULD HOLD BRIGHTLY TO THE SKY

WHY CAN'T YOU SEE ME, LIKE I SEE YOU
WHY DON'T YOU NEED ME, THE WAY I NEED YOU
WHY WON'T YOU TRUST ME, THE WAY I TRUST YOU
WHY DO YOU LEAVE ME LOVING YOU

I'VE BEEN ALONG ON A WHIRLWIND RIDE
UNAWARE I'D BE TOSSED ASIDE
MY WISHFUL DREAM EMBRACED ME SAFELY SOUND
I DIDN'T KNOW OUR LOVE WAS TURNING AROUND
BUT I KNOW EVERY TIME I CLOSE A WINDOW
THERE'S MY FUTURE WAITING AT THE DOOR

WHY CAN'T YOU SEE ME, LIKE I SEE YOU
WHY DON'T YOU NEED ME, THE WAY I NEED YOU
WHY WON'T YOU TRUST ME, THE WAY I TRUST YOU
WHY DO YOU LEAVE ME LOVING YOU

(Instrumental)

I'LL TRY EVERY TIME I WAKE TOMORROW
TO SEE THROUGH THE TEARS I CRY TODAY

WHY CAN'T YOU SEE ME, LIKE I SEE YOU
WHY DON'T YOU NEED ME, THE WAY I NEED YOU
WHY WON'T YOU TRUST ME, THE WAY I TRUST YOU
WHY DO YOU LEAVE ME LOVING YOU

WHY CAN'T YOU HAVE ME THE WAY I HAVE YOU
WHY DON'T YOU HOLD ME THE WAY I HOLD YOU
WHY WON'T YOU KEEP ME THE WAY I KEEP YOU
WHY DO YOU LEAVE ME LOVING YOU

MARILYN exits as stage darkens and music ends.
End of scene.

Scene 7

Music to "Hollywood" plays as scene changes to Hollywood Boulevard. MARILYN is sitting on a bench waiting for a cab to the airport. SHE has two packed suitcases with her.

MRS. THOMPSON enters. SHE is shopping and carries four shopping bags. SHE spots MARILYN on the bench and walks over to HER.

MRS. THOMPSON

Why, Marilyn! I *thought* it was you sitting there!

MARILYN

Hello, Mrs. Thompson! How are you?

MRS. THOMPSON

Tired as hell! I just shopped my bloody fanny off!

MARILYN

(joking)

Well, it looks like you've still got plenty left!

MRS. THOMPSON

(also joking)

If I wanted to be the butt of a joke I could always go back to the office!

MARILYN

I'm just in one of those moods.

MRS. THOMPSON

Aren't we all? I heard things didn't work out so well with you and Mr. Baseball.

MARILYN

I guess you could say we struck out.

MRS. THOMPSON

I couldn't help but notice the suitcases.

MARILYN

Oh, it's just time for a change now. Time to move on.

MRS. THOMPSON

You shouldn't let one bad experience with a man force you to leave town. Hell, if that was the case I'd have to join the bloody traveling circus!

MARILYN

Well, you know what they say... every time a door closes, a window opens...

MRS. THOMPSON

Windows... are such a pane!

MRS. THOMPSON laughs at her joke.

MARILYN

(smiling)

Honestly, your jokes are as bad as Ben's. Right now I'm jumping right through the window to New York!

MRS. THOMPSON

New York? What are you going to do in New York?

MARILYN

I don't know... but I know it's going to be wonderful!

(more excited)

I'll study acting... maybe make another movie... or do some modeling. I'll eat in the best restaurants, take a limousine and shop on Fifth Avenue!

MRS. THOMPSON

(excited)

And then after that?

MARILYN

(very excited)

Well, you know me! Something big! Something exciting! Like... I know! Like President of the United States!

MRS. THOMPSON

(surprised)

You're going to be President of the United States?

MARILYN

No silly...*sleep* with him!

MRS. THOMPSON

(smiling and
relieved)

Good show!

[16]

HOLLYWOOD (reprise)

MARILYN

WHY MUST ONE DREAM ESCAPE FROM THE OTHER
WHO DIRECTED THIS HOLLYWOOD SCENE
THE CAMERAS ROLL ON BUT THE ROMANCE IS GONE
THIS WOULD NEVER HAVE WORKED ON THE SCREEN

BUT THE MOON STILL EXISTS IN THE TWILIGHT
AND THE POETS AND LOVERS AGREE
AS THE STARS BURN AND FADE
THE MOON SOMEHOW STAYED
SO THERE'S ALWAYS TOMORROW FOR ME

JUST BLAME IT ON HOLLYWOOD
BELIEVE IT IN HOLLYWOOD
TEMPTATION YOU CAN'T RESIST
ONCE YOU'RE KISSED BY HOLLYWOOD

Lights on stores and special effects lighting begin to light up and
build to the grand finale.

AS I GO ON MY SEARCH NEVERENDING
NEVER NEEDING SOMEBODY SO MUCH
CAN MERE GLITTER AND LACE
FILL A LONELY HEART'S PLACE
AS I LONG FOR THE THRILL OF HIS TOUCH

BLAME IT ON HOLLYWOOD
BELIEVE IT IN HOLLYWOOD
TEMPTATION YOU CAN'T RESIST
ONCE YOU'RE KISSED BY HOLLYWOOD

GRAND FINALE. Every special effect light on stage lights up.
Search lights or lasers span the audience. Neon palm trees
light. Flash strobes go off. Chaser lights around all the
buildings light.

THE HURT IS IN HOLLYWOOD
BUT MY HEART IS IN HOLLYWOOD
THEY LOVED AND EMBRACED ME THERE
A YOUNG GIRL'S PRAYER
THE DREAM OF MY CHILDHOOD
STILL HOLLYWOOD

MARILYN stands up on the taxi bench and sings final verse.
People on the street join in as the rest of the cast makes
their way onto the stage.

(BOWS AND PLAYOUT MUSIC)

THE END