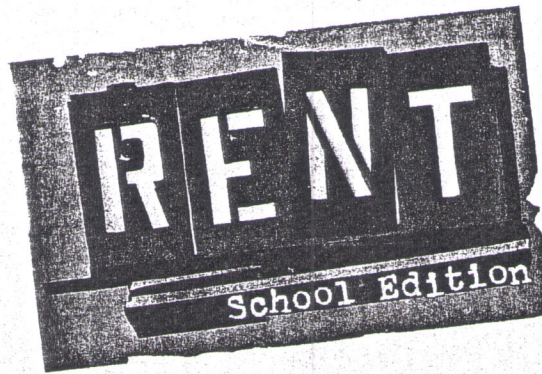


LIBRETTO VOCAL BOOK



Book, Music and Lyrics by **Jonathan Larson**

Musical Arrangements by
Steve Skinner

Original Concept and Additional Lyrics by
Billy Aronson

*Music Supervision and Additional
Arrangements by*
Tim Weil

Dramaturg
Lynn Thomson

RENT was originally produced in New York
by New York Theatre Workshop and on Broadway
by Jeffrey Seller, Kevin McCollum, Allan S. Gordon
and New York Theatre Workshop

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CHARACTERS

MARK COHEN - Colin Kilfeather (RRHS)

ROGER DAVIS - Erik Houck (HHS)

TOM COLLINS - Jacob Wells (FCHS)

BENJAMIN COFFIN III - Aidan Fox (RHS)

JOANNE JEFFERSON - Jasmyn Johnson (FCHS)

ANGEL SCHUNARD - Luke Jenkins (JCHS)

MIMI MARQUEZ - Colleen Clark (WHS)

MAUREEN JOHNSON - Katie Howard (RRHS)

BLANKET PERSON - Patrick Hensley (THS)

THE MAN - Farley

RESTAURANT MAN - Ryan Nguyen (RRHS)

MR. GREY - Sam Cooper

MRS. COHEN - Abby Johnson (THS)

ROGER'S MOM -

MR. JEFFERSON -

MRS. JEFFERSON -

MIMI'S MOM -

ALEXI DARLING -

Emily (THS)
Giesmann

COMPANY - LIFE SUPPORT GROUP (PAUL, STEVE, GORDON,

PAM, ALI, COPS, VENDORS, "LEAP OF FAITH" BACK-UPS -

SQUEEGIE MAN, HOMELESS, JUNKIES, BOHEMIANS, ETC.

Sam Hall
()

Ann Cesarz
(THS)

Elle (RRHS)
Quinct
Vikas
Veeranipali (RRHS)
Jackson (RRHS)
Tijerina

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CHARACTERS BY SONG

ACT 1

1. Tune Up A Mark, Roger
- 1a. Voice Mail #1 Mrs. Cohen
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3. Rent Mark, Roger, Benny, Joanne, Collins, Company
4. Christmas Bells #1 Homeless Man
5. You Okay, Honey Angel, Collins
6. Tune Up (Reprise) Roger, Mark
7. One Song Glory Roger
8. Light My Candle Roger, Mimi
9. Voice Mail #2 Mr. Jefferson, Mrs. Jefferson
10. Today For You A Mark, Collins, Roger
- 10a. Today For You B Angel, Collins, Roger
11. You'll See Benny, Mark, Roger, Collins, Angel
12. Tango Maureen (Intro) Mark, Roger
- 12a. Tango Maureen Mark, Joanne
13. Support Group Steve, Gordon, Pam, Sue, Angel, Collins, Paul, Mark
14. Out Tonight Mimi
15. Another Day Roger, Mimi
16. Will I Roger, Steve, Company
17. On The Street Homeless People, Squeegiemans, Cops, Angel, Blanket Person
18. Santa Fe Angel, Mark, Collins, Homeless People
19. I'll Cover You Angel, Collins
20. We're Okay Joanne
21. Christmas Bells Homeless, Squeegiemans, Vendor, Collins, Angel, Mark, Roger, Cops, Mimi, Junkies, The Man, Company, Maureen
22. Over The Moon Maureen, "Leap of Faith" Back-Ups
23. La Vie Boheme/I Should Tell You Restaurant Man, Roger, Mark, Collins, Maureen, Benny, Angel, Joanne, Maureen, Mr. Grey, Mimi, Company



ACT 2

24. Seasons of Love ACompany
25. Happy New Year AMark, Mimi, Roger, Maureen, Joanne, Collins, Angel
26. Voice Mail #3Mrs. Cohen
27. Voice Mail #4.....Alexi Darling
28. Happy New Year BMaureen, Mark, Joanne, Angel, Benny, Roger,
Collins, Mimi, The Man
30. Take Me or Leave MeMaureen, Joanne
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32. Without YouRoger, Mimi
33. I'll Cover You (Reprise).....Collins, Company
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36. What You OwnMark, Roger
37. Voice Mail #6.....Roger's Mother, Mimi's Mother, Mr. Jefferson, Mrs. Cohen
38. Finale A.....Mark, Roger, Collins, Maureen, Mimi, Joanne, Company
39. Your EyesRoger
40. Finale BMimi, Roger, Joanne, Maureen, Collins, Company

ACT ONE

Set Pieces -

Couch platform → ON
Renee + John to CSC

PRESHOW

(The audience enters the theatre to discover the curtainless set— The one set piece on stage left is a huge tower that represents (A) A totem pole Christmas tree that stands in an abandoned lot, (B) A wood stove and a snaky chimney that is the centre of the boys' loft apartment, and (C) The steeple of a church in ACT TWO. There is a wooden platform loft area on stage right with a railing around it, under which sits "The Band" of five musicians. It has an escape staircase on the upstage side. There is a black, waist-high rail fence downstage and stage left of them. On stage, once the house is open, CREW and BAND MEMBERS could and should move about informally, in preparation for the play. The Lower East Side. CHRISTMAS EVE. AN INDUSTRIAL LOFT.

The top floor of what was once a music publishing factory. Old rock 'n' roll posters hang on the walls. Many posters have ROGER'S picture on them advertising gigs at CBGB'S and THE PYRAMID CLUB.

ROGER enters from up left with an electric guitar and crosses to a guitar amp sitting on a chair at centre. HE casually plugs in and sets levels, then crosses downstage and sits on the table.

After a few beats, led by MARK, the company enters from all directions and fills the stage. MARK sets up a small tripod and a 16mm movie camera down centre, aimed upstage. HE addresses the audience)

MARK

We begin on Christmas Eve with me, Mark, and my roommate, Roger. We live in an industrial loft on the corner of 11th Street and Avenue B. It's the top floor of what was once a music publishing factory. Old rock 'n' roll posters hang on the walls. They have Roger's picture advertising gigs at CBGB'S and the Pyramid Club. We have an illegal wood burning stove; its exhaust pipe crawls up to a skylight. All of our electrical appliances are plugged into one thick extension cord which snakes its way out a window. Outside a small tent city has sprung up in the lot next to our building. Inside it's freezing because we have no heat.

(HE turns the camera to ROGER)

Smile!

TURN SCRIPT LIGHT OFF

01. TUNE UP A

DECEMBER TWENTY FOURTH. NINE PM.
EASTERN STANDARD TIME
FROM HERE ON IN
I SHOOT WITHOUT A SCRIPT
SEE IF ANYTHING COMES OF IT
FIRST SHOT—ROGER
TUNING THE FENDER GUITAR
HE HASN'T PLAYED IN A YEAR

ROGER

THIS WON'T TUNE

MARK

SO WE HEAR
HE'S JUST COMING BACK
FROM HALF A YEAR OF WITHDRAWAL

ROGER

ARE YOU TALKING TO ME?

MARK

NOT AT ALL .
ARE YOU READY? HOLD THAT FOCUS - STEADY
TELL THE FOLKS AT HOME WHAT YOU'RE DOING ROGER...?

ROGER

I'M WRITING ONE GREAT—

MARK

The phone rings.

ROGER

SAVED!

MARK

(To audience)

WE SCREEN
ZOOM IN ON THE ANSWERING MACHINE!

(An actor sets a telephone on a chair and we see MARK'S MOM in a light special)

1a. VOICE MAIL #1

①

ROGER & MARK'S OUTGOING MESSAGE

"SPEAK"... ("BEEEEEP!")

MRS. COHEN

THAT WAS A VERY LOUD BEEP
I DON'T EVEN KNOW IF THIS IS WORKING
MARK—MARK—ARE YOU THERE
ARE YOU SCREENING YOUR CALLS—IT'S MOM
WE WANTED TO CALL AND SAY WE LOVE YOU
AND WE'LL MISS YOU TOMORROW
CINDY AND THE KIDS ARE HERE—SEND THEIR LOVE
OH, I HOPE YOU LIKE THE HOT PLATE
JUST DON'T LEAVE IT ON DEAR
WHEN YOU LEAVE THE HOUSE
OH AND MARK
WE'RE SORRY TO HEAR THAT MAUREEN DUMPED YOU
I SAY C'EST LA VIE
SO LET HER BE A LESBIAN
THERE ARE OTHER FISHYS IN THE SEA
...LOVE MOM

(Lights fade on Mom and answering machine)

02. TUNE UP B

OG ROGER...?

MARK

TELL THE FOLKS AT HOME WHAT YOU'RE DOING ROGER...?

ROGER

I'M WRITING ONE GREAT SONG—

MARK

The phone rings.

ROGER

YESS!

MARK

WE SCREEN

ROGER & MARK'S OUTGOING MESSAGE

"SPEAK"... ("BEEEEEP!")

M in a light

(Lights fade up on The Street)

(The Street is the front door area of the boys' building. A battered public phone is nearby)

(TOM COLLINS stands at the phone)

COLLINS

"CHESTNUTS ROASTING—"

ROGER & MARK

(As MARK picks up the phone)

COLLINS!

COLLINS

I'M DOWNSTAIRS.

MARK

HEY!

COLLINS

ROGER PICKED UP THE PHONE??

MARK

NO, IT'S ME.

COLLINS

THROW DOWN THE KEY.

(MARK pulls out a small leather pouch and drops it off the apron down centre as if out a window, just as a weighted leather pouch plops down from "upstairs" as COLLINS catches it.)

MARK

A WILD NIGHT IS NOW PRE-ORDAINED

(TWO THUGS appear with clubs. They are obviously close to attacking him. HE says back into the phone...)

COLLINS

I MAY BE DETAINED

(THUGS mime beating and kicking COLLINS. COLLINS falls to the ground as lights fade on him)

olic phone

MARK

WHAT DOES HE MEAN..?

(Phone rings again)

WHAT DO YOU MEAN—DETAINED?

(Lights come up on BENNY, on a cellphone)

BENNY

HO HO HO.

MARK & ROGER

BENNY! (NO)

BENNY

DUDES, I'M ON MY WAY

MARK & ROGER

GREAT! (CRAP)

BENNY

I NEED THE RENT

MARK

WHAT RENT?

BENNY

THIS PAST YEAR'S RENT WHICH I LET SLIDE

MARK

LET SLIDE? YOU SAID WE WERE 'GOLDEN'

ROGER

WHEN YOU BOUGHT THE BUILDING

MARK

WHEN WE WERE ROOMMATES

ROGER

REMEMBER YOU LIVED HERE!?

BENNY

HOW COULD I FORGET?

YOU, ME, COLLINS AND MAUREEN

HOW IS THE DRAMA QUEEN?

pron down centre
wn from "upstairs"

attacking him.

s to the ground as

MARK

SHE'S PERFORMING TONIGHT

BENNY

I KNOW.

STILL HER PRODUCTION MANAGER?

MARK

TWO DAYS AGO I WAS BUMPED

BENNY

YOU STILL DATING HER?

MARK

LAST MONTH I WAS DUMPED

ROGER

SHE'S IN LOVE

BENNY

SHE'S GOT A NEW MAN

MARK

WELL—NO

BENNY

WHAT'S HIS NAME?

BOTH

JOANNE

BENNY

Rent, my amigos, is due or I will have to evict you. Be there in a few.

(ROGER defiantly picks out "Musetta's" theme on the electric guitar. The fuse blows on the amp)

MARK

The power blows.

(The stage bursts into a flurry of movement and all but MARK and ROGER freeze in a group upstage)

03. RENT

MARK

m. 11:1 HOW DO YOU DOCUMENT REAL LIFE
WHEN REAL LIFE'S GETTING MORE
LIKE FICTION EACH DAY
m. 17 HEADLINES - BREAD-LINES
BLOW MY MIND
AND NOW THIS DEADLINE
"EVICTION - OR PAY"
RENT

ROGER

m. 24:1 HOW DO YOU WRITE A SONG
WHEN THE CHORDS SOUND WRONG
THOUGH THEY ONCE SOUNDED RIGHT AND RARE
WHEN THE NOTES ARE SOUR
WHERE IS THE POWER
YOU ONCE HAD TO IGNITE THE AIR

MARK

WE'RE HUNGRY AND FROZEN

ROGER

SOME LIFE THAT WE'VE CHOSEN

TOGETHER

m. 37:1 HOW WE GONNA PAY
HOW WE GONNA PAY
HOW WE GONNA PAY
LAST YEAR'S RENT

MARK

m. 41:1 We light candles.

ROGER

m. 49:1
m. 51:1 HOW DO YOU START A FIRE
WHEN THERE'S NOTHING TO BURN
AND IT FEELS LIKE SOMETHING'S STUCK IN YOUR FLUE

MARK

HOW CAN YOU GENERATE HEAT

1 a few.

guitar. The fuse

MARK and ROGER

WHEN YOU CAN'T FEEL YOUR FEET

BOTH

AND THEY'RE TURNING BLUE!

①

MARK

m. 61:1 YOU LIGHT UP A MEAN BLAZE

(ROGER grabs one of his own posters)

ROGER

WITH POSTERS

(Mark grabs old manuscripts)

MARK

AND SCREENPLAYS

m. 64:1

ROGER, MARK, MEN & WOMEN

HOW WE GONNA PAY

HOW WE GONNA PAY

HOW WE GONNA PAY

LAST YEAR'S RENT

(Lights out on loft—up on phone booth)

(JOANNE JEFFERSON appears at the pay phone)

JOANNE

m. 73:1

DON'T SCREEN, MAUREEN

IT'S ME—JOANNE

YOUR SUBSTITUTE PRODUCTION MANAGER

HEY HEY HEY! (DID YOU EAT)

DON'T CHANGE THE SUBJECT MAUREEN

BUT DARLING—YOU HAVEN'T EATEN ALL DAY

YOU WON'T THROW UP

YOU WON'T THROW UP

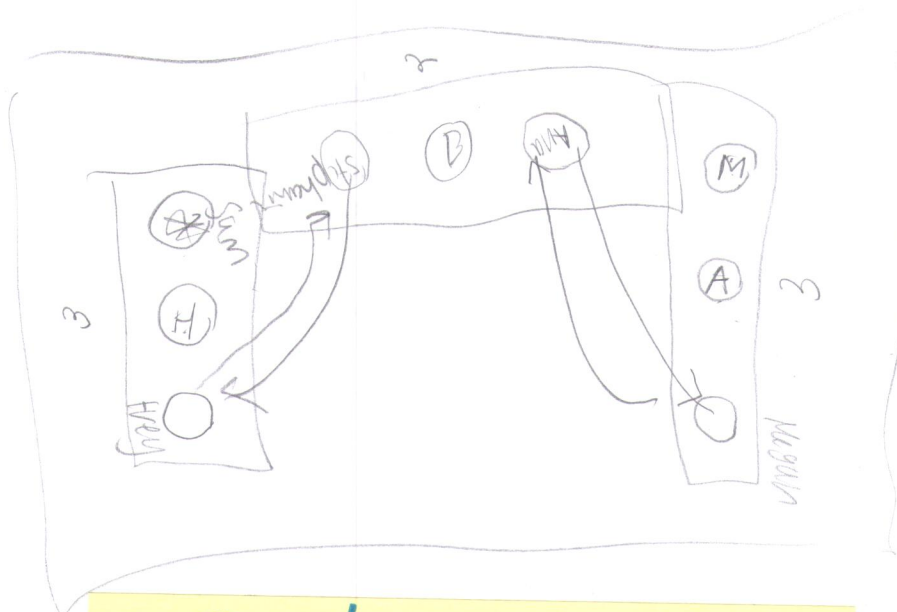
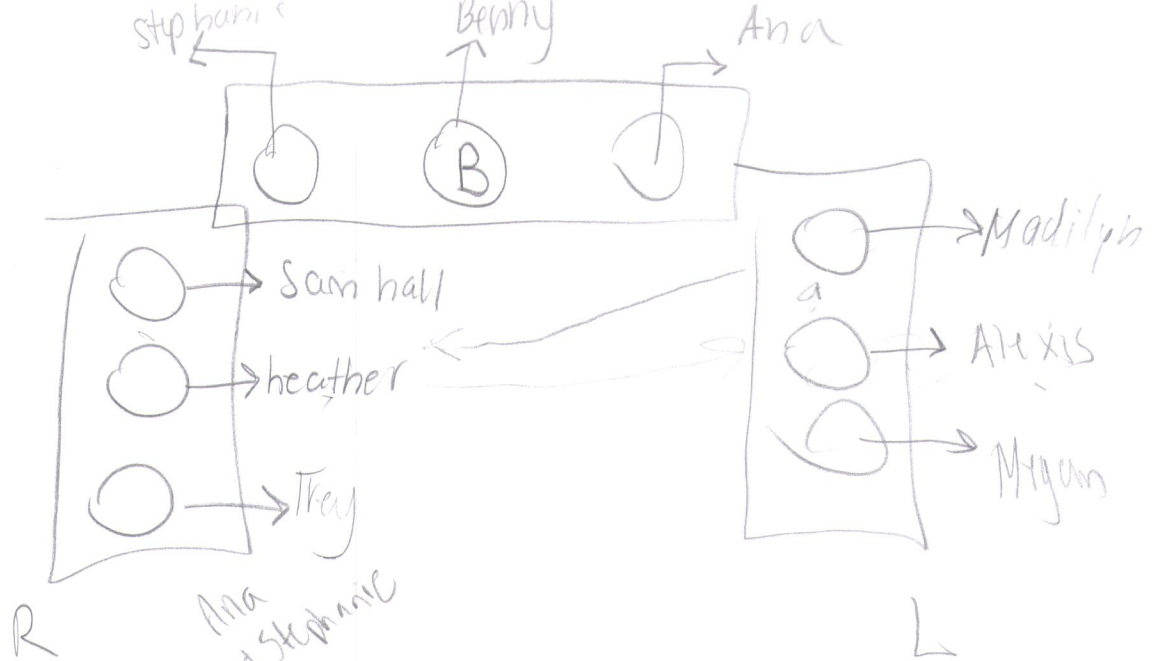
THE DIGITAL DELAY—

DIDN'T BLOW UP (EXACTLY)

THERE MAY HAVE BEEN ONE TEENY TINY SPARK

YOU'RE NOT CALLING MARK

(COLLINS struggles and stands)



Rent

- on plat

Ana ✓
Stephanie ✓

Sam

Trey

Megan Hilbert

Hickory ✓

• Heather

• Madelyn

•

COLLINS

m. 89:1
HOW DO YOU STAY ON YOUR FEET
WHEN ON EV'RY STREET
IT'S 'TRICK OR TREAT'
(AND TONIGHT IT'S 'TRICK')
WELCOME BACK TO TOWN
I SHOULD LIE DOWN
EV'RYTHING'S BROWN
AND UH - OH I FEEL SICK

MARK

(At the window)

WHERE IS HE?

COLLINS

GETTING DIZZY

(HE collapses)

ROGER, MARK, MEN & WOMEN

m. 102:1
HOW WE GONNA PAY
HOW WE GONNA PAY
HOW WE GONNA PAY
LAST YEAR'S RENT

(THEY stoke the fire)

m. 111:1
(Crosscut—Benny's Range Rover)

BENNY

(On cellphone)

m. 119:1
ALLISON BABY—YOU SOUND SAD
I CAN'T BELIEVE THOSE TWO
AFTER EV'RYTHING I'VE DONE
EVER SINCE OUR WEDDING
I'M DIRT—THEY'LL SEE
I CAN HELP THEM ALL OUT IN THE LONG RUN

(Add JOANNE at the phone, the loft, and COLLINS on the ground)

Y
RK

(The following is sung simultaneously)

BENNY

FORCES ARE GATHERING
FORCES ARE GATHERING
CAN'T TURN AWAY
FORCES ARE GATHERING

COLLINS

UHHHHH—
UHHHHH—
UHHHHH—I CAN'T THINK
UHHHHH—
UHHHHH—
UHHHHHHH—

MARK

(Reading from a script page)

inner
circle
formation

m. 127:1
"THE MUSIC IGNITES THE NIGHT WITH PASSIONATE FIRE"

JOANNE

MAUREEN-I'M NOT A THEATRE PERSON

ROGER

"THE NARRATION CRACKLES AND POPS WITH INCENDIARY
WIT"

JOANNE

COULD NEVER BE A THEATRE PERSON

MARK

ZOOM IN AS THEY BURN THE PAST TO THE GROUND

JOANNE

(Realizing she's been cut off)

HELLO?

MARK & ROGER

AND FEEL THE HEAT OF THE FUTURE'S GLOW

JOANNE

HELLO?

(The phone rings-MARK picks it up)

MARK

HELLO MAUREEN

(End of simultaneous section)

—YOUR EQUIPMENT WON'T WORK?
OKAY-ALL RIGHT, I'LL GO!

