

THEATRE

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How to Drop a Bombshell





Smash's musical numbers unfold in both the rehearsal room (above) and in fully realized stagings (opposite). The design team had to figure out the right approach for each.

Broadway's *Smash* is a play and a musical rolled into one

By: David Barbour

The new musical at the Imperial Theatre begins with a glowing red sign displaying its title: *Smash*. Then, executing a one-hundred-and-eighty-degree flip, it announces: *Bombshell: The Marilyn Monroe Story*. The gesture is catnip to the fans of the 2012-13 NBC series *Smash*, a Broadway-based soap that tracks the development of a new musical based on the life of Hollywood's most intoxicating blonde. Much-maligned, but never ignored, it was a must-watch for Broadway pros and fans, who delighted in dissecting the plot's many absurdities in morning-after water-cooler sessions.

Canceled after two seasons, *Smash* was never entirely forgotten, in part because it was packed with kicky *Bombshell* production numbers by Marc Shaiman and Scott Wittman. Indeed, speculation was rife about a possi-

ble Broadway musical. But how? The idea of a show based on Monroe's life had few takers, thanks to failed efforts on Broadway and in the West End in the 1980s. And was there a way to adapt *Smash*'s unwieldy, intrigue-laced plot into a single evening's entertainment?

The solution, courtesy of book writers Bob Martin and Rick Elice, is a hybrid format, a wisecracking backstage comedy about the process of producing *Bombshell*, featuring numbers from the show-within-the-show. It's not an entirely new idea; *Smash*'s clearest antecedent is *Say, Darling* (1958); billed as "a comedy about a musical," it is based on the novelist Richard Bissell's experiences turning his novel *The Pajama Game* into a hit musical. (It is best remembered for Robert Morse's wickedly accurate portrayal of a character based on producer Harold Prince.)

In *Smash*, Martin and Elice dispense with the series' characters, conceiving a more overtly comic situation. *Bombshell* is in rehearsals, under the care of an experienced team of Broadway pros: written and composed by the husband-and-wife team of Tracy and Jerry, staged by director/choreographer Nigel, and overseen by hard-edged producer Anita. Starring as Monroe is Ivy Lynn, who is equally popular with audiences and colleagues. (Among other things, she is great friends with Karen, her understudy.) The show's prospects are promising, although Tracy keeps gently pushing back at Jerry's insistence on rendering an upbeat account, despite the tragic facts of Monroe's life.

But when Tracy brings up a book about the Method, Ivy's solid musical-comedy technique gives way to waves of introspection and motivation-seeking. Worse, she takes on the bizarre acting coach Susan Proctor, who encourages her to stay in character 24/7. Soon, Ivy and Susan are replicating Monroe's creepily dependent relationship with Paula Strasberg, who drove directors crazy with her interfering ways.

As Ivy's behavior becomes increasingly unprofessional—showing up late or not at all, threatening company members with getting fired—it looks like Karen might be in line to take over the role of Marilyn, until a wild twist

involving poisoned cupcakes puts the Rubenesque assistant director Chloe onstage as the temporary star of *Bombshell*, earning ovations despite her distinctly non-Monroe looks. As the production continues to veer out of control, an army of online kibitzers weighs in, second-guessing every new development.

The show's bifurcated concept makes *Smash* a tricky proposition for its designers, who have to balance the relatively naturalistic book scenes with full-out Broadway musical pizzazz without creating a hodgepodge onstage. In this case, a team of creatives, working with director Susan Stroman, has created an onstage world that comfortably balances musical theatre glamour with everyday reality.

And, as every designer interviewed for this piece notes, it had to be accomplished on a relatively lean budget. This is an increasing priority in a Broadway environment where straight plays (especially those featuring Hollywood stars) can pay off relatively quickly, but musicals face an increasingly steep path to profitability. As one member of the team notes, "Everyone's trying to crack the big Broadway musical, making it affordable while still feeling like a big show."