MARK & HALF THE COMPANY

HOW DO YOU LEAVE THE PAST BEHIND
WHEN IT KEEPS FINDING WAYS TO GET IN YOUR HEART
IT REACHES WAY DOWN DEEP AND TEARS YOU INSIDE OUT
'TIL YOU'RE TORN APART
RENT

ROGER & HALF OF COMPANY

HOW CAN YOU CONNECT IN AN AGE
WHERE STRANGERS, LANDLORDS, LOVERS
YOUR OWN BLOOD CELLS BETRAY

ALL

WHAT BINDS THE FABRIC TOGETHER
WHEN THE RAGING, SHIFTING WINDS OF CHANGE
KEEP RIPPING AWAY

BENNY

DRAW A LINE IN THE SAND
AND THEN MAKE A STAND

ROGER

USE YOUR CAMERA TO SPAR

MARK

USE YOUR GUITAR

MARK, ROGER, BENNY, MEN & WOMEN

WHEN THEY ACT TOUGH—YOU CALL THEIR BLUFF
WE'RE NOT GONNA PAY
WE'RE NOT GONNA PAY

ONATE FIRE"

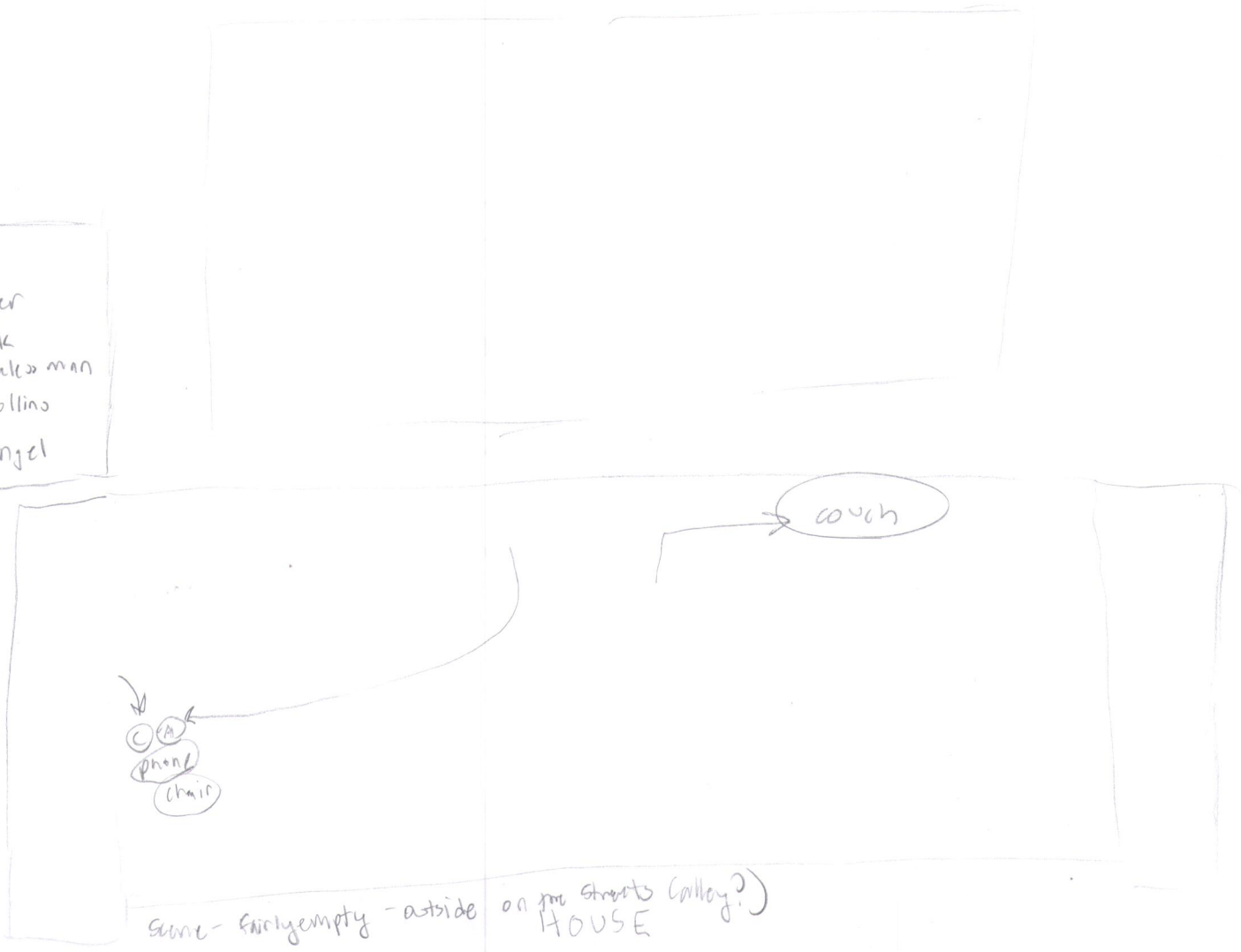
INCENDIARY

ROUND

- ① M L C x script (H... Stephen...)
- ② HM x CS
- ③ C en SR x DSR
- ④ A en USC x DSR - wheels next to C
- ⑤ V J F x bridge SR - SL

Key

- R - Roger
- M - mark
- HM - Homeless man
- C - Collins
- A - Angel



WE'RE NOT GONNA PAY
LAST YEAR'S RENT
THIS YEAR'S RENT
NEXT YEAR'S RENT
RENT RENT RENT RENT RENT
WE'RE NOT GONNA PAY RENT

ROGER & MARK

Straight ↓

①

'CAUSE EVERYTHING IS RENT

04. CHRISTMAS BELLS #1

(The Street: in front of the pay phone)

Couch is off

②

(A HOMELESS MAN appears on the right above. Across the stage, sitting on the sculpture, is ANGEL DUMOTT SCHUNARD with a plastic, plaster tub)

Set Pieces -
Couch platform →
turn to face → US
Renee, John

HOMELESS MAN

CHRISTMAS BELLS ARE RINGING
CHRISTMAS BELLS ARE RINGING
CHRISTMAS BELLS ARE RINGING
SOMEWHERE ELSE!
NOT HERE

(The HOMELESS MAN exits. ANGEL gets a good beat going on the tub until a moan interrupts him. HE starts to drum again and sees COLLINS limp to downstage left proscenium)

①

05. YOU OKAY, HONEY

Start-m.10

②

ANGEL

YOU OKAY HONEY?

COLLINS

I'M AFRAID SO

ANGEL

THEY GET ANY MONEY

COLLINS

—NO
HAD NONE TO GET
BUT THEY PURLOINED MY COAT

⑤

- ① C X C[10] → 0.5 Both stand
- ② C + A^{C meet together} shake hands
- ③ C^{X USR} puts bucket down
- ④ A drags C to chair - kneels next to him SR → 1.5 A stands bsr kicks
- ⑤ A grabs C hand and swings him in to sit on his lap 4.75 A drive move
- ⑥ A X front of C - drags C out
- ⑦ A C Exit USC
- ⑧ C puts arm around A CS before off

madelyn

★ ELLC ex SR



scene - early empty - outside on the streets (alley?)
HOUSE

WELL YOU MISSED A SLEEVE!—THANKS

ANGEL

1.5 HELL IT'S CHRISTMAS EVE
I'M ANGEL 6

COLLINS

1 ANGEL...? INDEED
2 AN ANGEL OF THE FIRST DEGREE
FRIENDS CALL ME COLLINS—TOM COLLINS ★
3 NICE TREE...

ANGEL - purse w/ bandaid in it (playful)

4 LET'S GET A BAND-AID FOR YOUR KNEE
I'LL CHANGE, THERE'S A "LIFE SUPPORT" MEETING
4.5 AT NINE THIRTY
YES-THIS BODY PROVIDES A COMFORTABLE HOME
FOR THE ACQUIRED IMMUNE DEFICIENCY SYNDROME
4.75

COLLINS

AS DOES MINE

ANGEL

5 WE'LL GET ALONG FINE
GET YOU A COAT, HAVE A BITE
MAKE A NIGHT—I'M FLUSH

COLLINS

BUT MY FRIENDS ARE WAITING—

ANGEL

6 YOU'RE CUTE WHEN YOU BLUSH
THE MORE THE MERRY- HO HO HO
and I do not take no.
7

06. TUNE UP (REPRISE)

(THEY walk offstage right, lights up on Loft)

Where are you going?

Maureen calls.

ROGER

MARK

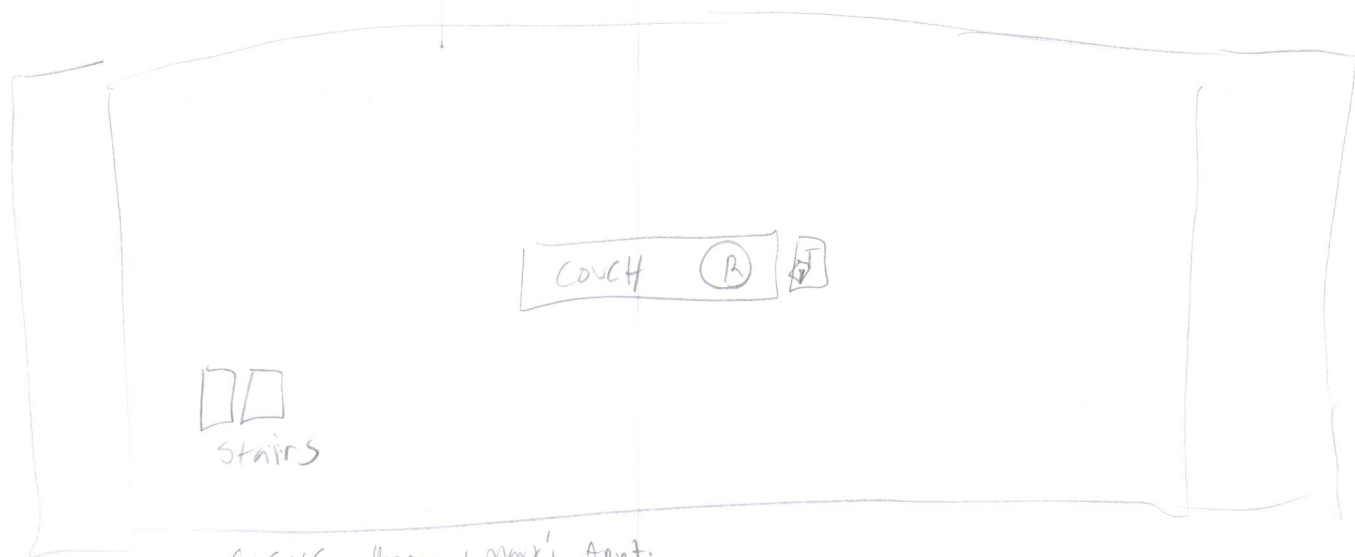
ex ramps immediately

Set Pieces —
Couch Platform
Renee + John →
turn to face
DS

age, sitting on the
aster tub)

the tub until a
LINS limp to

① ② seated on SL side of couch, writing song



SCENE - Roger + mmx's Apt.

HOUSE

You're such a sucker.

exit vamp

ROGER

I don't suppose you'd like to see Maureen's show in the lot tonight? Or come to dinner?

MARK

Zoom in on my empty wallet.

exit vamp

ROGER

Touche. Take your AZT.

MARK

CLOSE ON ROGER
HIS GIRLFRIEND APRIL
LEFT A NOTE SAYING "WE'VE GOT AIDS"
BEFORE SLITTING HER WRISTS IN THE BATHROOM
I'll check up on you later. Change your mind. You have to get out of the house.

ROGER

I'M WRITING ONE GREAT SONG BEFORE I...

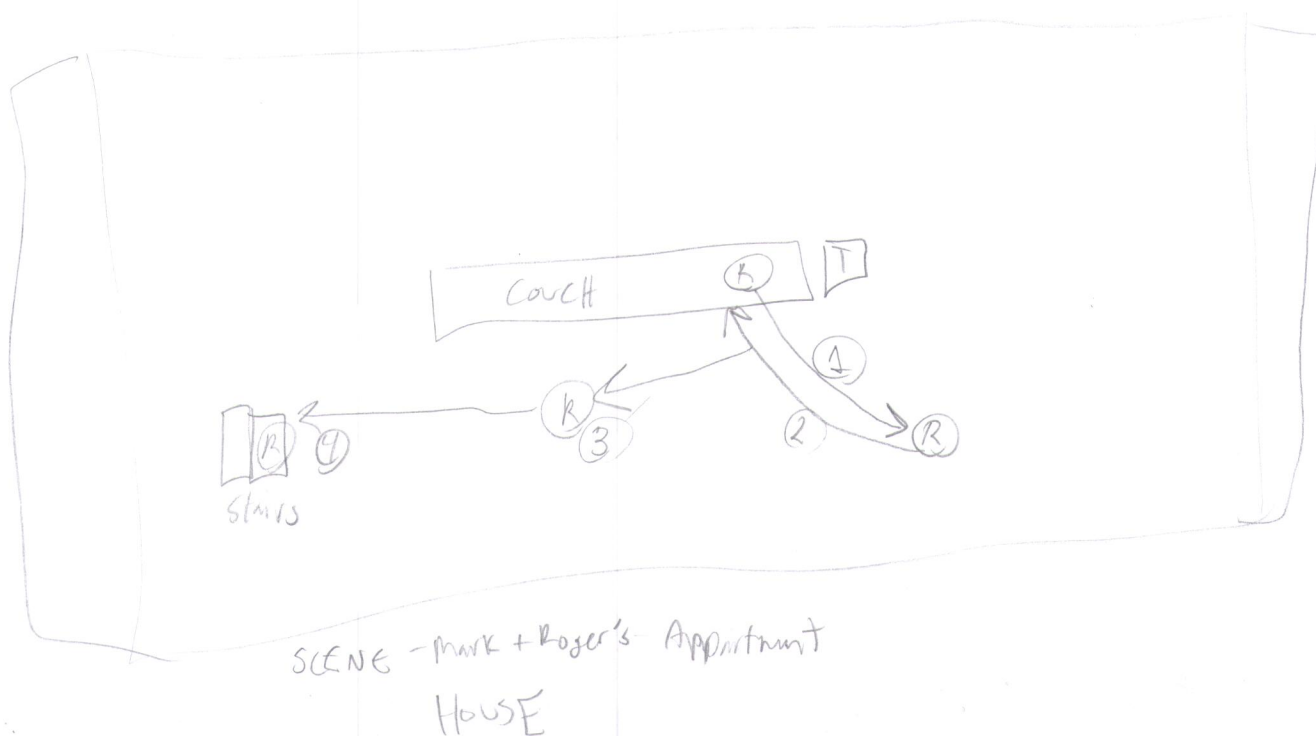
07. ONE SONG GLORY

①

ONE SONG
GLORY
ONE SONG
BEFORE I GO
GLORY
ONE SONG TO LEAVE BEHIND
FIND ONE SONG
ONE LAST REFRAIN

GLORY
FROM THE PRETTY BOY FRONT MAN
WHO WASTED OPPORTUNITY
ONE SONG
HE HAD THE WORLD AT HIS FEET
GLORY
IN THE EYES OF A YOUNG GIRL
A YOUNG GIRL
FIND GLORY
BEYOND THE CHEAP COLORED LIGHTS
ONE SONG

- ① (R) X USL Facing House after dropping notebook
- ② (R) ^{X to couch} picks up notebook and writes - sitting
- ③ (R) drops notebook on table - stays CS by couch
- ④ (R) X SB stairs and sits on the bottom stair



...ght? Or come to

ROOM
et out of the house.

BEFORE THE SUN SETS
GLORY—ON ANOTHER EMPTY LIFE
TIME FLIES—TIME DIES
GLORY—ONE BLAZE OF GLORY
ONE BLAZE OF GLORY—GLORY

② FIND
GLORY
IN A SONG THAT RINGS TRUE
TRUTH LIKE A BLAZING FIRE
AN ETERNAL FLAME
FIND
ONE SONG
A SONG ABOUT LOVE
GLORY
FROM THE SOUL OF A YOUNG MAN
A YOUNG MAN

③ FIND
THE ONE SONG
BEFORE THE VIRUS TAKES HOLD
GLORY
LIKE A SUNSET
ONE SONG
TO REDEEM THIS EMPTY LIFE
TIME FLIES
④ AND THEN—NO NEED TO ENDURE ANYMORE
TIME DIES

(A knock on the "door." It is MIMI)

The door.

(HE crosses to the "door")

08. LIGHT MY CANDLE

WHA'D YOU FORGET?

(MIMI enters, with a candle)

MIMI

GOT A LIGHT?

ROGER

I KNOW YOU?—YOU'RE—

YOU'RE SHIVERING

MIMI

IT'S NOTHING
THEY TURNED OFF MY HEAT
AND I'M JUST A LITTLE
WEAK ON MY FEET
WOULD YOU LIGHT MY CANDLE?
WHAT ARE YOU STARING AT?

ROGER

NOTHING
YOUR HAIR IN THE MOONLIGHT
YOU LOOK FAMILIAR

(HE lights her candle. SHE starts to leave, but stumbles)

CAN YOU MAKE IT?

MIMI

JUST HAVEN'T EATEN MUCH TODAY
AT LEAST THE ROOM STOPPED SPINNING. ANYWAY. WHAT?

ROGER

NOTHING
YOUR SMILE REMINDED ME OF

MIMI

I ALWAYS REMIND PEOPLE OF—WHO IS SHE?

ROGER

SHE DIED. HER NAME WAS APRIL

(MIMI discretely blows out candle)

MIMI

IT'S OUT AGAIN
SORRY 'BOUT YOUR FRIEND
WOULD YOU LIGHT MY CANDLE?
(HE lights the candle. THEY linger, awkwardly)

ROGER

WELL

MIMI

YEAH. OW!

ROGER

OH. THE WAX—IT'S

MIMI

DRIPPING! I LIKE IT BETWEEN MY—

ROGER

FINGERS. I FIGURED... OH, WELL. GOODNIGHT.

(SHE exits. HE starts toward his guitar. Another knock. ROGER answers it)

IT BLEW OUT AGAIN?

MIMI

NO—I THINK THAT I DROPPED MY STASH

ROGER

I KNOW I'VE SEEN YOU OUT AND ABOUT
WHEN I USED TO GO OUT
YOUR CANDLE'S OUT

NYWAY. WHAT?

MIMI

I'M ILLIN'—I HAD IT WHEN I WALKED IN THE DOOR
IT WAS PURE—IS IT ON THE FLOOR?

ROGER

THE FLOOR?

(SHE gets down on all fours and starts looking for her stash. SHE looks back at him, and he's staring at her again)

MIMI

THEY SAY THAT I HAVE THE BEST ASS BELOW 14TH STREET
IS IT TRUE?

ROGER

WHAT?

MIMI

YOU'RE STARING AGAIN.

ROGER

OH NO.

I MEAN YOU DO—HAVE A NICE—
I MEAN—YOU LOOK FAMILIAR

MIMI

LIKE YOUR DEAD GIRLFRIEND?

ROGER

ONLY WHEN YOU SMILED.

BUT I'M SURE I'VE SEEN YOU SOMEWHERE ELSE

(HE picks up the stash and puts it in his back pocket)

MIMI

DO YOU GO TO THE CAT SCRATCH CLUB

THAT'S WHERE I WORK—I DANCE—HELP ME LOOK

ROGER

YES!

THEY USED TO TIE YOU UP

MIMI

IT'S A LIVING

ROGER

I DIDN'T RECOGNIZE YOU
WITHOUT THE HANDCUFFS

MIMI

WE COULD LIGHT THE CANDLE
OH WHAT'D YOU DO WITH MY CANDLE?

ROGER

THAT WAS MY LAST MATCH

MIMI

OUR EYES'LL ADJUST. THANK GOD FOR THE MOON

ROGER

MAYBE IT'S NOT THE MOON AT ALL
I HEAR SPIKE LEE'S SHOOTING DOWN THE STREET

MIMI

BAH HUMBUG... BAH HUMBUG

ROGER

COLD HANDS

MIMI

YOURS TOO.
BIG. LIKE MY FATHER'S
YOU WANNA DANCE?

ROGER

WITH YOU?

MIMI

NO—WITH MY FATHER

ROGER

I'M ROGER

MIMI

THEY CALL ME
THEY CALL ME MIMI

(SHE goes to him and puts her arms around him. SHE reaches into his pocket, nabs the stash, smiles and exits)

09. VOICE MAIL #2

pause (Joanne's Loft)

until (11)

monologue (In blackout another phone rings. We see MAUREEN, in silhouette).

MAUREEN

Hi. You've reached Maureen and Joanne. Leave a message and don't forget, "Over the Moon"—My performance, protesting the eviction of the homeless (and artists) from the Eleventh Street Lot. Tonight at midnight in the lot between A and B. Party at Life Cafe to follow. [Beep.]



MR. JEFFERSON

WELL, JOANNE - WE'RE OFF
I TRIED YOU AT THE OFFICE
AND THEY SAID YOU WERE STAGE MANAGING OR
SOMETHING

MRS. JEFFERSON

REMIND HER THAT THOSE UNWED MOTHERS IN HARLEM
NEED HER LEGAL HELP TOO

LSE

3 LOOK

MOON

STREET

MR. JEFFERSON

CALL DAISY FOR OUR ITINERARY OR ALFRED AT POUND
RIDGE
OR EILEEN AT THE STATE DEPARTMENT IN A PINCH
WE'LL BE AT THE SPA FOR NEW YEAR'S
UNLESS THE SENATOR CHANGES HIS MIND

MRS. JEFFERSON

THE HEARINGS

MR. JEFFERSON

OH YES—KITTEN
MUMMY'S CONFIRMATION HEARINGS BEGIN ON THE TENTH
WE'LL NEED YOU—ALONE—BY THE SIXTH

MRS. JEFFERSON

HAROLD!

MR. JEFFERSON

YOU HEAR THAT?
IT'S THREE WEEKS AWAY
AND SHE'S ALREADY NERVOUS

MRS. JEFFERSON

I AM NOT!

MR. JEFFERSON

FOR MUMMY'S SAKE KITTEN
NO DOC MARTENS THIS TIME AND WEAR A DRESS...
OH, AND KITTEN—HAVE A MERRY

MRS. JEFFERSON

AND A BRA!

10. TODAY FOR YOU A



(The Loft)

MARK

Enter Tom Collins, computer genius, teacher, vagabond anarchist, who ran
naked through the Parthenon.

(COLLINS holds ANGEL'S pickle tub filled with provisions)

POUND
INCH

IN ON THE TENTH

A DRESS...

narchist, who ran

ns)

MARK & COLLINS

BUSTELO - MARLBORO
BANANA BY THE BUNCH
A BOX OF CAPTAIN CRUNCH WILL TASTE SO GOOD

COLLINS

AND FIREWOOD

MARK

LOOK - IT'S SANTA CLAUS

COLLINS

HOLD YOUR APPLAUSE

ROGER

OH HI

COLLINS

OH HI, AFTER SEVEN MONTHS

ROGER

SORRY

COLLINS

THIS BOY COULD USE SOME STOLI

COLLINS, MARK & ROGER

OH HOLY NIGHT

ROGER

YOU STRUCK GOLD AT M.I.T?

COLLINS

THEY EXPELLED ME FOR MY THEORY OF ACTUAL REALITY
WHICH I'LL SOON IMPART
TO THE COUCH POTATOES AT NEW YORK UNIVERSITY
STILL HAVEN'T LEFT THE HOUSE?

ROGER

I WAS WAITING FOR YOU DON'T YOU KNOW

COLLINS

WELL, TONIGHT'S THE NIGHT
COME TO THE LIFE CAFE AFTER MAUREEN'S SHOW

ROGER

NO FLOW

COLLINS

GENTLEMEN, OUR BENEFACTOR ON THIS CHRISTMAS EVE
WHOSE CHARITY IS ONLY MATCHED BY TALENT, I BELIEVE
A NEW MEMBER OF THE ALPHABET CITY AVANT GARDE
ANGEL DUMOTT SCHUNARD!

*(ANGEL sashays in. HE's gorgeously done up in Santa drag. HE has twenty
dollar bills in both hands)*

10a. TODAY FOR YOU B



Today for you - tomorrow for me.

ANGEL



TODAY FOR YOU - TOMORROW FOR ME

COLLINS

AND YOU SHOULD HEAR HER BEAT!

ROGER

YOU EARNED THIS ON THE STREET?

ANGEL

IT WAS MY LUCKY DAY TODAY ON AVENUE A
WHEN A LADY IN A LIMOUSINE DROVE MY WAY
SHE SAID, "DARLING—BE A DEAR—I HAVEN'T SLEPT IN A
YEAR

I NEED YOUR HELP TO MAKE MY NEIGHBOR'S YAPPY DOG
DISAPPEAR"

"THIS AKITA—EVITA—JUST WON'T SHUT UP
I BELIEVE IF YOU PLAY NON-STOP THAT PUP
WILL BREATHE ITS VERY LAST HIGH STRUNG BREATH
I'M CERTAIN THAT CUR WILL BARK ITSELF TO DEATH"

TODAY FOR YOU-TOMORROW FOR ME

TODAY FOR YOU-TOMORROW FOR ME

WE AGREED ON

A FEE—A THOUSAND DOLLAR GUARANTEE, TAX-FREE—AND
A BONUS IF I TRIM HER TREE

NOW WHO COULD FORETELL THAT IT WOULD GO SO WELL
BUT SURE AS I AM HERE THAT DOG IS NOW IN DOGGY HELL

CHRISTMAS EVE
LENT, I BELIEVE
VANT GARDE

ag. HE has twenty

AFTER AN HOUR—EVITA—IN ALL HER GLORY
ON THE WINDOW LEDGE OF HER 23RD STORY
LIKE THELMA AND LOUISE DID WHEN THEY GOT THE BLUES
SWAN DOVE INTO THE COURTYARD OF THE GRACIE MEWS
TODAY FOR YOU-TOMORROW FOR ME
TODAY FOR YOU-TOMORROW FOR ME

BACK ON THE STREET WHERE I MET MY SWEET
WHERE HE WAS MOANING AND GROANING ON THE COLD
CONCRETE
THE NURSE TOOK HIM HOME FOR SOME MERCUROCHROME
AND I DRESSED HIS WOUND AND GOT HIM BACK ON HIS
FEET
SINGIN'
TODAY FOR YOU-TOMORROW FOR ME
TODAY FOR YOU-TOMORROW FOR ME
I SAID TODAY FOR YOU-TOMORROW FOR ME
TODAY FOR YOU-TOMORROW FOR ME

11. YOU'LL SEE

(BENNY enters)



BENNY

JOY TO THE WORLD THE—
HEY YOU BUM—YEAH, YOU, MOVE OVER
GET YOUR ASS OFF THAT RANGE ROVER

MARK

That attitude to the homeless is exactly what Maureen is protesting tonight.

(To audience, holding camera up to BENNY)

Close up: Our ex-roommate Benjamin Coffin the Third who married Allison Grey of the Westport Greys then bought the building and the lot next door from his father-in-law in hopes of starting a cyber-studio.

BENNY

m.13 MAUREEN IS PROTESTING
LOSING HER PERFORMANCE SPACE
Not my attitude.

ROGER

WHAT'S HAPPENED TO BENNY

WAY
I'T SLEPT IN A

R'S YAPPY DOG

P
G BREATH
TO DEATH"

, TAX-FREE—AND

ULD GO SO WELL
V IN DOGGY HELL

WHAT HAPPENED TO HIS HEART
AND THE IDEALS HE ONCE PURSUED

BENNY

ANY OWNER OF THAT LOT NEXT DOOR
HAS A RIGHT TO DO WITH IT AS HE PLEASES

COLLINS

HAPPY BIRTHDAY, JESUS!

BENNY

THE RENT

MARK

YOU'RE WASTING YOUR TIME

ROGER

WE'RE BROKE

MARK

AND YOU BROKE YOUR WORD—THIS IS ABSURD

BENNY

THERE IS ONE WAY YOU WON'T HAVE TO PAY

ROGER

I KNEW IT! '

BENNY

NEXT DOOR THE HOME OF
CYBER ARTS YOU SEE
AND NOW THAT THE BLOCK IS RE-ZONED
OUR DREAM CAN BECOME A REALITY
YOU'LL SEE BOYS
YOU'LL SEE BOYS
A STATE OF THE ART DIGITAL
VIRTUAL INTER-ACTIVE STUDIO
I'LL FOREGO YOUR RENT AND ON PAPER GUARANTEE
THAT YOU CAN STAY HERE FOR FREE
IF YOU DO ME ONE SMALL FAVOR

MARK

WHAT?

BENNY

CONVINCE MAUREEN TO CANCEL HER PROTEST

MARK

Why not just get an injunction and call the cops?

BENNY

I did and they're on standby—

BUT MY INVESTORS WOULD RATHER
I HANDLED THIS QUIETLY

ROGER

You can't quietly wipe out an entire tent city, then watch "It's a Wonderful Life" on TV!

BENNY

YOU WANT TO PRODUCE FILMS? WRITE SONGS?
YOU NEED SOMEWHERE TO DO IT!
IT'S WHAT WE USED TO DREAM ABOUT
THINK TWICE BEFORE YOU POOH-POOH IT
YOU'LL SEE BOYS
YOU'LL SEE BOYS
YOU'LL SEE - THE BEAUTY OF A STUDIO
THAT LETS US DO OUR WORK AND GET PAID
WITH CONDOS ON THE TOP
WHOSE RENT KEEPS OPEN OUR SHOP
JUST STOP THE PROTEST
AND YOU'LL HAVE IT MADE
YOU'LL SEE—OR YOU'LL PACK

(HE exits)

ANGEL

That boy could use some Prozac.

ROGER

Or heavy drugs.

MARK

Or group hugs.

COLLINS

Which reminds me—we have a detour to make tonight. Anyone who wants to
can come along.

S

SURD

AY

UARANTEE

ANGEL

Life Support's a group for people coping with life. We don't have to stay too long.

MARK

m.77 FIRST I'VE GOT A PROTEST TO SAVE

ANGEL

ROGER?

ROGER

I'm not much company you'll find.

MARK

BEHAVE!

ANGEL

He'll catch up later - he's just got other things on his mind.

Cue → YOU'LL SEE BOYS

John + Renee
come out to
get couch

MARK & COLLINS

WE'LL SEE BOYS

ROGER

LET IT BE BOYS!

COLLINS

I LIKE BOYS

ANGEL

BOYS LIKE ME

SL
Joanne + Mark

ALL

WE'LL SEE.

5B
Alexis, Sam, Megan, Kaile;

Set pieces - Doors -
Emily + corner open
- Couch platform OFF
Renee + John → USC + OFF

12. TANGO MAUREEN (INTRO)

Renee + John (The Lot)
go on. . .

REMINO JASON TO GET HIS ASS
ONSTAGE

(JOANNE is re-examining the cable connections for the umpteenth time)



MARK

AND SO—INTO THE ABYSS
The lot. Where a small stage is partially set-up.

stay too

JOANNE

'LINE IN'...
I WENT TO HARVARD FOR THIS...

MARK

CLOSE ON MARK'S NOSE DIVE

JOANNE

LINE OUT...

MARK

WILL HE GET OUT OF HERE ALIVE?

(JOANNE notices MARK crossing to her)

JOANNE

MARK?

MARK

HI.

JOANNE

I TOLD HER NOT TO CALL YOU

MARK

THAT'S MAUREEN
BUT CAN I HELP SINCE I'M HERE?

JOANNE

I hired an engineer...

MARK

Great! So, nice to have—

JOANNE

Wait! She's three hours late.

12a. TANGO MAUREEN

m. 2. u
THE SAMPLES WON'T DELAY
BUT THE CABLE—

MARK

THERE'S ANOTHER WAY
SAY SOMETHING—ANYTHING

npteenth time)



Set pieces -
Amps, Cables, Tech -
Pence + John → John gets
cable
Mic stand w/ mic → CS during
- Pence song

JOANNE

(Into the mic)

TEST—ONE, TWO, THREE...

MARK

ANYTHING BUT THAT

JOANNE

m. 9:4 THIS IS WEIRD

MARK

IT'S WEIRD

JOANNE

VERY WEIRD

MARK

REALLY WEIRD

JOANNE

I'M SO MAD
THAT I DON'T KNOW WHAT TO DO
FIGHTING WITH MICROPHONES
FREEZING DOWN TO MY BONES
AND TO TOP IT ALL OFF
I'M WITH YOU

MARK

FEEL LIKE GOING INSANE?
GOT A FIRE IN YOUR BRAIN?
AND YOU'RE THINKING OF DRINKING GASOLINE?

JOANNE

AS A MATTER OF FACT—

MARK

HONEY, I KNOW THIS ACT
IT'S CALLED THE 'TANGO MAUREEN'
m. 25:4 THE TANGO MAUREEN
IT'S A DARK, DIZZY
MERRY-GO-ROUND
AS SHE KEEPS YOU DANGLING

JOANNE

YOU'RE WRONG

MARK

YOUR HEART SHE IS MANGLING

JOANNE

IT'S DIFFERENT WITH ME

MARK

AND YOU TOSS AND YOU TURN
'CAUSE HER COLD EYES CAN BURN
YET YOU YEARN AND YOU CHURN AND REBOUND

JOANNE

I THINK I KNOW WHAT YOU MEAN

BOTH

THE TANGO MAUREEN

MARK

m. 41.4 HAS SHE EVER
POUTED HER LIPS
AND CALLED YOU 'POOKIE'

JOANNE

NEVER

MARK

HAVE YOU EVER DOUBTED A KISS OR TWO?

JOANNE

THIS IS SPOOKY
DID YOU SWOON
WHEN SHE WALKED THROUGH THE DOOR?

MARK

EVERY TIME—SO BE CAUTIOUS

JOANNE

DID SHE MOON OVER OTHER BOYS—?

MARK

MORE THAN MOON—

ASOLINE?

JOANNE

I'M GETTING NAUSEOUS

m.58:1 (THEY dance. MARK leads)

MARK

Where'd you learn to tango?

JOANNE

With the French Ambassador's daughter in her dorm room at Miss Porter's.
And you?

MARK

m.66:3 With Nanette Himmelfarb, the Rabbi's daughter, at the Scarsdale Jewish
Community Centre.

(THEY switch. JOANNE leads)

It's hard to do this backwards.

JOANNE

YOU SHOULD TRY IT IN HEELS!
SHE CHEATED

MARK

m.70:4 SHE CHEATED

JOANNE

MAUREEN CHEATED

MARK

MAUREEN CHEATED

JOANNE

I'M DEFEATED
I SHOULD GIVE UP RIGHT NOW

MARK

GOTTA LOOK ON THE BRIGHT SIDE
WITH ALL OF YOUR MIGHT

JOANNE

I'D FALL FOR HER STILL ANYHOW

BOTH

WHEN YOU'RE DANCING HER DANCE

YOU DON'T STAND A CHANCE
HER GRIP OF ROMANCE
MAKES YOU FALL

MARK

SO YOU THINK, "MIGHT AS WELL"

JOANNE

"DANCE A TANGO TO HELL"

BOTH

AT LEAST I'LL HAVE TANGOED AT ALL
THE TANGO MAUREEN
GOTTA DANCE 'TIL YOUR DIVA IS THROUGH
YOU PRETEND TO BELIEVE HER

'CAUSE IN THE END—YOU CAN'T LEAVE HER
BUT THE END IT WILL COME
STILL YOU HAVE TO PLAY DUMB
'TIL YOU'RE GLUM AND YOU BUM
AND TURN BLUE

MARK

WHY DO WE LOVE WHEN SHE'S MEAN?

JOANNE

AND SHE CAN BE SO OBSCENE

MARK

TRY THE MIC

JOANNE

(The word echoes in digital delay land)

MY MAUREEN (EEN, EEN, EEN...)

MARK

JOANNE

MARK

Patched.

Thanks.

You know—I feel great now!

1 at Miss Porter's.

arsdale Jewish

Co An AH V EO He E Gor m ←

JOANNE

I feel lousy.

⑪

(Pay phone rings - MARK hands it to JOANNE)

Hi, Honey, we're...

Pookie?

You never called me Pookie... Forget it. - m. 106:1

We're patched.

(SHE hangs up, looks at MARK)

⑫

106:2

BOTH

m. 106:2

THE TANGO: MAUREEN! John catches cable

Set Pieces -
- Amps, cables, Tech OFF
- Pence, John, _____
- Mic Stand w/ Mic OFF
→ Pence
- clothing Rack → across back
2 Actors

13. SUPPORT GROUP

(PAUL, the Support Group leader, sits on the downstage railing on the right above, facing upstage. GORDON, one of the members of the group, is standing downstage left, facing the audience. As they enter they introduce themselves and form a semi-circle)

⑬

STEVE

Steve.

GORDON

Gordon.

ALI

Ali.

PAM

Pam.

SUE

Sue.

ANGEL

Hi, I'm Angel.

COLLINS

Tom. Collins.

PAUL

I'm Paul. Let's begin.

Set Pieces - Doors → open for Exit
chairs → on corner
Actors in scene
5 on
SL
(1 preset for m)
4 on
SR
Luke, Jacob, Vikas,

ALL

THERE'S ONLY US
THERE'S ONLY THIS...

(MARK noisily enters)

MARK

m. 15 SORRY... EXCUSE ME... OOPS

PAUL

AND YOU ARE?

MARK

OH—I'M NOT—
I'M JUST HERE TO—
I DON'T HAVE—
I'M HERE WITH—
MARK
MARK

—I'm Mark

WELL—THIS IS QUITE AN OPERATION

PAUL

SIT DOWN MARK
WE'LL CONTINUE THE AFFIRMATION

ALL

FORGET REGRET OR LIFE IS YOURS TO MISS

GORDON

EXCUSE ME PAUL—I'M HAVING A PROBLEM WITH THIS
THIS CREDO
MY T-CELLS ARE LOW—
I REGRET THAT NEWS, OKAY?

PAUL

ALRIGHT
BUT GORDON—HOW DO YOU FEEL TODAY?

GORDON

WHAT DO YOU MEAN

railing on the right
the group, is standing
introduce themselves

- ① (M)^{starts} DSL top of stairs
- ② (M) dances around pole
- ③ (M) punches at audience
- ④ (M) crawls on the ground ^{between} CS + SL
- ⑤ (M) crawls towards audience



Scene: man's apartment (outside)
House

PAUL

HOW DO YOU FEEL TODAY?

GORDON

OKAY

PAUL

IS THAT ALL?

GORDON

BEST I'VE FELT ALL YEAR

PAUL

THEN WHY CHOOSE FEAR?

GORDON

I'M A NEW YORKER!

FEAR'S MY LIFE!

LOOK—I FIND SOME OF WHAT YOU TEACH SUSPECT
BECAUSE I'M USED TO RELYING ON INTELLECT
BUT I TRY TO OPEN UP TO WHAT I DON'T KNOW

GORDON & ROGER

BECAUSE REASON SAYS I SHOULD HAVE DIED THREE YEARS
AGO

ALL

NO OTHER ROAD
NO OTHER WAY
NO DAY BUT TODAY

couch will be there - 2 cos tech couch on

Set Pieces -
- Chairs → OFF /
Actors in Scene

14. OUT TONIGHT

(Mimi's Apartment)

MIMI

WHAT'S THE TIME?

WELL IT'S GOTTA BE CLOSE TO MIDNIGHT

MY BODY'S TALKIN' TO ME

IT SAYS, "TIME FOR DANGER"

IT SAYS "I WANNA COMMIT A CRIME"

③ WANNA BE THE CAUSE OF A FIGHT

④ WANNA PUT ON A TIGHT SKIRT AND FLIRT WITH A

Set Pieces -
- Couch platform → on
Renee + John → (SC by we
- doors close behind
Emily + Connor - couch

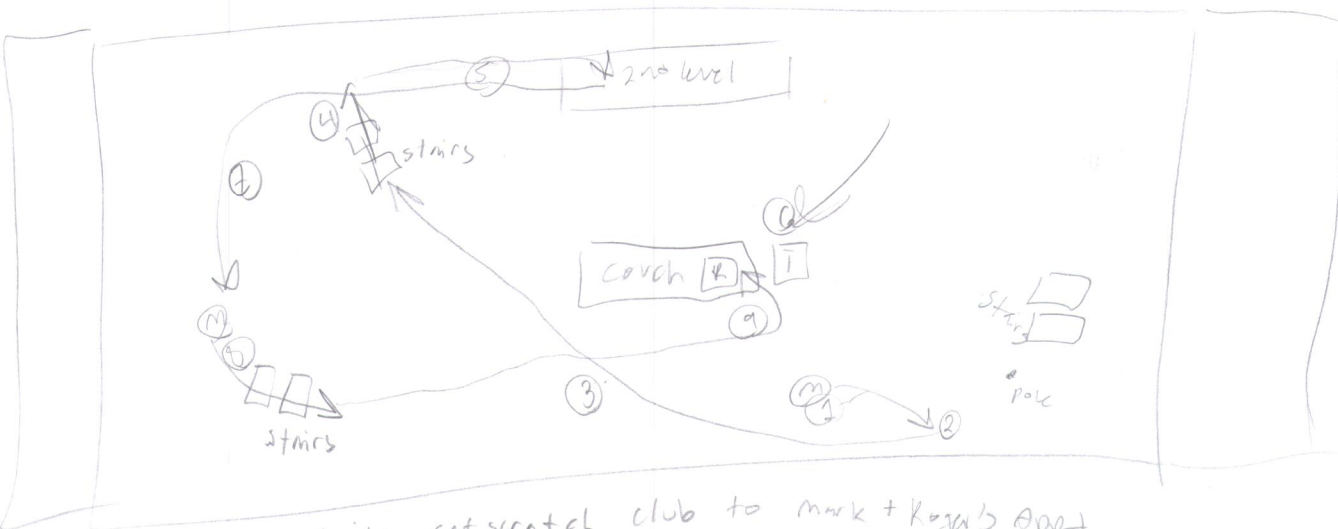


①

②

⑤

- ① ① stands X USL
- ② ① flirts with audience
- ③ ① X DSR to stairs
- ④ ① climbs up stairs
- ⑤ ① X CS on 2nd level
- ⑥ - Roger and couch cross CS
- ⑦ ① X DSR stairs
- ⑧ ① goes down stairs
- ⑨ X to Roger and straddle her



Scene: out side cat scratch club to mark + Roger's Apppt.

HOUSE

STRANGER

I'VE HAD A KNACK FROM WAY BACK
AT BREAKING THE RULES ONCE I LEARN THE GAME

① GET UP—LIFE'S TOO QUICK
I KNOW SOME PLACE SICK
WHERE THIS CHICK'LL DANCE IN THE FLAMES
WE DON'T NEED ANY MONEY
I ALWAYS GET IN FOR FREE

② YOU CAN GET IN TOO
IF YOU GET IN WITH ME
LET'S GO OUT TONIGHT
I HAVE TO GO OUT TONIGHT
YOU WANNA PLAY?