Scenery/video

The first challenge confronting set designer Beowulf Boritt was the sheer number of locations that had to be deliv-



Photo: Matthew Murphy



Above: Some scenes unfold in a posh watering hole with details drawn from several Theatre District venues, including zebra-print banquettes from Bar Centrale and celebrity caricatures (Bernadette Peters, Lin-Manuel Miranda, Sutton Foster, and Audra McDonald among them) from Sardi's. Opposite: An upstage wall of Robe Spikies lends a show-bizzy backlighting look to some of the *Bombshell* numbers.

ered: rehearsal studios, dressing rooms, Midtown watering holes, and theatre exteriors. Then there are the scenes from *Bombshell*, designed to accommodate several production numbers, plus an eye-popper of a show curtain. "And," he adds, "on a Stroman production, it's all got to move like lightning. She always quotes [the late, great set designer] Robin Wagner, who apparently once said, 'Every good scene change takes seven seconds.' So, I said, okay, I'm going to figure out how to do that."

To solve this puzzle, Boritt approached the show conceptually. "It felt clear from the beginning that you have the fantasy world of *Bombshell* and the reality of scenes about the making of *Bombshell*. Although I don't usually like realistic scenery with box sets, it felt like the appropriate approach was to make the realistic scenes as real as possible and make the play-within-the-play stuff as 'musical comedy' as we could make it."

Realizing *Bombshell* was easier said than done because it is seen as disconnected fragments. "It's tricky because there's no musical there," Boritt says. "It's a bunch of songs, but they don't string together. As we went along, I kept assuming, okay, we'll eventually figure out what *Bombshell* is, and that will tell us what it looks like; in a weird way, that never happened."

Instead, he adopted his version of classic musical theatre style, designing sets that leave plenty of space for dance numbers and allowing the lighting to pace the action. Eventually, lead producer Robert Greenblatt suggested a video wall, a solution that, Boritt worried, might be overused on Broadway. "But then," he adds, "we got [the video designer] Katy Tucker, who is an opera person and is super-smart." With her contribution, he adds, "We got a *Bombshell* that is airy and not too literal." (More about Tucker's contribution in a minute.)

The non-*Bombshell* locations include a posh Midtown bar with details drawn from several Theatre District venues, including zebra-print panels from Bar Centrale and celebrity caricatures (Bernadette Peters, Lin-Manuel Miranda, Sutton Foster, and Audra McDonald among them) from Sardi's; a piano bar/actor's hangout suggested by the popular West Bank Café; and several rehearsal rooms, taken from Open Jar Studios, a Times Square-area location used by many Broadway productions. Open Jar is a new and sleek-looking space, so Boritt says, "I did brick the walls to give it a little more character and designed the mundane spaces in forced perspective to make them more theatrical." Still, these box sets came with their own challenges: "We were 3D-printing forced-perspective details, like electrical outlets



The video rig includes a ROE Visual CB3 LED wall with a black Rose Brand RP in front. "I like black RP because it allows the LED wall to run brighter, reducing digital artifacts from low intensities and eight-bit color space," Tucker says.

and fire alarm pulls, to be as realistic as we could."

The rehearsal scenes unfold in various spaces; to keep things moving rapidly, the designer aimed to render them economically. "They are only four pieces of scenery," he

says. "There are wagons in the second wing at stage left and stage right; their walls are flippers, and we change out props. At stage left, one half of the Bar Centrale set, the stage management office, and the writers' room in



Photo: Matthew Murphy

rehearsals are all the same piece of scenery but dressed in different ways. At stage right, the other half of Bar Centrale and Ivy's dressing room are the same set. We have a small crew, so the challenge was having two people change it over in one minute or less.

"In the third wing are two periaktoi, which make up the

walls of the main rehearsal room and the smaller room with blue walls. In Act II, a series of flippers change sides for the USO flat used in ["I Never Met a Wolf Who Didn't Love to Howl," sung while Marilyn is entertaining the troops]. These are also the walls of the West Bank set. It's literally four pieces of scenery; the crew started calling it the origami set, because one guy undoes a single lock, flips it over, and it becomes a different piece of scenery in seconds."

Such maneuvers, especially the use of periaktoi, recall the work of Wagner, with whom Stroman did many hits, including *Crazy for You* and *The Producers*. "I did my best Robin Wagner for Stro on this one, because he was so brilliant," Boritt says. "He was so super-kind to me. When I was young, I somehow got my hands on a ground plan of *The Producers*; I learned so much about how to pack stuff in and the tricky ways he moved stuff around." He adds that, in *Smash*, "Sometimes it's just a third of a rotation that gets you to the next place."