③ LET'S RUN AWAY
WE WON'T COME BACK
BEFORE IT'S CHRISTMAS DAY
TAKE ME OUT TONIGHT (MEOW)

m. 57 ④ IN THE EVENING I'VE GOT TO ROAM
CAN'T SLEEP IN THE CITY OF NEON AND CHROME
FEELS TOO DAMN MUCH LIKE HOME

m. 69 → WHEN THE SPANISH BABIES CRY
SO LET'S FIND A BAR

⑤ SO DARK WE FORGET WHO WE ARE
WHERE ALL THE SCARS FROM THE
NEVERS AND MAYBES DIE
LET'S GO OUT TONIGHT
I HAVE TO GO OUT TONIGHT

⑥ YOU'RE SWEET
WANNA HIT THE STREET?
WANNA WAIL AT THE MOON LIKE A CAT IN HEAT?
⑦ JUST TAKE ME OUT TONIGHT

(SHE makes her way to ROGER's door and ends the song in front of him)

⑧ PLEASE TAKE ME OUT TONIGHT
DON'T FORSAKE ME—OUT TONIGHT
⑨ I'LL LET YOU TAKE ME—OUT TONIGHT TONIGHT—
TONIGHT—TONIGHT

H SUSPECT
LECT
KNOW

THREE YEARS

I

T WITH A

15. ANOTHER DAY

(The Loft)

NO ENSEMBLE VOICES

(MIMI plants a huge kiss on ROGER. He recoils) — intimacy rehearsal

①

ROGER

② ①

WHO DO YOU THINK YOU ARE?
BARGING IN ON ME AND MY GUITAR
LITTLE GIRL—HEY
THE DOOR IS THAT WAY
YOU BETTER GO YOU KNOW
THE FIRE'S OUT ANYWAY
TAKE THE POWDER—TAKE YOUR CANDLE
YOUR SWEET WHISPER
—I JUST CAN'T HANDLE
WELL TAKE YOUR HAIR IN THE MOONLIGHT
YOUR BROWN EYES—GOODBYE, GOODNIGHT
I SHOULD TELL YOU I SHOULD TELL YOU

I SHOULD TELL YOU I SHOULD—NO!
ANOTHER TIME—ANOTHER PLACE
OUR TEMPERATURE WOULD CLIMB
THERE'D BE A LONG EMBRACE
WE'D DO ANOTHER DANCE
IT'D BE ANOTHER PLAY
LOOKING FOR ROMANCE?
COME BACK ANOTHER DAY
ANOTHER DAY

⑤

MIMI

THE HEART MAY FREEZE OR IT CAN BURN
THE PAIN WILL EASE IF I CAN LEARN
THERE IS NO FUTURE
THERE IS NO PAST
I LIVE THIS MOMENT
AS MY LAST

⑥ THERE'S ONLY US
THERE'S ONLY THIS

⑦ FORGET REGRET
OR LIFE IS YOURS TO MISS

- ① (M) pulls him in
- ② (M) X USB
- ③ (R) X USL
- ④ (M) crosses USL to (R) (S) hand caresses arm
- ⑤ (M) holds Rogers hand - turns away
- ⑥ (R) X USC → (M) follows
- ⑦ turn towards each other
- ⑧ (R) + (M) kiss? Mimi turns away
- ⑨ (R) + (M) ex SR

- ① NO OTHER ROAD
- ② NO OTHER WAY
- ③ NO DAY BUT TODAY

(Lights slowly fade up on the Support Group)

MIMI & OTHERS

ROGER

② I CAN'T CONTROL
MY DESTINY
I TRUST MY SOUL

③ CONTROL YOUR TEMPER
SHE DOESN'T SEE
WHO SAYS THAT THERE'S A SOUL

MY ONLY GOAL
IS JUST—TO BE

JUST LET ME BE

④ THERE'S ONLY NOW
THERE'S ONLY HERE
GIVE INTO LOVE
OR LIVE IN FEAR
⑤ NO OTHER PATH
NO OTHER WAY
⑥ NO DAY BUT TODAY
NO DAY BUT TODAY

WHO DO YOU THINK YOU ARE

BARGING IN ON ME AND MY
GUITAR

NO DAY BUT TODAY

LITTLE GIRL, HEY

⑧ NO DAY BUT TODAY

THE DOOR IS THAT WAY

NO DAY BUT TODAY

THE FIRE'S OUT ANYWAY

⑨ NO DAY BUT TODAY

TAKE THE POWDER

⑩

TAKE THE CANDLE

(MIMI and Support Group exit. Steve stays on the right above)

⑦ TAKE YOUR BROWN EYES
YOUR PRETTY SMILE

YOUR SILHOUETTE

ANOTHER TIME, ANOTHER PLACE

ANOTHER RHYME, A WARM

EMBRACE

ANOTHER DANCE, ANOTHER WAY

ANOTHER CHANCE, ANOTHER DAY

16. WILL I

(Various Locations)

*Tracy, Heather, Abby, Vikas, Ana,
Farley, Megan, Alexis, Ange*



m.a.l
ROGER
I'M WRITING ONE GREAT SONG BEFORE I...

STEVE
WILL I LOSE MY DIGNITY

Tracy
~~Phillips~~

Sammy Ann

Sim

Ellie

Ellie

WILL SOMEONE CARE
WILL I WAKE TOMORROW
FROM THIS NIGHTMARE?

GROUP #1

WILL I LOSE MY DIGNITY
WILL SOMEONE CARE
WILL I WAKE TOMORROW
FROM THIS NIGHTMARE?

GROUP #2

WILL I LOSE MY DIGNITY
WILL SOMEONE CARE
WILL I WAKE TOMORROW
FROM THIS NIGHTMARE?

GROUP #3

WILL I LOSE MY DIGNITY
WILL SOMEONE CARE
WILL I WAKE TOMORROW
FROM THIS NIGHTMARE?

GROUP #4

WILL I LOSE MY DIGNITY
WILL SOMEONE CARE

(ROGER puts on his coat and exits left)

BLACKOUT!

17. ON THE STREET

(On The Street)



THREE HOMELESS PEOPLE

CHRISTMAS BELLS ARE RINGING
CHRISTMAS BELLS ARE RINGING
CHRISTMAS BELLS ARE RINGING—
OUT OF TOWN
SANTA FE

SQUEEGIEMAN

(Whistling)

Honest living, Man!

Set pieces - USC+
- Couch Platform - OFF
Renee + John
- Porgy - open for couch
Emily + Connor - stage
open

(HE recoils as if he's almost been run over by a car)

Feliz Navidad!

(Three POLICE OFFICERS—in full riot gear—enter and approach BLANKET PERSON sleeping. FIRST OFFICER pokes her with a nightstick)

HOMELESS PERSON

EVENING, OFFICER

(Without answering, the FIRST OFFICER raises his nightstick again)

MARK

(Pointing his camera)

Smile for Ted Koppel, Officer Martin!

(The COP lowers his stick)

HOMELESS PERSON

AND A MERRY CHRISTMAS TO YOUR FAM'LY

COPS

RIGHT!!

(The COPS exit. MARK films BLANKET PERSON)

BLANKET PERSON

(To MARK)

WHO THE HELL DO YOU THINK YOU ARE?
I DON'T NEED NO STINKIN' HELP
FROM SOME BLEEDING HEART CAMERAMAN
MY LIFE'S NOT FOR YOU TO
MAKE A NAME FOR YOURSELF ON!

ANGEL

EASY SUGAR, EASY
HE WAS JUST TRYING TO—

BLANKET PERSON

JUST TRYIN' TO USE ME TO KILL HIS GUILT
IT'S NOT THAT KIND OF MOVIE, HONEY
LET'S GO—THIS LOT IS FULL OF
SELF-RIGHTEOUS ARTISTS
Hey artist. Got a dollar? I thought not.

(SHE crosses to down left with another HOMELESS PERSON)

18. SANTA FE



ANGEL

NEW YORK CITY—

MARK

UH HUH

ANGEL

CENTER OF THE UNIVERSE

COLLINS

SING IT GIRL

ANGEL

TIMES ARE GRITTY
BUT I'M PRETTY SURE THEY CAN'T GET MUCH WORSE

MARK

I HEAR YA

ANGEL

IT'S A COMFORT TO KNOW
WHEN YOU'RE SINGING THE HIT THE ROAD BLUES
THAT ANYWHERE ELSE YOU COULD POSSIBLY GO
AFTER NEW YORK WOULD BE A—
pleasure cruise.

COLLINS

NOW YOU'RE TALKIN'
WELL, I'M THWARTED BY A METAPHYSIC PUZZLE
AND I'M SICK OF GRADING PAPERS—THAT I KNOW
AND I'M SHOUTING IN MY SLEEP, I NEED A MUZZLE
ALL THIS MISERY PAYS NO SALARY, SO
LET'S OPEN UP A RESTAURANT
IN SANTA FE
OH SUNNY SANTA FE WOULD BE NICE
WE'LL OPEN UP A RESTAURANT IN SANTA FE
AND LEAVE THIS TO THE ROACHES AND MICE
OH-OH

SON)

OH—

ALL

ANGEL

YOU TEACH?

COLLINS

—I TEACH—COMPUTER AGE PHILOSOPHY
BUT MY STUDENTS WOULD RATHER WATCH TV

ANGEL

AMERICA

ALL

AMERICA!

COLLINS

YOU'RE A SENSITIVE AESTHETE
BRUSH THE SAUCE ONTO THE MEAT
YOU COULD MAKE THE MENU SPARKLE WITH RHYME
YOU COULD DRUM A GENTLE DRUM
I COULD SEAT GUESTS AS THEY COME
CHATting NOT ABOUT HEIDEGGER, BUT WINE!

(w/HOMELESS in shadows)

COLLINS

ALL

LET'S OPEN UP A RESTAURANT IN
SANTA FE
OUR LABORS WOULD REAP
FINANCIAL GAINS

AAH SANTA FE

AHH GAIN, GAIN, GAIN

WE'LL OPEN UP A RESTAURANT IN
SANTA FE

AAH SANTA FE

AND SAVE FROM DEVASTATION OUR
BRAINS

HOMELESS

SAVE OUR BRAINS

COLLINS

ALL

WE'LL PACK UP ALL OUR JUNK AND FLY
SO FAR AWAY
DEVOTE OURSELVES TO
PROJECTS THAT SELL

WE'LL PACK UP ALL OUR JUNK AND
FLY SO FAR AWAY
DEVOTE OURSELVES TO
PROJECTS THAT SELL

UCH WORSE

BLUES
IBLY GO

PUZZLE
T I KNOW
A MUZZLE

A FE
MICE

COLLINS

WE'LL OPEN UP A RESTAURANT IN
SANTA FE
FORGET THIS COLD BOHEMIAN HELL

ALL

WE'LL OPEN UP A RESTAURANT
SANTA FE
AHH HELL

ALL

OH—

OH—

COLLINS

DO YOU KNOW THE WAY TO SANTA FE?
YOU KNOW, TUMBLEWEEDS... PRAIRIE DOGS...

ALL

YEAH

19. I'LL COVER YOU

ex 1st vamp

(The Street)

MARK

I'll see you at the show.
I'll try and convince Roger to go.

(MARK exits)

ANGEL

Alone at last.

COLLINS

He'll be back—I guarantee.

ANGEL

I've been hearing violins all night.

COLLINS

Anything to do with me? Are we a thing?

ANGEL

Darling—We're everything.

ex 2nd vamp

LIVE IN MY HOUSE
I'LL BE YOUR SHELTER
JUST PAY ME BACK
WITH ONE THOUSAND KISSES
BE MY LOVER I'LL COVER YOU

ALL

EN UP A RESTAURANT

COLLINS

OPEN YOUR DOOR
I'LL BE YOUR TENANT
DON'T GOT MUCH BAGGAGE
TO LAY AT YOUR FEET
BUT SWEET KISSES I'VE GOT TO SPARE
I'LL BE THERE AND I'LL COVER YOU

BOTH

I THINK THEY MEANT IT
WHEN THEY SAID YOU CAN'T BUY LOVE
NOW I KNOW YOU CAN RENT IT
A NEW LEASE YOU ARE, MY LOVE
ON LIFE
ALL MY LIFE
I'VE LONGED TO DISCOVER
SOMETHING AS TRUE AS THIS IS

COLLINS

SO WITH A THOUSAND SWEET KISSES
I'LL COVER YOU
WITH A THOUSAND SWEET KISSES I'LL
COVER YOU

WHEN YOU'RE WORN OUT AND
TIRED

WHEN YOUR HEART HAS EXPIRED OH
LOVER I'LL COVER YOU
YEAH

ANGEL

IF YOU'RE COLD AND YOU'RE
LONELY

YOU'VE GOT ONE NICKEL
ONLY

WITH A THOUSAND SWEET KISSES
I'LL COVER YOU

WITH A THOUSAND SWEET KISSES
I'LL COVER YOU
OH LOVER I'LL COVER YOU

BOTH

OH LOVER I'LL COVER YOU

DGS...

- ① J starts DSL at payphone
- ② J starts talking on her cellphone
- ③ J picks up payphone to talk

20. WE'RE OKAY

(At the Pay Phone)



①

JOANNE

②

(On the cellular phone)

STEVE-JOANNE
THE MURGET CASE?
A DISMISSAL!
GOOD WORK COUNSELOR

③ (The pay phone rings. SHE answers it)

WE'RE OKAY
HONEYBEAR—WAIT!
I'M ON THE OTHER PHONE
YES I HAVE THE COWBELL
WE'RE OKAY

(Into the cellular phone)

SO TELL THEM WE'LL SUE
BUT A SETTLEMENT WILL DO
SEXUAL HARASSMENT—AND CIVIL RIGHTS TOO
STEVE, YOU'RE GREAT

(Into pay phone)

NO YOU CUT THE PAPER PLATE
DID YOU CHEAT ON MARK A LOT WOULD YOU SAY?
WE'RE OKAY

Honey, hold on.

(Into cellular phone)

Steve... hold on...

(SHE presses call waiting button on cellular phone)

HELLO?
DAD—YES
I BEEPED YOU
MAUREEN IS COMING TO MOTHER'S HEARING
WE'RE OKAY

(Into pay phone)

HONEYBEAR—WHAT?
NEWT'S LESBIAN SISTER
I'LL TELL THEM

(Into cellphone)

YOU HEARD?

(Into pay phone)

THEY HEARD
WE'RE OKAY

(Into cellular phone)

AND TO YOU DAD

(SHE presses call waiting as SHE says into pay phone)

OH—JILL IS THERE? WAIT—

(Into cellular phone)

STEVE GOTTA—

(Into pay phone)

JILL WITH THE SHORT BLACK HAIR?
THE CALVIN KLEIN MODEL?

(Into cellular phone)

STEVE GOTTA GO!

(Into pay phone)

THE MODEL WHO LIVES IN PENTHOUSE A???
WE'RE
WE'RE OKAY
I'M ON MY WAY

21. CHRISTMAS BELLS

(Various Locations, St. Marks Place)

G: Tracy, Alexis, Megan,
Collins, Angel

Sam



FIVE HOMELESS PEOPLE

CHRISTMAS BELLS ARE RINGING
CHRISTMAS BELLS ARE RINGING
CHRISTMAS BELLS ARE RINGING

Clear path for Ana
and her cart

ARING

ON TV—AT SAKS

SQUEEGIEMAN

HONEST LIVING, HONEST LIVING
HONEST LIVING, HONEST LIVING
HONEST LIVING, HONEST LIVING...

FIVE HOMELESS PEOPLE

CAN'T YOU SPARE A DIME OR TWO
HERE BUT FOR THE GRACE OF GOD GO YOU
YOU'LL BE MERRY
I'LL BE MERRY

THO' MERRY AIN'T IN MY VOCABULARY
NO SLEIGHBELLS

ALL HOMELESS PEOPLE

NO SANTA CLAUS
NO YULE LOG
NO TINSEL
NO HOLLY
NO HEARTH
NO

FEMALE SOLOIST

RUDOLPH THE RED NOSED REINDEER

FIVE HOMELESS PEOPLE

RUDOLPH THE RED NOSED REINDEER

(A few flakes of snow descend)

ALL

NO ROOM AT THE HOLIDAY INN, OH NO
AND IT'S BEGINNING TO SNOW

*Ang enters w/ cart
CS XDCS*

*(Lights up on one woman, showing off a collection of stolen coats to COLLINS
and ANGEL)*

*DOORS CLOSE
E+C*

VENDOR

→ HOW ABOUT A FUR—
IN PERFECT SHAPE
OWNED BY AN MBA FROM UPTOWN
—I GOT A TWEED

BROKEN IN BY A GREEDY
BROKER WHO WENT BROKE
AND THEN BROKE DOWN

COLLINS

YOU DON'T HAVE TO DO THIS

ANGEL

HUSH YOUR MOUTH, IT'S CHRISTMAS

COLLINS

I DO NOT DESERVE YOU, ANGEL

COLLINS

GIVE—GIVE
ALL YOU DO
IS GIVE
GIVE ME SOME WAY TO SHOW
HOW YOU'VE TOUCHED ME SO

ANGEL

WAIT—
WHAT'S ON THE FLOOR?
LET'S SEE SOME MORE
NO - NO - NO...

ANGEL

HONEY—IT'S BEGINNING TO SNOW

(Lights focus on MARK and ROGER on right above)

Enter 52: Mark + Roger

MARK

...SHE SAID, "WOULD YOU LIGHT MY CANDLE"
AND SHE PUT ON A POUT
AND SHE WANTED YOU
TO TAKE HER OUT TONIGHT?

ROGER

RIGHT

MARK

SHE GOT YOU OUT!

ROGER

SHE WAS MORE THAN OKAY
BUT I PUSHED HER AWAY
IT WAS BAD—I GOT MAD
AND I HAD TO GET HER OUT OF MY SIGHT

olen coats to COLLINS

MARK

WAIT, WAIT, WAIT—YOU SAID SHE WAS SWEET

ROGER

LET'S GO EAT I'LL JUST GET FAT

IT'S THE ONE VICE LEFT—WHEN YOU'RE DEAD MEAT

(MIMI has entered looking for "The Man")

THERE—THAT'S HER

MARK

MAUREEN?

ROGER

MIMI!

MARK

WHOA!

ROGER

I SHOULD GO

BOTH

HEY—IT'S BEGINNING TO SNOW

(The COPS, in riot gear, enter on the above)

COPS

I'M DREAMING OF A WHITE, RIGHT CHRISTMAS

(THEY exit)

enter mimi

MIMI & JUNKIES

FOLLOW THE MAN - FOLLOW THE MAN

WITH HIS POCKETS FULL OF THE JAM

FOLLOW THE MAN - FOLLOW THE MAN

HELP ME OUT, DADDY

IF YOU CAN

GOT ANY D MAN?

THE MAN

I'M COOL

MIMI & JUNKIES

GOT ANY C MAN

WIFE

DEAD MEAT

CHRISTMAS

THE MAN

I'M COOL

MIMI & JUNKIES

GOT ANY X
ANY SMACK
ANY HORSE
ANY JUGIE BOOGIE, BOY
ANY BLOW?

(ROGER pulls MIMI aside)

ROGER

HEY

MIMI

HEY

ROGER

I JUST WANT TO SAY
I'M SORRY FOR THE WAY—

MIMI

FORGET IT

ROGER

I BLEW UP
CAN I MAKE IT UP TO YOU?

MIMI

HOW?

ROGER

DINNER PARTY?

MIMI

THAT'LL DO

THE MAN

HEY LOVER BOY - CUTIE PIE
YOU STEAL MY CLIENT - YOU DIE

ROGER

YOU DIDN'T MISS ME - YOU WON'T MISS HER

YOU'LL NEVER LACK FOR CUSTOMERS

THE CROWD

I'M WILLIN'
I'M ILLIN'
I GOTTA GET MY SICKNESS OFF
GOTTA RUN, GOTTA RIDE
GOTTA GUN, GOTTA HIDE—GOTTA GO

ALL

AND IT'S BEGINNING TO
AND IT'S BEGINNING TO
AND IT'S BEGINNING TO—

C+E
DOORS OPEN →
Christmas
before interlude
Renée bring
in mic
DSC
↓

(Lights blackout and we see a headlight come through the upstage centre door. As it reaches downstage, lights come up and MAUREEN is there, down centre)

MAUREEN

Joanne, which way to the stage!

ALL

—SNOW!!!

(Blackout)

BLACK OUT!

22. OVER THE MOON

(The Lot)

MARK

Maureen's performance
(Maureen is in front of a microphone)

Set Pieces—

-mic stand w/mic → on
Renée → DSC

MAUREEN

m. 1.1 Last night I had this dream. I found myself in a desert called Cyberland. It was hot. My canteen had sprung a leak and I was thirsty. Out of the abyss walked a cow—Elsie. I asked if she had anything to drink. She said

m. 2.3 "I'M FORBIDDEN TO PRODUCE MILK. IN CYBERLAND,
WE ONLY DRINK
DIET COKE."

(Reverb: "COKE, COKE, COKE")

m. 7.1 SHE SAID "ONLY THING TO DO IS JUMP OVER THE MOON.
THEY'VE CLOSED
EVERYTHING REAL DOWN... BARNS, TROUGHS,

m. 27.4

PERFORMANCE SPACES...
AND REPLACED IT ALL WITH LIES AND RULES AND VIRTUAL
LIFE."

(Reverb: "LIFE, LIFE, LIFE")

But there is a way out.

BACKUPS

m. 19.1

LEAP OF FAITH LEAP OF FAITH
LEAP OF FAITH LEAP OF FAITH...

MAUREEN

m. 27.1

"OOH—ONLY THING TO DO IS JUMP OVER THE MOON
I GOTTA GET OUT OF HERE!

IT'S LIKE I'M BEING TIED TO THE HOOD OF A YELLOW
RENTAL TRUCK,

PACKED IN WITH FERTILIZER AND FUEL OIL,
PUSHED OVER A CLIFF BY A SUICIDAL MICKEY MOUSE!—
I'VE GOTTA GOTTA GOTTA GOTTA GOTTA GOTTA GOTTA
GOTTA GOTTA GOTTA FIND A WAY"

MAUREEN

m. 29.3

TO JUMP OVER THE MOON
ONLY THING TO DO IS
JUMP OVER THE MOON"

BACKUPS

LEAP OF FAITH ETC.

MAUREEN

Then a little bulldog entered. His name, we have learned, was Benny. And although he once had principles, he abandoned them to live as a lap dog to a wealthy daughter of the revolution. 1,2,3... "That's bull" he said. "Ever since the cat took up the fiddle, that cow's been jumpy. And the dish and spoon were evicted from the table—and eloped...She's had trouble with her milk and that moon ever since. Maybe it's a female thing. Cause who'd wanna leave Cyberland anyway?... Walls ain't so bad. The dish and spoon for instance. They were down on their luck—knocked on my doghouse door." I said, "Not in my backyard, utensils! Go back to China."

BIDI BAH

BACKUPS

MAUREEN

"THE ONLY WAY OUT IS UP," ELSIE WHISPERED
A LEAP OF FAITH

"Still thirsty?"
Parched.

the upstage centre door.
N is there, down centre)

called Cyberland. It was
out of the abyss walked a
id

J CYBERLAND,

' OVER THE MOON.

OUGHs,

"Have some milk."

I lowered myself beneath her swollen udder and sucked the sweetest milk I'd ever tasted.