Other bits and pieces include the upstage wall of the main rehearsal room, the *Smash/Bombshell* sign ("I'm not sure why flipping a sign gets applause but it does," the designer notes), and the Imperial's actual upstage wall, which has been treated to look like part of the show's scenic design. "I brought in a team of scenic painters for three days to paint that wall," Boritt says. "We built a fake loading dock door and fake pipes; everything on it is scenery, stuck to the real brick wall of the theatre."

One key location is the bedroom set where the finale of *Bombshell* is staged. (One of the play's running conflicts involves Nigel being forced, against his will, to stage a climactic death scene, which conflicts with his "upbeat" approach.) It unfolds on a massive, white satin bed unit with an undulating bedstead, a fitting final resting place for Hollywood royalty. "If you've seen the real-life death pictures of Marilyn, they're just horrible," Boritt says. "She's at home, but it looks like a cheap hotel. We set out to make the bed you wish Marilyn Monroe died in; it's about 10' wide to give it an operatic grandeur."

Perhaps the most striking piece of scenery is the blue *Bombshell* show curtain, on which Monroe's face is rendered in crystals. "It was the hardest piece to design, because her face is copyrighted by her estate," Boritt reveals. "I don't even know how many versions we went through, trying out this, that, and the other thing. I took photos of Robyn [Hurder, who plays Ivy/Marilyn], using just her eyes and lips and adding a mole. But Marilyn Monroe's face is so famous, you know if it's someone else's lips. Finally, in desperation, I did a stencil, based on a black-and-white Al picture of Marilyn Monroe, and spatter-painted it, making a million dots. I pulled the stencil away, and it looked like this pointillist painting; it was just a bunch of dots. But if you stepped back, it looked like her face. We couldn't get Swarovski crystals—apparently, they won't sell to mere Broadway shows anymore—so we used



For the book scenes, which employ box sets, Boritt says, “We were 3D-printing forced-perspective details, like electrical outlets and fire alarm pulls, to be as realistic as we could.”

Preciosa crystals. I learned more about aurora borealis crystals [defined as “a type of crystal that has a special iridescent coating, often referred to as the ‘Northern Lights’ effect”] than I ever wanted to know. It took 6,000 pieces, glued onto velour, to make.”

Then again, *Smash* is a show in which details matter. “My associate, Alexis Distler, and my assistant, Zoë Hurwitz, spent weeks photoshopping stuff into the exact forced perspective of the set,” Boritt notes. “And every time we moved it 2”, they had to remake everything, because all the angles changed. That was almost Zoë’s entire job for a month, constantly putting up more stuff in the stage management office, which is, I think, the most prop-heavy of the sets. The original rough model for *Smash* is there, with one of the Bombshell set designs. There’s a

baseball bat and a couple of elephants,” signature elements that he works into nearly every design. The scenery was fabricated, electrified, and automated by Hudson Scenic Studio and Proof Productions. The props were built by Prop N Spoon, Tom Carroll Scenery, BB Props, and BNG Industries. Chris Pantuso was the props supervisor.

Video

As Boritt notes, S. Katy Tucker works extensively in opera. (LSA readers may recall her work on *Eurydice* and *Medea* at the Metropolitan Opera and *Castor and Patience* at Cincinnati Opera.) “I was brought on after the workshop, when the production first realized it needed video,” she says. “Initially, I was hired to create the social media sections, but as the design evolved, we added an LED wall to

help define and theatricalize the world of *Bombshell*.”

Tucker was in sync with Boritt’s dual design approach. “For the rehearsal scenes,” she says, “we aimed to create a stylized reality, emphasizing the windows outside the rehearsal room.” To create the skyline imagery visible through the windows, she says, “We shot time-lapse footage over three days on the roof of Open Jar Studios, then composited it in After Effects—adjusting skies and saturation to heighten the theatrical feel while staying rooted in realism.” The video reflects changes in the time of day, with rising and dimming sunlight, scudding clouds, and color shifts in the sky. “For the *Bombshell* numbers,” she adds, “we shifted away from realism entirely, focusing instead on connecting with the music and choreography to create a more theatrical, non-representational look.”

The next task was developing a visual vocabulary for the *Bombshell* numbers. “We drew initial inspiration from Beowulf’s research into 1950s travel posters—an aesthetic that originally informed his scenic concepts before video was added,” Tucker says. “We loved that direction and used it to guide our backgrounds. As always, the video evolved through many iterations. Heading into tech, I had designed the numbers to echo Saul Bass film title sequences, but by day two, we realized that style clashed with the choreography and felt too small for the scale we needed. So, we returned to an earlier, fuller, more expansive visual approach.” These include deco imagery, palm trees, US flags, and plenty of color. The video also delivers amusing collages of outraged Internet influencers reacting to the show’s early previews and a hilarious encounter with an online interviewer named KewpieDoll.

The video rig includes a ROE Visual CB3 LED wall with a black Rose Brand RP in front. “I like black RP because it allows the LED wall to run brighter, reducing digital artifacts from low intensities and eight-bit color space,” Tucker says. “Beowulf and I tested materials in front of the LED wall at [video gear supplier] Sound Associates to ensure our diffusion worked well with the screen. We prefer video to look as little like digital video as possible, so we added blinds downstage of the window fabric to enhance depth.”

Also, Tucker says, “We also used two Panasonic RQ35 projectors on the mezzanine rail—primarily to hit the scrim during social media moments, but also to light the Marilyn Monroe bedazzled drop and other scenic elements. Projection was especially useful for precise, gobo-like illumination on detailed scenery.” Images are delivered via three Disguise gx 2 servers, aided by Brompton Technology processing.

Reflecting on the experience of working on Broadway, Tucker says it “is like a marathon; opera is a sprint. On Broadway, I arrived at tech with most of the video sequences finished. With bigger budgets, there’s an expectation of a polished product early on, followed by

weeks of refinement based on direction and audience feedback. The process is long and focused.

“Opera, by contrast, has a much shorter tech period. Video is shaped in real time, in the space. I typically create several terabytes of layerable content in advance, allowing me to adjust quickly on-site, especially since I may only see the full show, and particularly the orchestra, once or twice. There’s no time to wait for renders, and with smaller teams and budgets, speed and flexibility are essential. On *Smash*, I had more support and more time per scene in tech, so I could plan and adjust in a more deliberate way. In opera, if I don’t nail a moment on the spot, I may not get another chance.”

Lighting

Like his colleagues, Ken Billington took a two-part approach, lighting the book scenes realistically and incorporating many practical units into each, then giving the *Bombshell* numbers and the sparkle and flash that are his specialty. As he recalls, “I said to Stroman up front, ‘It’s going to take us a bit to figure out what we do in the rehearsal hall, where a lot of the numbers happen. How far do we go, and how far don’t we go? We can’t do it with rehearsal room lighting, which is just bad. But, you know, I don’t think we can start bringing in the reds and the saturated blues’.” The challenge, he explains, was, “How do you make this theatrical but still keep it in context?”

To be sure, the designer found a way of pacing and punching the rehearsal room numbers without resorting to obvious effects. In other scenes—offices, dressing rooms, watering holes—his approach is more architectural, often working with the practical units added by Boritt.

Overall, his approach to the *Bombshell* numbers is swift and lively, creating excitement without fuss or effects that call attention to themselves. It helps that he is a fan of Shaiman’s score. “From the opening number, the music tells me where to do the cues,” he says. The essence of his approach is to apply just enough cuing, letting the songs and performers speak for themselves. Noting that vintage-era musicals like *My Fair Lady* often had as few as 60 cues per act—far, far below the totals racked up in current Broadway shows—he aims for a brisk efficiency.

One challenge, he notes, lay in lighting the crystal *Bombshell* show curtain. “The lighting is mostly done with video, and I fill in around the edges. If you’re in the center of the house, it looks great, but angle of incidence equals angle of refraction, so if you’re in the back of the balcony on the side, it probably doesn’t reflect quite so much. I said to Beowulf, ‘I really think we need video to sparkle the face’.” Nevertheless, he applies an extra level of radiance to the show’s most notable scenic effect.

Also, like the other members of the creative team, Billington worked within fairly tight budget constraints, for example, working with two followspot operators rather

than three. Expressing one of his main concerns, he says. “The show is a farce, and farce needs to be bright.” He adds, “It’s one of the few times I’ve redesigned a show after the bids came in, because they were so high.”