(SHE makes a slurping, sucking sound)

Play

MAUREEN

"CLIMB ON BOARD," SHE SAID.

And as a harvest moon rose over Cyberland, we reared back and sprang into a gallop.

Leaping out of orbit!!!

I awoke singing...

Play

MAUREEN

BACKUPS

LEAP OF FAITH ETC.

ONLY THING TO DO

ONLY THING TO DO IS JUMP

ONLY THING TO DO IS JUMP OVER

THE MOON

ONLY THING TO DO IS JUMP OVER

THE MOON

OVER THE MOON-OVER THE

MOOOOOOOOO

MOOOOOOOOO

MOOOOOOOOO

MOO WITH ME.

(SHE encourages the audience to moo with her. SHE says "c'mon sir, moo with me" etc. They do. When the "moos" reach a crescendo, SHE cuts them off with a big sweep of her arms)

Thank you.

(Blackout)

22a. OVER THE MOON (PLAYOFF)

23. LA VIE BOHEME / I SHOULD TELL YOU

Set Pieces -

-mic off
-Luke/Angel

Set Pieces -> Mic off
-5 tables -> ON
Actors all techs
-chairs-set up -> ON
Actors
-Doors-close behind
Rebecca + Connor

(Life Cafe) ACTORS-ENTER
W/ TABLES + TECH

(Down right THE PRINCIPALS are lined up and waiting to be seated. Down centre is a large table. Down and to the right, is a smaller table occupied by BENNY & MR. GREY. THE RESTAURANT MAN tries to shoo our friends out)

Hold curtain back for tables

SL

CS

SR

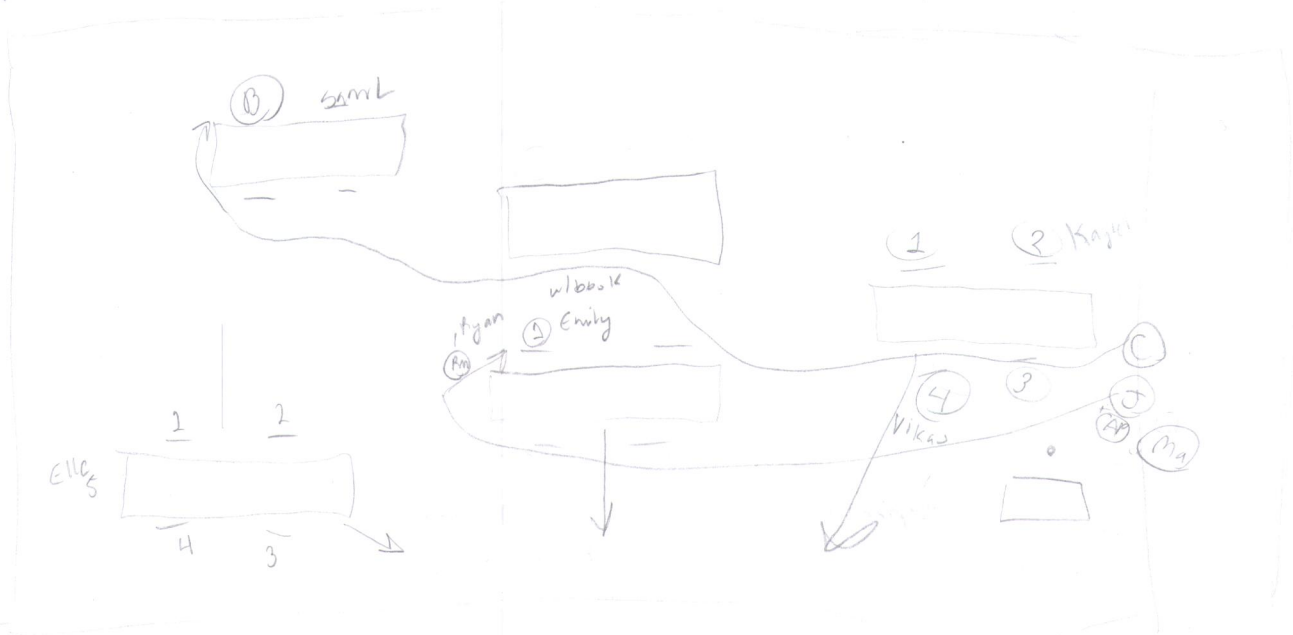
Jason + John
Emily +

Renee + Connor

• Carissa + Molly
• Kyalic + TJ

① J + all principles enter SL
 ③ M kicks out ⑥ and takes book
 ② C X to ③ - starts him up on chair

- ① - mimi
- ② - mureen
- ③ - Joanne
- ④ - Ryan
- ⑤ - Sam Cooper (mr. markwood)
- ⑥ - Benney
- ⑦ - Anna C. (Hostess)
- ⑧ - All principles



Volume 100%

the sweetest milk I'd

m. 2:1

①

RESTAURANT MAN

NO PLEASE NO
NOT TONIGHT
PLEASE NO MISTER—CAN'T YOU GO—
NOT TONIGHT—CAN'T HAVE A SCENE

ROGER

WHAT?

RESTAURANT MAN

GO, PLEASE GO;
YOU—HELLO, SIR
I SAID NO
IMPORTANT CUSTOMER

MARK

WHAT AM I—JUST A BLUR?

RESTAURANT MAN

YOU SIT ALL NIGHT—YOU NEVER BUY!

MARK

THAT'S A LIE—THAT'S A LIE
I HAD A TEA THE OTHER DAY

RESTAURANT MAN

YOU COULDN'T PAY.

MARK

OH YEAH

COLLINS

Benjamin Coffin the Third—here?

RESTAURANT MAN

OH NO!

ALL

WINE AND BEER!

MAUREEN

THE ENEMY OF AVENUE A
WE'LL STAY

(THEY sit)

back and sprang into a

BACKUPS

FAITH ETC.

mon sir, moo with
SHE cuts them off with

ing to be seated. Down
aller table occupied by
s to shoo our friends out

① (Mr) jumps on table



RESTAURANT MAN

OY VEY!

COLLINS

What brings the mogul in his own mind to the Life Cafe?

BENNY

I WOULD LIKE TO PROPOSE A TOAST
TO MAUREEN'S NOBLE TRY
IT WENT WELL

MAUREEN

GO TO HELL

BENNY

WAS THE YUPPIE SCUM STOMPED
NOT COUNTING THE HOMELESS
HOW MANY TICKETS WEREN'T COMP'ED

ROGER

WHY DID MUFFY—

BENNY

ALLISON

ROGER

MISS THE SHOW?

BENNY

There was a death in the family, if you must know.

ANGEL

m. 36 WHO DIED?

BENNY

OUR AKITA

(A beat)

BENNY, MARK, ANGEL & COLLINS

EVITA

BENNY

MIMI—I'M SURPRISED
A BRIGHT AND CHARMING GIRL LIKE YOU

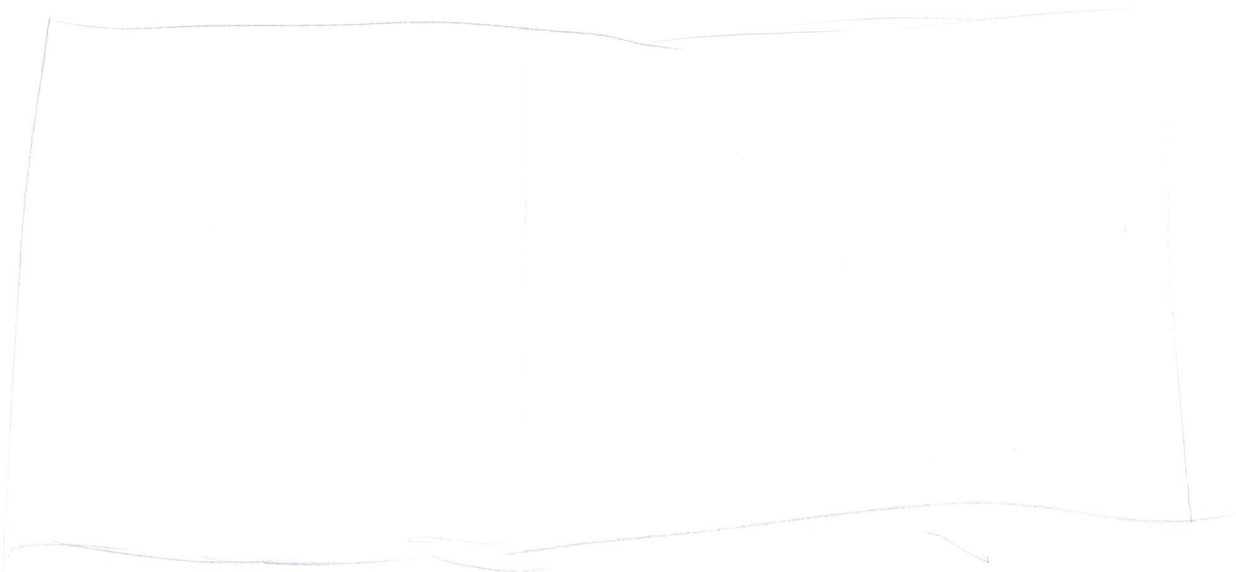
① ⑥ X SL behind Mark's chair

② ⑫ stands to defend ⑭

③ ⑥ X SR

④ ⑫ + ⑬ stop him SR

⑤ ⑭ stands + X front of table - ⑫ surround him



HANGS OUT WITH THESE SLACKERS
 ① (WHO DON'T ADHERE TO DEALS)
 THEY MAKE FUN—YET I'M THE ONE
 ② ATTEMPTING TO DO SOME GOOD
 OR DO YOU REALLY WANT A NEIGHBORHOOD
 WHERE PEOPLE PISS ON YOUR STOOP EV'RY NIGHT?
 BOHEMIA, BOHEMIA'S
 A FALLACY IN YOUR HEAD
 THIS IS CALCUTTA
 ④ BOHEMIA'S DEAD
 (The BOHEMIANS immediately enact a mock funeral—MARK delivering a
 "eulogy")

MARK

DEARLY BELOVED WE GATHER HERE TO SAY OUR GOODBYES

A FEW BOYS

DIES IRAE—DIES ILLA

KERIE ELEISON
 YITGADAL V' YITKADASH

MARK

HERE SHE LIES
 NO ONE KNEW HER WORTH
 THE LATE GREAT DAUGHTER OF MOTHER EARTH
 ON THIS NIGHT WHEN WE CELEBRATE THE BIRTH
 IN THAT LITTLE TOWN OF BETHLEHEM
 WE RAISE OUR GLASS—YOU BET YOUR ASS TO—
 LA VIE BOHEME

ALL

LA VIE BOHEME
 LA VIE BOHEME
 LA VIE BOHEME
 LA VIE BOHEME...

NS

YOU

MARK

TO DAYS OF INSPIRATION
PLAYING HOOKY, MAKING
SOMETHING
OUT OF NOTHING, THE NEED

① TO EXPRESS

TO COMMUNICATE

② TO GOING AGAINST THE GRAIN,
GOING INSANE
GOING MAD

③ TO LOVING TENSION, NO
PENSION,
TO MORE THAN ONE DIMENSION
TO STARVING FOR ATTENTION,

④ HATING CONVENTION,
HATING
PRETENSION,

NOT TO MENTION OF COURSE
HATING DEAR OLD MOM AND DAD

⑤ TO RIDING YOUR BIKE,
MIDDAY PAST THE THREE
PIECE SUITS

⑥ TO FRUITS—TO NO ABSOLUTES
TO ABSOLUT—TO CHOICE
TO THE VILLAGE VOICE
TO ANY PASSING FAD

m.110 TO BEING AN US-FOR ONCE
INSTEAD OF THEM

LA VIE BOHEME

⑦ LA VIE BOHEME
(JOANNE enters)

MAUREEN

⑧ IS THE EQUIPMENT IN A PYRAMID?

IT IS, MAUREEN

ALL

LA VIE BOHEME ETC...

LA VIE BOHEME ETC...

OOOOOH...

ALL

JOANNE

① (MG) X SR to (B)

② (m) X SR onto table

③ (A) X SL onto table

④ (m) jumps CS on table

ALL
EME ETC...

MAUREEN

THE MIXER DOESN'T HAVE A CASE
DON'T GIVE ME THAT FACE

(MAUREEN and JOANNE show some sign of affection)

MR. GREY

AHEM

MAUREEN

① HEY MISTER—SHE'S MY SISTER

RESTAURANT MAN

m. 123 SO THAT'S FIVE MISO SOUP, FOUR SEAWEED SALAD
THREE SOY BURGER DINNER, TWO TOFU DOG PLATTER
AND ONE PASTA WITH MEATLESS BALLS

A BOY

HEME ETC...

UGH

COLLINS

IT TASTES THE SAME

MIMI

IF YOU CLOSE YOUR EYES

RESTAURANT MAN

AND THIRTEEN ORDERS OF FRIES
IS THAT IT HERE?

ALL

WINE AND BEER!

MIMI, ANGEL & OTHERS

② TO HAND-CRAFTED BEERS MADE IN LOCAL BREWERIES
TO YOGA, TO YOGURT, TO RICE AND BEANS AND CHEESE
TO LEATHER, TO LATEX, TO CURRY VINDALOO
TO HUEVOS RANCHEROS AND MAYA ANGELOU

MAUREEN, COLLINS & OTHERS

EMOTION, DEVOTION, TO CAUSING A COMMOTION,
CREATION, VACATION
MUCHO MASTURBATION
COMPASSION, TO FASHION, TO PASSION WHEN IT'S NEW

① ③ stands

② ① stands on t

③ stands on t

④ ② stands on t

⑤ ④ pushes ② off table

⑥ vulgar gestures by every

COLLINS

① TO SONTAG

ANGEL

② TO SONDHEIM

FOUR PEOPLE

③ TO ANYTHING TABOO

OTHERS

GINSBERG, DYLAN, CUNNINGHAM AND CAGE

COLLINS

LENNY BRUCE

ROGER

④ LANGSTON HUGHES

MAUREEN

⑤ TO THE STAGE

ALL

TO UTA, TO BUDDHA, PABLO NERUDA, TOO

MARK, MIMI & OTHERS

WHY DOR'THY AND TOTO WENT OVER THE RAINBOW
TO BLOW OFF AUNTIE EM—

ALL

LA VIE BOHEME

(JOANNE returns)

COLLINS

In honor of the death of bohemia an impromptu salon will commence immediately following dinner...Mimi Marquez, clad only in bubble wrap, will perform her famous lawn chair handcuff dance to the sounds of ice tea being stirred.

ROGER

And Mark Cohen will preview his new documentary about his inability to make a connection on the high holy days.

(ROGER picks up an electric guitar and starts to tune it)

- ① Mia x SL on table - flirts with paps
- ② Johnny sees them → ex SL
- ③ R en SL w/ guitar - sits SL side

Kristen = Megan

MARK

And Maureen Johnson, back from her spectacular one night engagement at the Eleventh Street lot, will sing Native American tribal chants backwards through her vocoder, while accompanying herself on the electric cello—which she has never studied.

(By this point, ²JOANNE has entered and seen MAUREEN flirt with KRISTEN and MARK. JOANNE exits. BENNY pulls MIMI aside)

BENNY

YOUR NEW BOYFRIEND DOESN'T KNOW ABOUT US?

MIMI

THERE'S NOTHING TO KNOW

BENNY

DON'T YOU THINK THAT WE SHOULD DISCUSS—

MIMI

IT WAS THREE MONTHS AGO

BENNY

HE DOESN'T ACT LIKE HE'S WITH YOU

MIMI

WE'RE TAKING IT SLOW

BENNY

WHERE IS HE NOW?

MIMI

HE'S RIGHT—HMM

BENNY

UH HUH

MIMI

WHERE'D HE GO?

MARK

³Roger will attempt to write a bittersweet, provocative song.

(ROGER starts to play "Musetta's Waltz" theme)

That doesn't remind us of "Musetta's Waltz."

COLLINS

- ① Angel Dumott Schunard will model the latest fall fashions from Paris while accompanying herself on the 10 gallon plastic pickle tub.

ANGEL

- ② And Collins will recount his exploits as anarchist—including the tale of his successful reprogramming of the M.I.T. Virtual Reality equipment to self-destruct, as it broadcast the words:

ALL

Actual reality—Act Up—fight AIDS!

BENNY

CHECK!!

(BENNY exits. Lights up on MIMI and ROGER)

Exit Vamp when mimi and Roger are blues 2x

③

MIMI

EXCUSE ME—DID I DO SOMETHING WRONG?
I GET INVITED-THEN IGNORED-ALL NIGHT LONG

ROGER

I'VE BEEN TRYING—I'M NOT LYING
NO ONE'S PERFECT. I'VE GOT BAGGAGE

MIMI

LIFE'S TOO SHORT—BABE—TIME IS FLYING
I'M LOOKING FOR BAGGAGE THAT GOES WITH MINE

ROGER

I SHOULD TELL YOU—

MIMI

I'VE GOT BAGGAGE TOO

ROGER

SHOULD TELL YOU—

BOTH

BAGGAGE—WINE—

OTHERS

AND BEER!

(Several beepers go off. Each person turns their own off)

as from Paris while

ding the tale of his
quipment to self-

AZT BREAK

(MIMI, ANGEL and COLLINS etc., take pills)

MIMI

ROGER

YOU?

MIMI

ME. YOU?

ROGER

MIMI

23. I SHOULD TELL YOU

LONG?
HT LONG

I SHOULD TELL YOU I'M DISASTER
I FORGET HOW TO BEGIN IT

turn down volume
50%

MIMI

LET'S JUST MAKE THIS PART GO FASTER
I HAVE YET—TO BE IN IT
I SHOULD TELL YOU

ROGER

I SHOULD TELL YOU

MIMI

I SHOULD TELL YOU

ROGER

I SHOULD TELL YOU

MIMI

I SHOULD TELL I BLEW THE CANDLE OUT
JUST TO GET BACK IN

ROGER

I'D FORGOTTEN HOW TO SMILE
UNTIL YOUR CANDLE BURNED MY SKIN

MIMI

I SHOULD TELL YOU

ES WITH MINE

off)

ROGER

I SHOULD TELL YOU

MIMI

I SHOULD TELL YOU

BOTH

I SHOULD TELL
WELL, HERE WE GO
NOW WE—

MIMI

OH NO

ROGER

I KNOW—THIS SOMETHING IS HERE GOES—

MIMI

HERE GOES

ROGER

GUESS SO
IT'S STARTING TO
—WHO KNOWS—

BOTH

WHO KNOWS
WHO KNOWS WHERE
WHO GOES THERE
WHO KNOWS HERE GOES
TRUSTING DESIRE—STARTING TO LEARN
WALKING THROUGH FIRE WITHOUT A BURN
CLINGING—A SHOULDER, A LEAP BEGINS
STINGING AND OLDER, ASLEEP ON PINS
SO HERE WE GO
NOW WE—

ROGER

OH NO

MIMI

I KNOW

ROGER

OH NO

BOTH

WHO KNOWS WHERE - WHO GOES THERE
HERE GOES - HERE GOES
HERE GOES - HERE GOES
HERE GOES - HERE GOES

23. LA VIE BOHEME B

(ROGER and MIMI exit. JOANNE re-enters, obviously steamed)

MAUREEN

ARE WE PACKED?

JOANNE

YES AND BY NEXT WEEK I WANT YOU TO BE

MAUREEN

POOKIE?

JOANNE

AND YOU SHOULD SEE
THEY'VE PADLOCKED THE BUILDING
AND THEY'RE RIOTING ON AVENUE B
BENNY CALLED THE COPS

MAUREEN

THAT JERK

JOANNE

THEY DON'T KNOW WHAT THEY'RE DOING
THE COPS ARE SWEEPING THE LOT
BUT NO ONE'S LEAVING
THEY'RE JUST SITTING THERE, MOOING!

ALL

YEAH!!

(Pandemonium in the restaurant)
TO DANCE!

DES—

RN
A BURN
HNS
NS

A GIRL

NO WAY TO MAKE A LIVING, MASOCHISM, PAIN,
PERFECTION, MUSCLE SPASMS, CHIROPRACTORS, SHORT-
CAREERS, EATING DISORDERS

ALL

FILM

MARK

ADVENTURE, TEDIUM, NO FAMILY, BORING LOCATIONS,
DARK ROOMS, PERFECT FACES, EGOS, MONEY, HOLLYWOOD
AND SLEAZE

ALL

MUSIC

ANGEL

FOOD OF LOVE, EMOTION, MATHEMATICS, ISOLATION,
RHYTHM, POWER, FEELING, HARMONY, AND HEAVY
COMPETITION

ALL

ANARCHY

COLLINS & MAUREEN

REVOLUTION, JUSTICE, SCREAMING FOR SOLUTIONS,
FORCING CHANGES, RISK, AND DANGER, MAKING NOISE
AND MAKING PLEAS

ALL

TO HOMOS, LESBIANS, CROSS DRESSERS TOO

MAUREEN

TO ME

MARK

TO ME

COLLINS

TO ME

ALL

TO YOU, AND YOU AND YOU, YOU AND YOU
TO PEOPLE LIVING WITH, LIVING WITH, LIVING WITH

NOT DYING FROM DISEASE
LET HE AMONG US WITHOUT SIN
BE THE FIRST TO CONDEMN
LA VIE BOHEME
LA VIE BOHEME
LA VIE BOHEME

MARK

ALL

PAIN,
ORS, SHORT-

ING LOCATIONS,
ONEY, HOLLYWOOD

ANYONE OUT OF THE MAINSTREAM
IS ANYONE IN THE MAINSTREAM?
ANYONE ALIVE-WITH A SEX DRIVE
TEAR DOWN THE WALL
AREN'T WE ALL
THE OPPOSITE OF WAR ISN'T PEACE ..
IT'S CREATION

LA VIE BOHEME
LA VIE BOHEME
LA VIE BOHEME
LA VIE BOHEME

(Ad Libs: "Yea, Whoop, etc.")

ICS, ISOLATION,
, AND HEAVY

ALL

LA VIE BOHEME

MARK

The riot continues
The Christmas tree goes up in flames
The snow dances
Oblivious, Roger and Mimi

share a small, lovely kiss. → pause

OR SOLUTIONS,
ER, MAKING NOISE

ALL

Viva la Vie Boheme!

End of Act 1

RS TOO

Set Pieces -
- Tables → OFF
All tech
- Chairs → OFF
Techs
All →

Set Pieces -
- Padlock on door → ON
Renee

Replace battery and charge other battery

ND YOU
TH, LIVING WITH

ACT TWO

(The COMPANY enters from all directions again and forms a line across the apron of the stage)

24. SEASONS OF LOVE A

COMPANY

m. 9:1

FIVE HUNDRED TWENTY FIVE THOUSAND
SIX HUNDRED MINUTES
FIVE HUNDRED TWENTY FIVE THOUSAND
MOMENTS SO DEAR
FIVE HUNDRED TWENTY FIVE THOUSAND
SIX HUNDRED MINUTES
HOW DO YOU MEASURE - MEASURE A YEAR?
IN DAYLIGHTS - IN SUNSETS
IN MIDNIGHTS - IN CUPS OF COFFEE
IN INCHES - IN MILES
IN LAUGHTER - IN STRIFE
IN - FIVE HUNDRED TWENTY FIVE THOUSAND
SIX HUNDRED MINUTES
HOW DO YOU MEASURE A YEAR IN THE LIFE
HOW ABOUT LOVE?
HOW ABOUT LOVE?
HOW ABOUT LOVE?
MEASURE IN LOVE
SEASONS OF LOVE
SEASONS OF LOVE

SOLOIST

FIVE HUNDRED TWENTY FIVE
THOUSAND SIX HUNDRED MINUTES
FIVE HUNDRED TWENTY FIVE
THOUSAND JOURNEYS TO PLAN
FIVE HUNDRED TWENTY FIVE
THOUSAND SIX HUNDRED MINUTES
HOW DO YOU MEASURE THE LIFE OF
A WOMAN OR A MAN?

OOH...

ALL

IN TR
OR IN
IN BR
OR T

ME

25.

SOLOIST 2

ALL

IN TRUTHS THAT SHE LEARNED
OR IN TIMES THAT HE CRIED
IN BRIDGES HE BURNED
OR THE WAY THAT SHE DIED

OOH...

ALL

m. 48.4

IT'S TIME NOW - TO SING OUT
THO' THE STORY NEVER ENDS
LET'S CELEBRATE
REMEMBER A YEAR IN THE LIFE OF FRIENDS
REMEMBER THE LOVE
REMEMBER THE LOVE
REMEMBER THE LOVE
MEASURE IN LOVE

SOLOIST

ALL

MEASURE, MEASURE YOUR LIFE
IN LOVE

SEASONS OF LOVE...
SEASONS OF LOVE

(SOLOIST Ad Libs)

25. HAPPY NEW YEAR A

(The Street)

*ALL exit → music starts → just Colin onstage
Looks up*

(NEW YEAR'S EVE. The street outside the apartment)

MARK

(Carrying mock door)

ALL

Pan to the padlocked door. New Year's rocking eve. The breaking-back-into-the building party...

(ROGER and MIMI try in vain to pry off a "padlock" from the "door." They're happy)

How long till next year?

MIMI

Three and a half minutes...

ROGER

I'M GIVING UP MY VICES

MIMI

I'M GOING BACK - BACK TO SCHOOL
EVICTION OR NOT
THIS WEEK'S BEEN SO HOT
THAT LONG AS I'VE GOT YOU
I KNOW I'LL BE COOL
I COULDN'T CRACK THE LOVE CODE, DEAR
'TIL YOU MADE THE LOCK ON MY HEART EXPLODE
IT'S GONNA BE A HAPPY NEW YEAR
A HAPPY NEW YEAR

(MARK enters the scene)

MARK

COAST IS CLEAR
YOU'RE SUPPOSED TO BE WORKING
THAT'S FOR MIDNIGHT
WHERE ARE THEY?
THERE ISN'T MUCH TIME

MIMI

MAYBE THEY'RE DRESSING
I MEAN WHAT DOES ONE WEAR THAT'S APROPOS
FOR A PARTY—THAT'S ALSO A CRIME

(MAUREEN enters, wearing a skin tight "cat burglar" suit, holding a bag of potato chips)

MAUREEN

CHIPS, ANYONE?

MARK

YOU CAN TAKE THE GIRL OUT OF HICKSVILLE
BUT YOU CAN'T TAKE THE HICKSVILLE OUT OF THE GIRL

MAUREEN

MY RIOT GOT YOU ON TV I DESERVE A ROYALTY

MIMI

—BE NICE YOU TWO
OR NO GOD AWFUL CHAMPAGNE

(MAUREEN takes out a cellphone and dials)

EAR
RT EXPLODE

MAUREEN

DON'T MIND IF I DO
NO LUCK?

ROGER

BOLTED PLYWOOD, PADLOCKED WITH A CHAIN
A TOTAL DEAD END

MAUREEN

JUST LIKE MY EX-GIRLFRIEND

(On cellphone)

m. 43:1 - Swing Feel

HONEY...?

I KNOW YOU'RE THERE...

PLEASE PICK UP THE PHONE

ARE YOU OKAY?

IT'S NOT FUNNY

IT'S NOT FAIR

HOW CAN I ATONE?

ARE YOU OKAY?

I LOSE CONTROL

BUT I CAN LEARN TO BEHAVE

GIVE ME ONE MORE CHANCE

LET ME BE YOUR SLAVE

I'LL KISS YOUR DOC MARTENS

LET ME KISS YOUR DOC MARTENS

YOUR EVERY WISH I WILL OBEY

(JOANNE enters)

JOANNE

THAT MIGHT BE OKAY

DOWN GIRL

HEEL...STAY

I DID A BIT OF RESEARCH

WITH MY FRIENDS AT LEGAL AID

TECHNICALLY, YOU'RE SQUATTERS

THERE'S HOPE

BUT JUST IN CASE

(SHE whips out...)

'S APROPOS

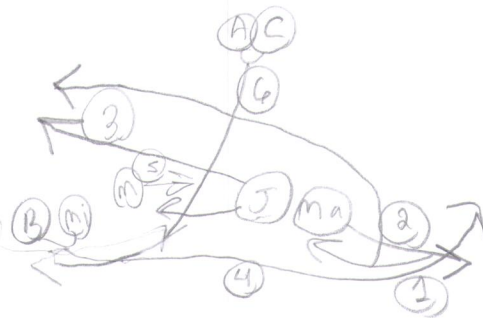
holding a bag of

CKSVILLE
E OUT OF THE GIRL

A ROYALTY

- ① (M_a) X VSL
- ② (M_a) grabs robe from (J)
- ③ (M_a) (J) X SR - fighting
- ④ (B) (M₁) X SL
- ⑤ (M) stay C filming both sides
- ⑥ (C) (A) en DCS X SR

Alexi Darling - Emily



MARK & JOANNE - *prse*

ROPE?

MARK

(Pointing off)

WE CAN HOIST A LINE—

JOANNE

TO THE FIRE ESCAPE—

MARK

AND TIE OFF AT

MARK & JOANNE

THAT BENCH!

MAUREEN

① I CAN'T TAKE THEM AS CHUMS

JOANNE

START HOISTING... WENCH

②
(ALL THREE cross upstage and attempt to throw up a rope on the above. ROGER and MIMI laugh in each others arms)

ROGER

③
④ I THINK I SHOULD BE LAUGHING
⑤ YET I FORGET
FORGET HOW TO BEGIN
I'M FEELING SOMETHING INSIDE
AND YET I STILL CAN'T DECIDE
IF I SHOULD HIDE
OR MAKE A WIDE OPEN GRIN
LAST WEEK I WANTED JUST TO DISAPPEAR
MY LIFE WAS DUST
BUT NOW IT JUST MAY BE A HAPPY NEW YEAR
A HAPPY NEW YEAR

(COLLINS and ANGEL enter. COLLINS in full black, carries a bottle of champagne. ANGEL is in a blond wig and plastic dress)

⑥ **COLLINS**

BOND—JAMES BOND

① (A)(C) XSR to (R)(M)

② set routes

Abby
↳ chair w/ phone

Fin to life
under
bridge

ANGEL
AND PUSSY GALORE—IN PERSON

MIMI
PUSSY—YOU CAME PREPARED

ANGEL
I WAS A BOY SCOUT ONCE
AND A BROWNIE
'TIL SOME BRAT GOT SCARED

COLLINS
(To MIMI)
AHA! MONEYPENNY—MY MARTINI!

MIMI
WILL BAD CHAMPAGNE DO?

ROGER
THAT'S SHAKEN—NOT STIRRED

COLLINS
PUSSY—THE BOLTS
(COLLINS takes a swig, as ANGEL retrieves a small blow torch)

ANGEL
JUST SAY THE WORD!
(ANGEL turns on the torch. Lights to black)

MIMI
TWO MINUTES LEFT TO EXECUTE OUR PLAN

COLLINS
WHERE'S EVERYONE ELSE?

ROGER
PLAYING SPIDERMAN

MARK
IRONIC CLOSE UP: TIGHT
(Lights up on MRS. COHEN holding up phone)

rope on the above.

EAR

W YEAR

, carries a bottle of
ess)

① (Ma) (R) (J) X CS

② (AP) starts SL

③ CS on platform - (MC)

ON THE PHONE MACHINE'S RED LIGHT
ONCE THE BOHO BOYS ARE GONE
The power mysteriously comes on.

26. VOICE MAIL #3

(On chair) ¹₂ ³ **MRS. COHEN**

MARK, IT'S THE WICKED WITCH OF THE WEST
YOUR MOTHER
HAPPY NEW YEAR FROM SCARSDALE
WE'RE ALL IMPRESSED THAT THE RIOT FOOTAGE
MADE THE NIGHTLY NEWS
EVEN YOUR FATHER SAYS MAZEL TOV
HONEY—CALL HIM.
LOVE MOM

(MRS. COHEN, stepping off chair, passes the phone to ALEXI DARLING)

27. VOICE MAIL #4

ALEXI DARLING

(On chair)

MARK COHEN
ALEXI DARLING FROM BUZZLINE

MARK

Ooh, that show's so sleazy.

ALEXI DARLING

YOUR FOOTAGE OF THE RIOTS A-ONE
FEATURE SEGMENT-NETWORK-DEALTIME
I'M SENDING YOU A CONTRACT
KER-CHING-KER-CHING
MARKY GIVE US A CALL
970-4301
OR AT HOME TRY 863-6754
OR - MY CELLPHONE AT 919-763-0090
OR - YOU CAN E-MAIL ME
AT DARLING ALEXI NEWS.COM DOT NET

① OR - YOU CAN PAGE ME AT—

(Beeeeep!)

28. HAPPY NEW YEAR B



MAUREEN

I THINK WE NEED AN AGENT

MARK

WE?

JOANNE

THAT'S SELLING OUT

MARK

BUT IT'S NICE TO DREAM

MAUREEN

YEAH—IT'S NETWORK TV AND IT'S ALL THANKS TO ME

MARK

SOMEHOW I THINK I SMELL THE WHIFF OF A SCHEME

JOANNE

ME TOO

MAUREEN

WE CAN PLAN ANOTHER PROTEST

JOANNE

WE?!

MAUREEN

THIS TIME YOU CAN SHOOT FROM THE START...

(To MARK)

YOU'LL DIRECT

(To JOANNE)

STARRING ME!

(Lights shift back to downstairs)

E WEST

FOOTAGE

to ALEXI DARLING)

IME

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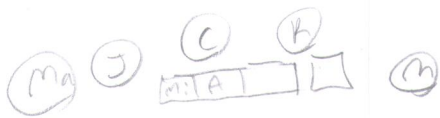
NET

① ① move the apt around - gather around couch

② ② en SL X to VSL

③ ③ A + Mi X SR

④



⑤

HOUSE

MIMI, ROGER, ANGEL & COLLINS
FIVE, FOUR, THREE...
OPEN SESAME!!

(1) *(The door falls away, revealing MARK, JOANNE and MAUREEN)*

ALL

HAPPY NEW YEAR,
HAPPY NEW YEAR,
HAPPY NEW...

(BENNY enters)

(2)

BENNY

I SEE THAT YOU'VE BEATEN ME TO THE PUNCH

ROGER

HOW DID YOU KNOW WE'D BE HERE?

BENNY

I HAD A HUNCH

MARK

YOU'RE NOT MAD?

BENNY

I'M HERE TO END THIS WAR
IT'S A SHAME YOU WENT AND DESTROYED THE DOOR

MIMI

WHY ALL A SUDDEN THE BIG ABOUT FACE

BENNY

THE CREDIT IS YOURS YOU MADE A GOOD CASE

ROGER

WHAT CASE?

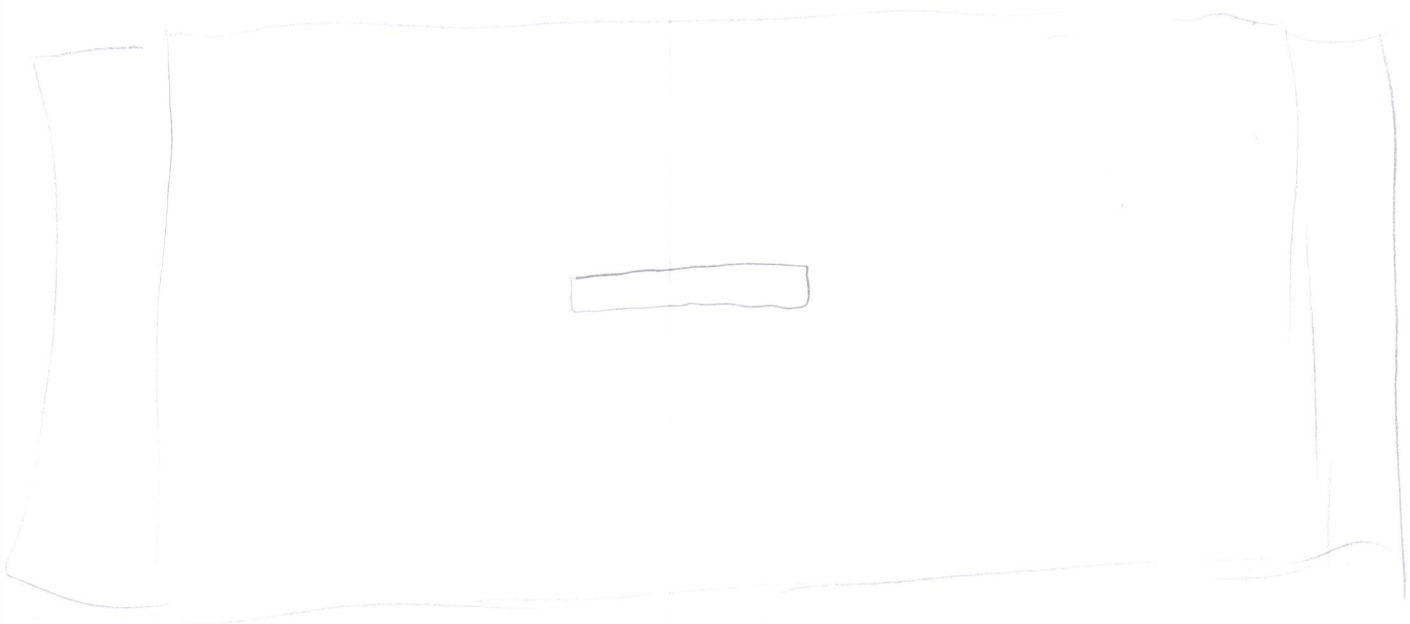
BENNY

MIMI CAME TO SEE ME
AND SHE HAD MUCH TO SAY

MIMI

(3) THAT'S NOT HOW YOU PUT IT AT ALL YESTERDAY

- ① ① X(S to couch - legs on it
② ② holds out key > ①.5 ③ X SL
③ ③ climbs couch



S

GREEN)

PUNCH

DYED THE DOOR

FACE

GOOD CASE

L YESTERDAY

BENNY

I COULDN'T STOP THINKING ABOUT THE WHOLE MESS
MARK—YOU'LL WANT TO GET THIS ON FILM

(MARK picks up his camera)

MARK

I GUESS

BENNY

(Formally)

① I REGRET THE
UNLUCKY CIRCUMSTANCES
OF THE PAST SEVEN DAYS

ROGER

①.5 CIRCUMSTANCE?
YOU PADLOCKED OUR DOOR

BENNY

AND IT'S WITH GREAT PLEASURE
ON BEHALF OF CYBERARTS

② THAT I HAND YOU THIS KEY
(HE hands the key)

ANGEL

GOLF CLAPS

(THEY oblige)

MARK

I HAD NO JUICE IN MY BATTERY

BENNY

RESHOOT

ROGER

I SEE—THIS IS A PHOTO OPPORTUNITY

MAUREEN

③ THE BENEVOLANT GOD
USHERS THE POOR ARTISTS BACK TO THEIR FLAT
WERE YOU PLANNING TO TAKE DOWN THE BARBED WIRE

- ① M_a jumps off couch
② B X SL
③ M_i X SL to B - stopped by $2.75 - M_a$ X SL
④ B X around $roger$ to touch M_i
⑤ M_i pushed him off



FROM THE LOT TOO?

1

ROGER

ANYTHING BUT THAT!

2

BENNY

CLEARING THE LOT WAS A SAFETY CONCERN
WE BREAK GROUND THIS MONTH
BUT YOU CAN RETURN

MAUREEN

THAT'S WHY YOU'RE HERE WITH PEOPLE YOU HATE
INSTEAD OF WITH MUFFY AT MUFFY'S ESTATE

2.75

BENNY

I'D HONESTLY RATHER BE WITH YOU TONIGHT
THAN IN WESTPORT—

ROGER

SPARE US OLD SPORT, THE SOUNDBITE

BENNY

MIMI—SINCE YOUR WORDS ARE SO SEDUCTIVE

MIMI

3

WHAT DO YOU MEAN?

BENNY

PERSUADE HIM NOT TO BE SO COUNTERPRODUCTIVE

ROGER

LIAR!

BENNY

WHY NOT TELL HIM WHAT YOU WORE TO MY PLACE?

MIMI

4

I WAS ON MY WAY TO WORK

BENNY

5

BLACK LEATHER AND LACE!
MY DESK WAS A MESS
I THINK I'M STILL SORE

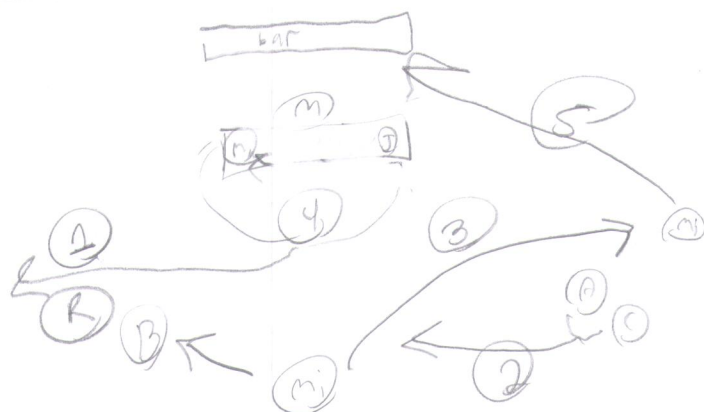
1) (R) x SR

2) (A) (C) x CS

3) (M) x SL - very alone

4) (M) (J) x CS to couch

5) (M) x CS to champagne bottle at bar



SCENE: outside Mark's Apt.
HOUSE

MIMI

'CAUSE I KICKED HIM RIGHT BEFORE I WALKED OUT THE
DOOR!

BENNY

DOES YOUR BOYFRIEND KNOW WHO YOUR LAST BOYFRIEND
WAS?

ROGER

I'M NOT HER BOYFRIEND
I DON'T CARE WHAT SHE DOES

ANGEL

PEOPLE! IS THIS ANY WAY TO START A NEW YEAR?
HAVE COMPASSION
BENNY JUST LOST HIS CAT

BENNY

MY DOG—BUT I APPRECIATE THAT

ANGEL

MY CAT HAD A FALL AND I WENT THROUGH HELL

BENNY

IT'S LIKE LOSING A—
HOW DID YOU KNOW THAT SHE FELL?

COLLINS

(HE hands BENNY a glass of champagne)

CHAMPAGNE?

BENNY

DON'T MIND IF I DO
TO DOGS

ALL

NO BENNY—TO YOU!

ANGEL

LET'S MAKE A RESOLUTION

MIMI

I'LL DRINK TO THAT

CERN

DO YOU HATE
ESTATE

TONIGHT

PRODUCTIVE

INTERPRODUCTIVE

GET TO MY PLACE?

① **COLLINS**
LET'S ALWAYS STAY FRIENDS

② **JOANNE**
THOUGH WE MAY HAVE OUR DISPUTES

MAUREEN
THIS FAM'LY TREE'S GOT DEEP ROOTS

③ **MARK**
④ FRIENDSHIP IS THICKER THAN BLOOD

ROGER
THAT DEPENDS

MIMI
DEPENDS ON TRUST

ROGER
DEPENDS ON TRUE DEVOTION

JOANNE
DEPENDS ON LOVE

MARK

(To ROGER)

④.5 **ROGER**
DEPENDS ON NOT DENYING EMOTION

⑤ **ROGER**
PERHAPS

ALL
⑥ IT'S GONNA BE A HAPPY NEW YEAR

ROGER
I GUESS

ALL
IT'S GONNA BE A HAPPY NEW YEAR

ROGER
⑦ YOU'RE RIGHT

- ① ~~AI~~ exact M_i B ex door CS
- ② ~~B~~ ex. CS door
- ③ TM enters SB X CS to M_j
- ④ M_i TM ex off SL

⑤ S J M_a

(ANGEL brings ROGER and MIMI together. ANGEL and OTHERS move away from MIMI and ROGER)

n. 81
 ① **ANGEL** Take off door SL + couch SR
 IT'S GONNA BE A HAPPY NEW YEAR

n. 85
ROGER & MIMI
 I'M SORRY

ROGER
 COMING?

n. 88
 ② **MIMI**
 IN A MINUTE—I'M FINE—GO
 (and exits. THE MAN appears)

③ **THE MAN**
 Well, well, well. What have we here?
 (HE moves to her)

IT'S GONNA BE A HAPPY NEW YEAR
 There, there...
 (Etc.)
 (Fade out)

29. VALENTINE'S DAY CROSSOVER

(Any Location) mic on stand

MARK
 Valentine's Day... Pan across the empty lot. Roger's down at Mimi's where he's been for almost two months now although he keeps talking about selling his guitar and heading out of town. (Still jealous of Benny.) God knows where Collins and Angel are... Could be that new Shanty Town near the river or a suite at the Plaza... Maureen and Joanne are rehearsing.