The reason for the steep bids, Billington says, is simple: “I was trying to be like all the other kids in town and use moving lights only. It just came in \$10,000 a week over budget. So, I cut it down, and then I was only \$5,000 a week over budget.” Ever the pragmatist, he says, “I did a redesign, putting in a lot of Lekos, and got it down to the number they wanted. I don’t think I sacrificed anything; I just did what I know would work.”

Lest you think the lighting of *Smash* is an entirely old-school enterprise, we will note that the rig includes 130 ETC Source Fours (750W), 77 ETC Source Four Lustr 2s, 30 Elation Fuze Par Z-175s, 22 Solaris Flare RZ Q Plus and six Chroma-Q ColorForce II striplights, 26 Chroma-Q Color Block 2 Plus footlights, 19 Martin MAC Ultra Performances, 24 Martin MAC Ultra Washes, 45 PRG Best Boy LEDs, 13 Ayrton Perseos, 33 Robe Spikies, 12 GLP impression X5s, nine GLP X4 Bar 20s, and 21 Astera Titan Tubes (which create the “fluorescent” lighting effect in the rehearsal room). Atmosphere, used prominently in some of the *Bombshell* numbers (including the bedroom finale) is provided by four Look Solutions Cryo-Fog LPs and three MDG ATMe haze generators, dispersed by four Martin JEM AF-1 MkII fans. Control is via an ETC Eos TI console. (Lighting gear was provided by PRG.)

The designer notes that, leaving the Lekos aside, his workhorses were the Best Boy LEDs and MAC Ultra units. Also, he says, “I needed to add more equipment for area lights to make up for the lost followspot. The Perseo was perfect, and they were available at PRG, the show’s lighting supplier.” The GLP X5 units are placed on downstage pipes, where, he notes, they merge seamlessly with the upstage MAC Ultras: “They provide bright light without taking up too much space.” He describes the Solaris Flare RZ Q+ units as “the smallest, brightest striplights made. I had 6” to fit in a strip to wash the theatre’s back wall. They worked perfectly.” Another especially effective touch is the upstage wall of Spikies (see photo, page 42), which provides a show-bizzy backlighting look.

The Lekos are especially prominent in the front-of-house rig and on ladders located in each wing. “I even have PARs overhead,” Billington says. Then, laughing, he adds, “I have a lot of movers, but if I don’t know how to light a show with Lekos, nobody knows how to light a show with Lekos.”

Sound

Brian Ronan is the only member of the *Smash* design team whose work remains largely the same across the book scenes and musicals. The idea of a dual approach “was the intent, but it got lost in the reality of doing the show,”

he says. “We started out saying, okay, when we have a big production number, we’ll treat it in a more elaborate way. We were going to have more reverb, for example, to give it more of a production quality. But when we got into it, it wasn’t appealing. It all became too much, so we left it to the lighting [to mark the differences].”

Ronan last worked in the Imperial Theatre in 2013, on the George and Ira Gershwin musical *Nice Work If You Can Get It*. “I love the location, and they always have great crews,” he says. “But it has two things that are troubling for me. The first box seat, which isn’t used, is exactly where you want to put your speakers. You can take them out, but it’s a lot of money, and the producers weren’t feeling ready to spend on something like that. The other thing is the beautiful chandeliers [over the orchestra]. You’ve gotta dance around them, and then your focus comes into play. Luckily, Ken [Billington] was able to work with me so we could move around each other. Dodging those chandeliers is a bit of a challenge; if you don’t, you get quite a lot of splash. The sound bounces right off that glass. Other than that, I like the room’s acoustics.”

Ronan is a fan of L-Acoustics loudspeakers, and, rather notably, he stuck by the company’s dv-DOSC boxes long after they were discontinued. Now, he says, chuckling, “I look to the future. I’ve left dv-DOSC in the background. No one has them. It’s time to move on. I have a lot of Kara IIs on this production. Most of the show upstairs uses them, and also the main system in the orchestra.” The overall rig includes, from L-Acoustics 50 KARA IIs, 12 KIVA IIs, 18 5XTs, 13 8XTs, six KS21 subs, and four SB18 subs. Non-L-Acoustics gear includes five d&b audiotechnik E4s, 50 E5s, and two Q-7s, and, from Meyer Sound, six X40s, one UPA-1P, and 13 UPJrs.