(Joanne's loft)

→ I said - once more from the top!!!
JOANNE

I said no!!!
MAUREEN

during monologue

Set Pieces -
 - 2 chairs - ON
 - Jason, John - CSC
 - (Mic w/ stand - OFF at end)
 - Cable - ON
 - Renee - DSC (off at end)

MARK

① That is if they're still speaking this week... Me? I'm here. Nowhere.
(Lights up on scene)

JOANNE

And the line is, "Cyberarts and its corporate sponsor, Grey Communications, would like to mitigate the Christmas Eve Riots..." What is so difficult...

MAUREEN

It just doesn't roll off my tongue. I like my version.

JOANNE

You—dressed as a groundhog—to protest the ground-breaking...

MAUREEN

It's a metaphor!

JOANNE

It's... less than brilliant.

MAUREEN

② That's it, Miss Ivy League!

JOANNE

What?

MAUREEN

Ever since New Year's I haven't said boo. I let you direct. I didn't stay and dance at the club that night, cause you wanted to go home...

JOANNE

You were flirting with the woman in rubber.

30. TAKE ME OR LEAVE ME

MAUREEN

③ That's what this is about?? There will always be women in rubber—Flirting with me!! Give me a break.

④
EV'RY SINGLE DAY
I WALK DOWN THE STREET
I HEAR PEOPLE SAY
"BABY'S SO SWEET"
EVER SINCE PUBERTY

① ⑤ x USR

③ ⑤ ①₀ x USL

④ ⑤ x USR

⑤

Nowhere.

y Communications,
s so difficult...

eaking...

t. I didn't stay and dance

n in rubber—Flirting

EV'RYBODY STARES AT ME
BOYS-GIRLS
I CAN'T HELP IT BABY
SO BE KIND
AND DON'T LOSE YOUR MIND
① JUST REMEMBER THAT I'M YOUR BABY
TAKE ME FOR WHAT I AM
WHO I WAS MEANT TO BE
AND IF YOU GIVE A DAMN
TAKE ME BABY OR LEAVE ME
TAKE ME BABY OR LEAVE ME
A TIGER IN A CAGE
CAN NEVER SEE THE SUN
THIS DIVA NEEDS HER STAGE
BABY-LET'S HAVE FUN!
YOU ARE THE ONE I CHOOSE.
FOLKS WOULD KILL TO FILL IN YOUR SHOES
YOU LOVE THE LIMELIGHT TOO, BABY
SO BE MINE AND DON'T WASTE
MY TIME CRYIN'—"HONEYBEAR-ARE YOU STILL MY BABY?"
TAKE ME FOR WHAT I AM
WHO I WAS MEANT TO BE
③ AND IF YOU GIVE A DAMN
TAKE ME BABY OR LEAVE ME
NO WAY—CAN I BE WHAT I'M NOT
BUT HEY—DON'T YOU WANT YOUR GIRL HOT!
DON'T FIGHT—DON'T LOSE YOUR HEAD
'CAUSE EV'RY NIGHT—WHO'S IN YOUR BED?
WHO
WHO'S IN YOUR BED?

(SHE pouts in JOANNE'S direction)

Kiss, Pookie.

It won't work.

JOANNE

④ I LOOK BEFORE I LEAP
I LOVE MARGINS AND DISCIPLINE
I MAKE LISTS IN MY SLEEP
BABY WHAT'S MY SIN?
NEVER QUIT—I FOLLOW THROUGH

I HATE MESS—BUT I LOVE YOU
WHAT TO DO
WITH MY IMPROMPTU BABY
SO BE WISE
'CAUSE THIS GIRL SATISFIES
YOU'VE GOT A PRIZE WHO DON'T COMPROMISE
YOU'RE ONE LUCKY BABY
TAKE ME FOR WHAT I AM

MAUREEN

A CONTROL FREAK

JOANNE

WHO I WAS MEANT TO BE

MAUREEN

A SNOB—YET OVER-ATTENTIVE

JOANNE

AND IF YOU GIVE A DAMN

MAUREEN

A LOVABLE, DROLL GEEK

JOANNE

TAKE ME BABY OR LEAVE ME

MAUREEN

AN ANAL RETENTIVE!

BOTH

THAT'S IT!

JOANNE

THE STRAW THAT BREAKS MY BACK

BOTH

I QUIT

JOANNE

UNLESS YOU TAKE IT BACK

BOTH

WOMEN

for Halloran } @ starts on platform SL, (P) starts SR, (V) SL, (S) SL, (J) SL,
Heather VSR, Elie 2nd Lev (VSR), Jackson (VSR) 2nd Lev.



PROMISE

MAUREEN

WHAT IS IT ABOUT THEM?

BOTH

CAN'T LIVE—

JOANNE

WITH THEM

BOTH

OR WITHOUT THEM!

TAKE ME FOR WHAT I AM

WHO I WAS MEANT TO BE

AND IF YOU GIVE A DAMN

MAUREEN

TAKE ME BABY OR LEAVE ME

JOANNE

YOU BETTER TAKE ME BABY OR
LEAVE ME

BOTH

TAKE ME BABY OR LEAVE ME

GUESS I'M LEAVIN

I'M GONE!

(THEY both sit)

Set pieces -

- 2 chairs → OFF

Jason + John → CSE

- Mig w/ 4m → OFF

Kenec → PS

30a. VOICE MAIL #5

(The Loft)

(The phone rings...)

MARK & ROGER'S OUTGOING MESSAGE

"SPEAK... (BEEP)"

ALEXI DARLING

MARK COHEN

ALEXI DARLING

LABOR DAY WEEKEND

IN EAST HAMPTON

ON THE BEACH

JUST SAW ALEC BALDWIN

TOLD HIM YOU SAID HI

JUST KIDDING

① ② en SL + sits SR in chair

② ③ en SR comes up behind him

3



WE STILL NEED DIRECTORS
 YOU STILL NEED MONEY
 YOU KNOW YOU NEED MONEY
 PICK UP THE PHONE
 DON'T BE AFRAID OF KER-CHING KER-CHING
 MARKY—SELL US YOUR SOUL
 JUST KIDDING WE'RE WAITING...

31. SEASONS OF LOVE B

Emily + Connor behind doors

GROUP 2

Set Pieces -

GROUP 1

OOH

IN DIAPERS - REPORT CARDS
 IN SPOKED WHEELS - IN SPEEDING
 TICKETS IN CONTRACTS - DOLLARS
 IN FUNERALS - IN BIRTHS

ALL

IN - FIVE HUNDRED TWENTY FIVE THOUSAND
 SIX HUNDRED MINUTES
 HOW DO YOU FIGURE
 A LAST YEAR ON EARTH?

FIGURE IN LOVE
 FIGURE IN LOVE
 FIGURE IN LOVE
 MEASURE IN LOVE
 SEASONS OF LOVE
 SEASONS OF LOVE

32. WITHOUT YOU

(Mimi's Apartment)

(MIMI approaches ROGER, in a hurry)

ROGER

② Where were you?

MIMI

I'm sorry, I'm late.

- Doors → open
 - Emily + Connor

① ② gets up X CS

② ③ ex SL

③ ④ en DCS in stretcher to CS

④

ROGER

(Interrupting)

couch behind door

I know. You lost your keys. No, you went for a walk; you had to help your mother.

① (As HE picks up the guitar)

How's Benny? I'm gonna work upstairs tonight.

MIMI

Wait...

I SHOULD TELL YOU

I SHOULD...

Never mind...

ROGER

HAPPY SPRING. *ex ✓*

② (HE exits. During the following, we see ANGEL deteriorate. By the end of the song he has died)

exit vamp immediately → after "HAPPY SPRING"

MIMI

③

WITHOUT YOU
THE GROUND THAWS
THE RAIN FALLS
THE GRASS GROWS
WITHOUT YOU → *and enters*
THE SEEDS ROOT
THE FLOWERS BLOOM
THE CHILDREN PLAY
THE STARS GLEAM
THE POETS DREAM
THE EAGLES FLY
WITHOUT YOU
THE MOON GLOWS
THE RIVER FLOWS
BUT I DIE
WITHOUT YOU

ROGER

THE WORLD REVIVES

GROUP 2

HING

USAND

Set Pieces - Doors → close
Emily, Carlos, hospital bed
- Hospital bed → ON
Renee, Vanessa → CSC
John, Actors → CSC
- IV Pole → ON
Renee, Vanessa → CSC
John, Actors → CSC

Elle's DANCE

w/ orb

- ① ① takes ③ on SL to ① CS
- ② ① lifts hand for ③ to hold limply
- ③ ③ turn toes to Elle finishing dance

MIMI

COLORS RENEW

BOTH

BUT I KNOW BLUE
ONLY BLUE
LONELY BLUE

MIMI

WITHIN ME, BLUE
WITHOUT YOU
THE HAND GROPE
THE EAR HEARS
THE PULSE BEATS

ROGER

① WITHOUT YOU
THE EYES GAZE
THE LEGS WALK
THE LUNGS BREATHE

BOTH

THE MIND CHURNS
THE HEART YEARNS
THE TEARS DRY
WITHOUT YOU
LIFE GOES ON
BUT I'M GONE
'CAUSE I DIE

③

ROGER

WITHOUT YOU

MIMI

WITHOUT YOU

ROGER

WITHOUT YOU

BOTH

③

WITHOUT YOU

③

① ① X VSR from SK

② ① X VCS from SK

③ ① X VSL

④ ① X VSC

SILENCE

33. I'LL COVER YOU (REPRISE)

(In a Church)

m. 1:1

after he falls into (Mimi) + (Mark)
and gets up

MIMI

Angel was one of my closest friends. It's right that it's Halloween, because it was her favorite holiday. I knew we'd hit it off the moment we met—that skinhead was bothering her and she said she was more of a man than he'd ever be and more of a woman than he'd ever get...

MARK

...and then there was the time he walked up to this group of tourists—and they were petrified because A—they were obviously lost and B—had probably never spoken to a drag queen before in their lives and he... SHE just offered to escort them out of Alphabet City... And then she let them take a picture with her—and then she said she'd help 'em find the Statue of Liberty...

MAUREEN

...so much more original than any of us—you'd find an old tablecloth on the street and make a dress—and next year, sure enough—they'd be mass producing them at the Gap! You always said how lucky you were that we were all friends—but it was us, baby, who were the lucky ones.

m. 5:1 - cue when finished

COLLINS

m. 6:1

LIVE IN MY HOUSE

I'LL BE YOUR SHELTER

JUST PAY ME BACK WITH ONE THOUSAND KISSES

BE MY LOVER

I'LL COVER YOU

OPEN YOUR DOOR—I'LL BE YOUR TENANT

DON'T GOT MUCH BAGGAGE

TO LAY AT YOUR FEET

BUT SWEET KISSES I'VE GOT TO SPARE

I'LL BE THERE—I'LL COVER YOU

I THINK THEY MEANT IT

WHEN THEY SAID YOU CAN'T BUY LOVE

NOW I KNOW YOU CAN RENT IT

A NEW LEASE YOU ARE, MY LOVE, ON LIFE

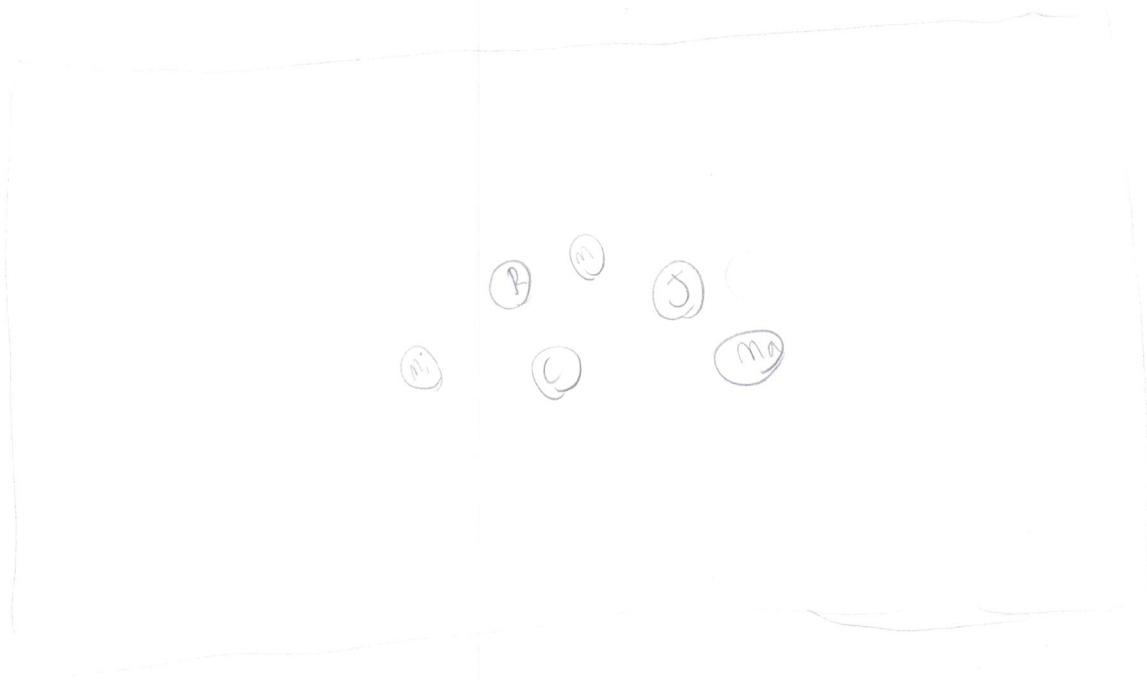
ALL MY LIFE

when he fully enters spotlight (DS)

Set Piz (C) - Doors open for hospital bed, leave open
- Hospital bed → OFF
Renee, Jang → USC A
Vernessa, Actors → USC A
- IV Pole → OFF
Renee, Jang → USC A
Vernessa, Actors → USC A

① ② ALL

crowd around Collins who is CS



CHOIR

I'VE LONGED TO DISCOVER
SOMETHING AS TRUE
AS THIS

m. 30:1 OHH...

(The following is sung simultaneously)

SOLOISTS

COLLINS

SO WITH A THOUSAND SWEET KISSES
I'LL COVER YOU

WITH A THOUSAND SWEET KISSES
I'LL COVER YOU

WITH A THOUSAND SWEET KISSES
I'LL COVER YOU

WITH A THOUSAND SWEET KISSES

IF YOU'RE COLD AND YOU'RE
LONELY

YOU'VE GOT ONE NICKEL ON

WHEN YOU'RE WORN OUT A
TIRED

WHEN YOUR HEART HAS EX

CHOIR

① *(Sung with COLLINS and SOLOISTS)*

FIVE HUNDRED TWENTY FIVE THOUSAND SIX HUNDRED
MINUTES

FIVE HUNDRED TWENTY FIVE THOUSAND MOMENTS
SO DEAR

FIVE HUNDRED TWENTY FIVE THOUSAND SIX HUNDRED
MINUTES

FIVE HUNDRED TWENTY FIVE THOUSAND

m. 42:1 OH LOVER I'LL COVER YOU

OH LOVER I'LL COVER YOU

COLLINS & COMPANY

OH LOVER
I'LL COVER YOU
OH LOVER
YEAH

COLLINS

I'LL COVER YOU

- 3 All exit
5
- ② (M) (E) X S (C) and touch his shoulders
- ③ (C) (M) (R) ex off CS after applause
- ④ (M) enters SR
- ⑤ (M) XCS

CHOIR

COMPANY

FIVE HUNDRED TWENTY FIVE THOUSAND SIX HUNDRED MINUTES

FIVE HUNDRED TWENTY FIVE THOUSAND SEASONS OF LOVE

COLLINS

(Soloist adlibs over COMPANY's final "Seasons of Love" above)

m 53-SILENCE

COLLINS

I'LL COVER YOU

① ② ③

34. HALLOWEEN

(Outside The Church)

④

(MARK is on the pay phone)

④

MARK

Hi. It's Mark Cohen. Is Alexi there?.... No need to bother her. Just let her know I'm running a little late for my appointment... I'm at my.... Yes, I'll still be there.... Yes, I signed the contract.... Thanks.... ex.

Vamp until done

HOW DID WE GET HERE?

HOW THE HELL...

PAN LEFT-CLOSE ON THE STEEPLE OF THE CHURCH

HOW DID I GET HERE?

HOW THE HELL...

CHRISTMAS

CHRISTMAS EVE-LAST YEAR

HOW COULD A NIGHT SO FROZEN

BE SO SCALDING HOT?

HOW CAN A MORNING THIS MILD

BE SO RAW?

WHY ARE ENTIRE YEARS STREWN

ON THE CUTTING ROOM FLOOR OF MEMORY

WHEN SINGLE FRAMES FROM ONE MAGIC NIGHT

FOREVER FLICKER IN CLOSE-UP

ON THE 3D IMAX OF MY MIND

THAT'S POETIC

THAT'S PATHETIC

WHY DID MIMI KNOCK ON ROGER'S DOOR

AND COLLINS CHOOSE THAT PHONE BOOTH

E COLD AND YOU'RE

NOT ONE NICKEL ONT

Set Pieces -
-Cross - up to bridge
• Renee + John

X HUNDRED

ND MOMENTS

ND SIX HUNDRED

AND

BACK WHERE ANGEL SET UP HIS DRUMS
WHY DID MAUREEN'S EQUIPMENT BREAK DOWN
WHY AM I THE WITNESS
AND WHEN I CAPTURE IT ON FILM
WILL IT MEAN THAT IT'S THE END
AND I'M ALONE

35. GOODBYE LOVE

en Joanne, Roger SR

MIMI

IT'S TRUE YOU SOLD YOUR GUITAR AND BOUGHT A CAR?

ROGER

IT'S TRUE—I'M LEAVING NOW FOR SANTA FE
IT'S TRUE YOU'RE WITH THIS YUPPIE SCUM?

BENNY

YOU SAID-YOU'D NEVER SPEAK TO HIM AGAIN

MIMI

NOT NOW

MAUREEN

WHO SAID THAT YOU HAVE ANY SAY
IN WHO SHE SAYS THINGS TO AT ALL?

ROGER

YEAH!

JOANNE

WHO SAID THAT YOU SHOULD STICK YOUR NOSE IN
OTHER PEOPLE'S....

MAUREEN

WHO SAID I WAS TALKING TO YOU?

① ③ en SR

② ③ + ④ X to CS door - sit

③ ④ ⑤ X SL + fight



DOWN

JOANNE
WE USED TO HAVE THIS FIGHT EACH
NIGHT
SHE'D NEVER ADMIT I EXISTED

MARK
CALM DOWN
EVERYONE PLEASE

(1)

D BOUGHT A CAR?

MIMI
HE WAS THE SAME WAY—HE WAS
ALWAYS
"RUN AWAY-HIT THE ROAD
DON'T COMMIT" - YOU'RE FULL OF
IT

BENNY

ITA FE
CUM?

SHE'S IN DENIAL

JOANNE

MIMI

A AGAIN

HE'S IN DENIAL

MIMI

JOANNE
DIDN'T GIVE AN INCH
WHEN I GAVE A MILE

MARK

GUYS
COME ON

(3)

I GAVE A MILE

MIMI

ROGER
GAVE A MILE TO WHO?

MARK
COME ON GUYS CHILL!

YOUR NOSE IN

MIMI & JOANNE
I'D BE HAPPY TO DIE FOR A TASTE
OF WHAT ANGEL HAD
SOMEONE TO LIVE FOR - UNAFRAID
TO SAY I LOVE YOU

ROGER
ALL YOUR WORDS ARE NICE MIMI
BUT LOVE'S NOT A THREE WAY STREET
YOU'LL NEVER SHARE REAL LOVE
UNTIL YOU LOVE YOURSELF—I SHOULD KNOW

① GCL SL

② C XCL

③ B X + (M_i) > ③

④ C ex through door

①

COLLINS

YOU ALL SAID YOU'D BE COOL TODAY
SO PLEASE-FOR MY SAKE...
I CAN'T BELIEVE HE'S GONE

(To ROGER)

②

I CAN'T BELIEVE YOU'RE GOING
I CAN'T BELIEVE THIS FAM'LY MUST DIE

③

ANGEL HELPED US BELIEVE IN LOVE
I CAN'T BELIEVE YOU DISAGREE

ALL

I CAN'T BELIEVE THIS IS GOODBYE
(MAUREEN and JOANNE immediately burst into tears and embrace
in front of all)

MAUREEN

Pookie.

JOANNE

Honeybear.

MAUREEN

I missed you so much.

JOANNE

I missed you.

MAUREEN

I missed your smell.

(THEY hug and exit. THE PASTOR from the church emerges on the above)

PASTOR

Thomas B. Collins?

COLLINS

Coming.

④

(The PASTOR exits above and COLLINS exits into the meeting house. BEN
standsoff to the side as MIMI approaches ROGER. ROGER turns away. SH
hesitates before leaving with BENNY)

Exit vamp

MARK

I HEAR THERE ARE GREAT RESTAURANTS OUT WEST

① ②

ROGER

SOME OF THE BEST. HOW COULD SHE?

MARK

HOW COULD YOU LET HER GO?

ROGER

YOU JUST DON'T KNOW.... HOW COULD WE LOSE ANGEL?