Speaking about the L-Acoustics gear, Ronan says, “I have a center array of 12 KARAs, covering vocals, and left and right arrays of just the band. I’ve got a strip of subwoofers and two others on the floor at left and right. I also have two strips in a weird little spot to get around under the chandelier, and then, slightly lower, a smaller array of KIVAs just above that stage box. I also put another speaker under the box” to get around the obstruction.” He adds, “The KARA IIs are an improvement, but with the dv-DOSCs, I could pretty much point and shoot. With the KARAs, I leaned more into their electronics, taking advantage of the management software.”

The d&b gear was used for the surround system and onstage foldback. With so much scenery constantly repositioning itself, Ronan had to look for the best places for these units. “In the dance numbers, the foldback is pretty good,” he says. “We have good positions in each ladder, and four d&b e4s built into the lower deck. But the book scenes, which are blocked very far up and downstage, are tricky. When the periaktoi are in place, Ken can’t light from the sides, and my foldback speakers are now 25’ in the air,



The *Bombshell* show curtain features 6,000 pieces of crystal, glued onto velour. Tucker and Billington both provide illumination for it.

so they're not very useful. I didn't have too many options. We have a short 7" deck, which prevented us from getting a lot of positions for spot monitors." Stroman, he adds, was worried about in-deck monitors interfering with the dancers. His solution was to get "a couple of key positions and address them scenically so they were invisible." Still, he notes, "It is a pretty minimal foldback situation."

The actors are fitted with DPA 4061 mics, linked to Sennheiser wireless systems consisting of SK 6212 transmitters and EM 6000 receivers. The principals are double-miked with Sennheiser MKE1s. Mic placement was more about dealing with wigs and hair than the recurring problem of actors with hats. (The number "The National Pastime" features baseball caps, but Ronan, in collaboration with costume designer Alejo Vietti, arranged to have fabric cut out of their brims, providing for more air and less reflection.)

Talking about looking for the right placement of mics,

he says, "It's often halfway between a good position and an extremely low position that may sound good but looks ridiculous on an actor," Ronan says. "Robyn has that bob haircut most of the time, so we did get down pretty low with her."

Still, he notes, such matters are often the result of ongoing negotiations. For example, well into previews, Stroman suggested a lower placement for Hurder's mic. "I was afraid to massage it that late in the process," Ronan says. "I thought it was a tough ask of Robyn to start changing elements a few days before the critics arrive. But we had a great hair team led by Chuck LaPointe, who helped us out, reshaping her hair a little more."

Mics for the orchestra, which is mostly situated in the Imperial's pit, include a mix of gear from AKG, Audio-Technica, DPA, Neumann, Royer, Sennheiser, Schoeps, and Shure.

The audio is controlled by a DiGiCo SD7T. "I am a crea-



Ronan fitted the actors with DPA 4061 mics, linked to Sennheiser wireless systems consisting of SK 6212 transmitters and EM 6000 receivers. The principals are double-miked with Sennheiser MKE1s.

ture of habit," laughs Ronan. Audio gear was supplied by Sound Associates.

Other key personnel on *Smash* include Johnny Milani (production stage manager), Matt J. Bur and Adriana Guerrero (assistant stage managers), Alexis Distler (associate scenic designer), Mitchell Fenton (associate lighting designer), Caecilia Armstrong (associate sound designer), Blake Manns (associate video designer), Todd Frank (production/head carpenter), Spencer Greene (assistant carpenter/deck automation), Jordan Gable (house carpenter), Steve Jones (house flyman/auto fly), Ming Lai (flyman), Manuel Latorre (deck carpenter), Shaina Graboyes (automation programmer), Christopher M. Pantuso (production properties maestro), Peter Grimes (head props), AJ Diggins (assistant props), Tommy Mitchell (house props), Andrew Braggs (deck props), Patrick Johnston, James Fedigan (production electricians), Kurt Krohne (head electrician/video), Manny Diaz (house electrician), David Spirakes (light board operator), David J. Arch (lighting programmer), Tommy Obermaier, Jeff Dodson (spotlight operators), Dillon Cody (production sound), Louis Iggoe (A1), Chris Devany (A2), John Cooper (A3), Chris Kurtz (production video), Sam Molitoriss (video programmer), Zoë Hurwitz and Jessica Cancino (assistant scenic designers), Jacob Zedek (assistant lighting designer), and Brian Pacelli (assistant video designer).

Smash continues its open-ended run at the Imperial Theatre. 🎭