MARK

MAYBE YOU'LL SEE WHY WHEN YOU STOP ESCAPING YOUR PAIN

AT LEAST NOW IF YOU TRY—ANGEL'S DEATH WON'T BE IN VAIN

ROGER

HIS DEATH IS IN VAIN

(MIMI reappears up left, in the shadows. SHE overhears)

MARK

ARE YOU INSANE?

THERE'S SO MUCH TO CARE ABOUT

THERE'S ME—THERE'S MIMI—

ROGER

MIMI'S GOT HER BAGGAGE TOO

MARK

SO DO YOU

ROGER

WHO ARE YOU TO TELL ME WHAT I KNOW, WHAT TO DO

MARK

A FRIEND

ROGER

BUT WHO, MARK, ARE YOU?

"MARK HAS GOT HIS WORK"

THEY SAY "MARK LIVES FOR HIS WORK"

AND "MARK'S IN LOVE WITH HIS WORK"

MARK HIDES IN HIS WORK

ers and embrace

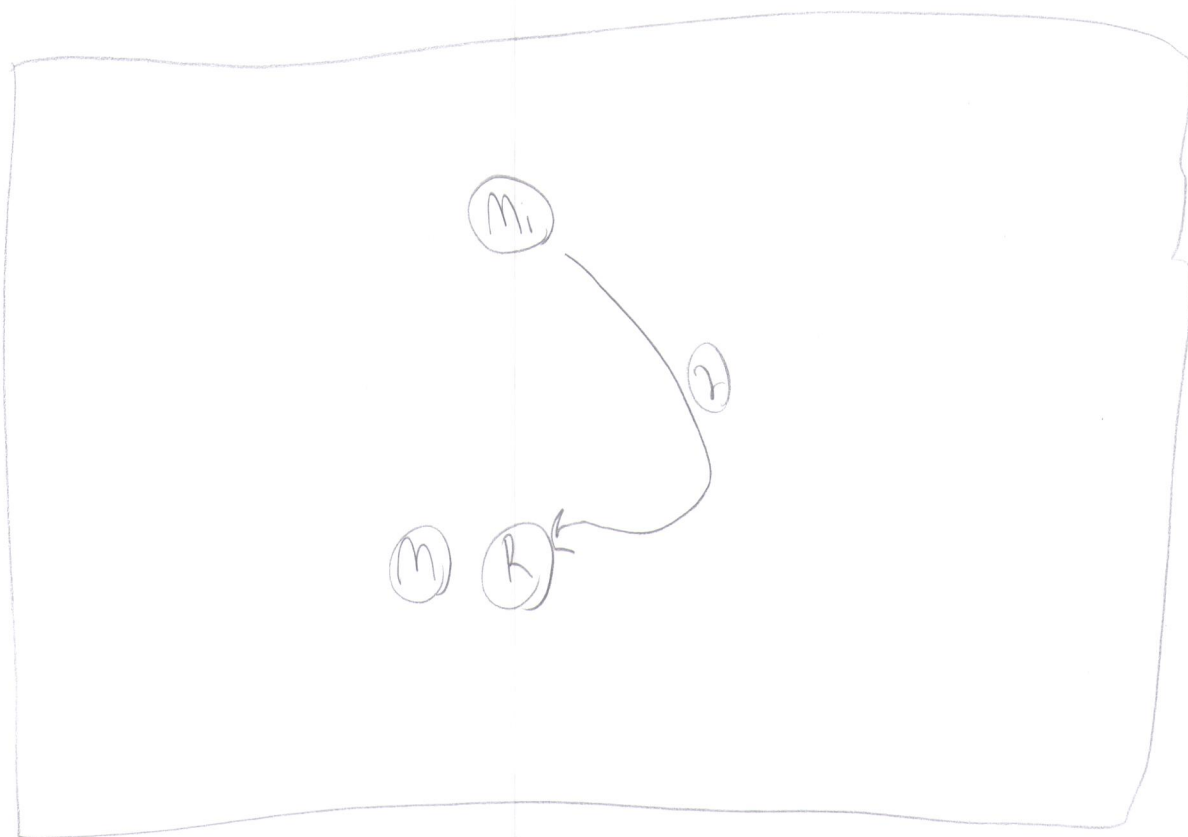
h emerges on the above)

o the meeting house. BENNY
. ROGER turns away. SHE

ANTS OUT WEST

$$\textcircled{1} \textcircled{R} \times \textcircled{M} \textcircled{SR} \rightarrow \textcircled{.S} \textcircled{M} \times \textcircled{SR}$$

$$\textcircled{2} \textcircled{m_i} \times \textcircled{R} \textcircled{SL} \propto \textcircled{him}$$



MARK

(5) FROM WHAT?

ROGER

FROM FACING YOUR FAILURE, FACING YOUR LONELINESS
(1) FACING THE FACT YOU LIVE A LIE
YES, YOU LIVE A LIE—TELL YOU WHY
YOU'RE ALWAYS PREACHING NOT TO BE NUMB
WHEN THAT'S HOW YOU THRIVE
YOU PRETEND TO CREATE AND OBSERVE
WHEN YOU REALLY DETACH FROM FEELING ALIVE

MARK

PERHAPS IT'S BECAUSE I'M THE ONE OF US TO SURVIVE

ROGER

POOR BABY

MARK

MIMI STILL LOVES ROGER
IS ROGER REALLY JEALOUS
OR AFRAID THAT MIMI'S WEAK

ROGER

MIMI DID LOOK PALE

MARK

MIMI'S GOTTEN THIN
MIMI'S RUNNING OUT OF TIME
ROGER'S RUNNING OUT THE DOOR

ROGER

NO MORE! OH NO!
I'VE GOTTA GO

MARK

Hey, for somebody who's always been let down, who's heading out of town?

ROGER

(2) For someone who longs for a community of his own, who's with his camera,
alone?

(ROGER takes a step to go, then stops, turns)

I'LL CALL

① M x DSR

② m_i x CS

③ R x CS to m_i

④ R ex SL

⑤ B en SL x CS to m_i

⑥ m_i pushes B SL

⑦ M x CS to m_i

⑧ B x m_i

⑨ R ex SL

I hate the fall.

① (ROGER turns to go and discovers MIMI)

YOU HEARD?

MIMI

EV'RY WORD
YOU DON'T WANT BAGGAGE WITHOUT LIFETIME
GUARANTEES

② YOU DON'T WANT TO WATCH ME DIE?
I JUST CAME TO SAY
GOODBYE, LOVE GOODBYE, LOVE
CAME TO SAY GOODBYE, LOVE, GOODBYE

MIMI

JUST CAME TO SAY
GOODBYE LOVE
GOODBYE LOVE
GOODBYE LOVE, GOODBYE

③

ROGER

GLORY
ONE BLAZE OF
GLORY
I HAVE TO FIND

④

(HE exits. BENNY returns. SHE steps away)

⑤

MIMI

PLEASE DON'T TOUCH ME
UNDERSTAND. I'M SCARED
I NEED TO GO AWAY

MARK

⑦ I KNOW A PLACE—A CLINIC

BENNY

⑧ A REHAB?

MIMI

MAYBE—COULD YOU?

BENNY

I'LL PAY

MIMI

GOODBYE LOVE
GOODBYE LOVE
CAME TO SAY GOODBYE, LOVE, GOODBYE
JUST CAME TO SAY

OUR LONELINESS

NUMB

E
LING ALIVE

US TO SURVIVE

's heading out of town?

, who's with his camera

① (M) XUSR to call 911

② (M) faces FB alone

(MP) (PH) (ED) (AF) en level 2 sl

③ (Mi) ex CS

④ (M) en SR

⑤ (M) XUSL

⑥ (R) en (SR) X (CS) on plat

⑦ (M) X ^{OS} SITS on couch
(6.5) (P) XUSR on 2nd level

ensemble in this scene!

"What You Own"
STAGED IN
SEPT!

Mr. J. - Vikas
Mrs. C. - Abby



Set Pieces-

-cross → OFF at end
Rance + John of song

① GOODBYE LOVE
GOODBYE LOVE
GOODBYE LOVE

② HELLO—DISEASE

③ door comes off

6. WHAT YOU OWN

Set Pieces-

-couch platform → on
Vanessa + John → CSG

-Doors + close behind
Exit light couch
Control

MARK

④

(Imagining)

"Hi. Mark Cohen here for Buzzline.... Back to you Alexi. Coming up next—
vampire welfare queens who are compulsive bowlers." Oh my God, what am
doing?

Exit vamp right away!

DON'T BREATHE TOO DEEP

DON'T THINK ALL DAY

DIVE INTO WORK

⑤

DRIVE THE OTHER WAY

THAT DRIP OF HURT

THAT PINT OF SHAME

GOES AWAY

JUST PLAY THE GAME

YOU'RE LIVING IN AMERICA

AT THE END OF THE MILLENNIUM

YOU'RE LIVING IN AMERICA

LEAVE YOUR CONSCIENCE AT THE TONE

AND WHEN YOU'RE LIVING IN AMERICA

AT THE END OF THE MILLENNIUM

YOU'RE WHAT YOU OWN

⑥

(Lights up on ROGER)

BLACKOUT

ROGER

THE FILMMAKER CANNOT SEE

⑥.5

MARK

⑦

AND THE SONGWRITER CANNOT HEAR

ROGER

YET I SEE MIMI EV'RYWHERE

MARK

ANGEL'S VOICE IS IN MY EAR

ROGER

JUST TIGHTEN THOSE SHOULDERS

MARK

JUST CLENCH YOUR JAW 'TIL YOU FROWN

ROGER

JUST DON'T LET GO

BOTH

OR YOU MAY DROWN

ALL

YOU'RE LIVING IN AMERICA
AT THE END OF THE MILLENNIUM
YOU'RE LIVING IN AMERICA
WHERE IT'S LIKE THE TWILIGHT ZONE
AND WHEN YOU'RE LIVING IN AMERICA
① AT THE END OF THE MILLENNIUM
YOU'RE WHAT YOU OWN

MARK & ROGER

② SO I OWN NOT A NOTION
I ESCAPE AND APE CONTENT
I DON'T OWN EMOTION—I RENT

MARK

WHAT WAS IT ABOUT THAT NIGHT

ROGER

WHAT WAS IT ABOUT THAT NIGHT

BOTH

CONNECTION—IN AN ISOLATING AGE

MARK

FOR ONCE THE SHADOWS
GAVE WAY TO LIGHT
FOR ONCE I DIDN'T
DISENGAGE
ANGEL I HEAR YOU
I HEAR IT I SEE IT
SEE IT MY FILM!

ROGER

FOR ONCE THE SHADOWS
GAVE WAY TO LIGHT
FOR ONCE I DIDN'T
DISENGAGE

CHORUS

OOH
OOH AH

MIMI I SEE YOU
I SEE IT I HEAR IT
I HEAR IT MY SONG

i. Coming up next—
Oh my God, what am I

ONE
ICA

AR

- 5) (M) + (R) make up contract
6) (M) + (R) print to themselves
7) (M) + (R) hug
8) (M) + (R) look at house

ROGER

JUST TIGHTEN THOSE SHOULDERS

MARK

JUST CLENCH YOUR JAW 'TIL YOU FROWN

ROGER

JUST DON'T LET GO

BOTH

OR YOU MAY DROWN

ALL

YOU'RE LIVING IN AMERICA
AT THE END OF THE MILLENNIUM
YOU'RE LIVING IN AMERICA
WHERE IT'S LIKE THE TWILIGHT ZONE
AND WHEN YOU'RE LIVING IN AMERICA
① AT THE END OF THE MILLENNIUM
YOU'RE WHAT YOU OWN

MARK & ROGER

② SO I OWN NOT A NOTION
I ESCAPE AND APE CONTENT
I DON'T OWN EMOTION—I RENT

MARK

WHAT WAS IT ABOUT THAT NIGHT

ROGER

WHAT WAS IT ABOUT THAT NIGHT

BOTH

CONNECTION—IN AN ISOLATING AGE

MARK

FOR ONCE THE SHADOWS
GAVE WAY TO LIGHT
FOR ONCE I DIDN'T
DISENGAGE
ANGEL I HEAR YOU
I HEAR IT I SEE IT
SEE IT MY FILM!

ROGER

FOR ONCE THE SHADOWS
GAVE WAY TO LIGHT
FOR ONCE I DIDN'T
DISENGAGE

CHORUS

OOH
OOH AH

MIMI I SEE YOU
I SEE IT I HEAR IT
I HEAR IT MY SONG

i. Coming up next—
Oh my God, what am I

ONE
ICA

EAR

MARK

② ALEXI, MARK
CALL ME A HYPOCRITE
I NEED TO FINISH MY OWN FILM

③ I QUIT

MARK & ROGER

DYING IN AMERICA
AT THE END OF THE MILLENNIUM
WE'RE DYING IN AMERICA
TO COME INTO YOUR OWN
BUT WHEN YOU'RE DYING IN
AMERICA
AT THE END OF THE MILLENNIUM
YOU'RE NOT ALONE ⑤
I'M NOT ALONE ⑥
I'M NOT ALONE ⑦

⑧ ALONE

(Blackout. Once again the phone rings)

ROGER

ONE SONG—GLORY
MIMI YOUR
EYES

CHORUS

DYING IN AMERICA
AT THE END OF THE MILLENNIUM
WE'RE DYING IN AMERICA
TO COME INTO YOUR OWN

OOH
AAH
YOU'RE NOT ALONE

OOH AH

37. VOICE MAIL #6

BLACKOUT
ROGER & MARK'S OUTGOING MESSAGE

"SPEAK... " (BEEP)

ROGER'S MOTHER

ROGER
THIS IS YOUR MOTHER
ROGER, HONEY I DON'T GET THESE POSTCARDS
"MOVING TO SANTA FE"
"BACK IN NEW YORK"
"STARTING A ROCK BAND"
ROGER, WHERE ARE YOU?? (ETC.)
PLEASE CALL

(The following is sung simultaneously)

MIMI'S MOTHER

m. 8:1 MIMI, CHICA, DONDE ESTÁS?
TU MAMA ESTA YAMANDO

- ① ① en SL
- ② ② x USC to projector
- ③ ③ en SL
- ④ ④ x CSL couch

Elle, 2nd level DSL
M

ROGER

LORY

CHORUS

AMERICA
ND OF THE MILLENNI
ING IN AMERICA
INTO YOUR OWN

DONDE ESTAS MIMI CALL

MR. JEFFERSON

KITTEN—WHEREVER ARE YOU—CALL

MRS. COHEN

MARK—ARE YOU THERE—ARE YOU THERE I
DON'T KNOW IF HE'S THERE
WE'RE ALL HERE WISHING YOU WERE HERE TOO—
WHERE ARE YOU MARK ARE YOU THERE ARE YOU WHERE
ARE YOU
MARK—ARE YOU THERE—ARE YOU THERE
I DON'T KNOW IF PLEASE CALL YOUR MOTHER

38. FINALE A

NOT ALONE

(Lights shift back to the Loft. A small projector sits on a milk crate which sits on a dolly) m. 1:1

MARK

DECEMBER TWENTY FOURTH, TEN PM EASTERN STANDARD
TIME
I CAN'T BELIEVE A YEAR WENT BY SO FAST
TIME TO SEE—WHAT WE HAVE—TIME TO SEE
TURN THE PROJECTOR ON

(A rough title credit, "TODAY 4 U: Proof Positive" appears, then a shot of ROGER tuning his guitar last Christmas)

FIRST SHOT ROGER
WITH THE FENDER GUITAR HE JUST GOT OUT OF HOCK
WHEN HE SOLD THE CAR
THAT TOOK HIM AWAY AND BACK

ROGER

I FOUND MY SONG

MARK

FOUND HIS SONG
IF HE COULD JUST FIND MIMI

ROGER

I TRIED—YOU KNOW I TRIED
(MARK'S image appears on the screen)

Set+Piccs -

- sheet → up during black

• Renee + John

• Doors + projector → open doors
• Emily + Cannon setup projector

SAG

STCARDS

① en SR

② ① x CSR couch

③ ② en SR x SL

MARK

m.18:1
FADE IN ON MARK
WHO'S STILL IN THE DARK

ROGER

BUT HE'S GOT GREAT FOOTAGE

MARK

WHICH HE'S CUT TOGETHER

ROGER

TO SCREEN TONIGHT (1)
(BENNY'S image appears on screen)

MARK

IN HONOR OF BENNY'S WIFE

ROGER

MUFFY

MARK

ALLISON
PULLING BENNY OUT OF THE EAST VILLAGE LOCATION
(The projector blows the fuse. Blackout)

ROGER

m.25:1
Then again. Maybe we won't screen it tonight.

MARK

I wonder how Allison found out about Mimi?

ROGER

Maybe a little bird told her.

(COLLINS enters in the dark, with \$20 bills)

COLLINS

(2)
Or an angel.

(Lights fade up)

I HAD A LITTLE HUNCH THAT YOU COULD USE A LITTLE
FLOW

- ① (A) rise
- ② (M) rise
- ③ (C) X VSR
- ④ (M) rise X VSC
- ⑤ (M) X ^{SL} around couch
- ⑥ (M) jump > over couch CS
- ⑦ (R) sits SL side of couch
- ⑧ hand, head back, feet
- ⑨ (All) look (VS) at windows
M

①

ROGER

TUTORING AGAIN?

COLLINS

NEGATIVE

②

MARK

BACK AT N.Y.U.?

COLLINS

NO, NO, NO

③

I REWIRED THE ATM AT THE FOOD EMPORIUM—
TO PROVIDE AN HONORARIUM TO ANYONE WITH THE CODE

ROGER & MARK

THE CODE—WELL....?

④

m.48:1

COLLINS

A-N-G-E-L

YET ROBIN HOODING ISN'T THE SOLUTION

THE POWERS THAT BE MUST BE UNDERMINED WHERE THEY
DWELL

⑤

IN A SMALL, EXCLUSIVE GOURMET INSTITUTION
WHERE WE OVERCHARGE THE WEALTHY CLIENTELE

ALL THREE

CHORUS

WE'LL OPEN A RESTAURANT IN
SANTA FE
WITH A PRIVATE CORNER
BANQUETTE, IN THE BACK
WE'LL MAKE IT YET, WE'LL
SOMEHOW GET TO SANTA FE

AAH SANTA FE,

AAH IN THE BACK,

AAH SANTA FE

ROGER

BUT YOU'D MISS NEW YORK BEFORE YOU COULD UNPACK

ALL

OHH—

(MAUREEN and JOANNE enter carrying MIMI)

MAUREEN

MARK! ROGER! ANYONE—HELP!

PLACE LOCATION

WOULD USE A LITTLE

- ① All off couch (S) All look at (M)
- ② (M) (J) (M) en SR holding (M)
- ③ (B) X VSR to hold (M)
- ④ X cs each on couch
Lang M
- ⑤ (A) sits next to (M) SL on couch
- ⑥ (C) X VSL

MARK

MAUREEN?

MAUREEN

IT'S MIMI—I CAN'T GET HER UP THE STAIRS

ROGER

NO!

(THEY enter the loft)

MAUREEN

SHE WAS HUDDLED IN THE PARK IN THE DARK
AND SHE WAS FREEZING
AND BEGGED TO COME HERE

ROGER

OVER HERE OH, GOD—

(THEY lay her down on the table)

MIMI

"GOT A LIGHT—I KNOW YOU—YOU'RE SHIVERING..."

JOANNE

SHE'S BEEN LIVING ON THE STREET

ROGER

WE NEED SOME HEAT

MIMI

I'M SHIVERING

MARK

m. 128:1
WE CAN BUY SOME WOOD AND SOMETHING TO EAT

COLLINS

I'M AFRAID SHE NEEDS MORE THAN HEAT

MIMI

I HEARD THAT

MAUREEN

COLLINS WILL CALL FOR A DOCTOR, HONEY

① ② ③ XCSR

④ ⑤ ⑥ DSR

MIMI

DON'T WASTE YOUR MONEY ON MIMI, ME, ME

COLLINS

HELLO—9-1-1
I'M ON HOLD

MIMI

COLD..... COLD.... WOULD YOU LIGHT MY CANDLE

ROGER

YES—WELL, OH GOD—FIND A CANDLE

MIMI

I SHOULD TELL YOU
I SHOULD TELL YOU

ROGER

I SHOULD TELL YOU
I SHOULD TELL YOU

MIMI

I SHOULD TELL YOU
BENNY WASN'T ANY—

ROGER

SHHH—I KNOW
I SHOULD TELL YOU WHY I LEFT
IT WASN'T CAUSE I DIDN'T—

MIMI

I KNOW
I SHOULD TELL YOU

ROGER

I SHOULD TELL YOU

MIMI

(Whispering)

I SHOULD TELL YOU
I LOVE YOU—

(SHE fades)

1) (A) X in front of couch w/ guitar

5) (C) dips phone + X (SL) facing away

2) (A) on SL

3) (A) X CS in front of bridge

- holds orb

4) (A) X

4) (B) looks out

5) (B) looks at (Mi)

6) (A) brushes (Mi) hair back

7) (B) X (A) of (Mi) holding her hand

7.5) (M) arm against (R) (R) face

8) (Mi) right arm drops
2nd phrase

4:14:1

9) (R) grabs hand and brings to

ROGER

WHO DO YOU THINK YOU ARE?
LEAVING ME ALONE WITH MY GUITAR
HOLD ON THERE'S SOMETHING YOU SHOULD HEAR
IT ISN'T MUCH BUT IT TOOK ALL YEAR (5)

(1) (SHE stirs and HE begins playing acoustic guitar at her bedside)

39. YOUR EYES

(2) YOUR EYES
AS WE SAID OUR GOODBYES
CAN'T GET THEM OUT OF MY MIND
(3) AND I FIND I CAN'T HIDE FROM
YOUR EYES. (4)
THE ONES THAT TOOK ME BY SURPRISE
THE NIGHT YOU CAME INTO MY LIFE
WHERE THERE'S MOONLIGHT
I SEE YOUR EYES

(Band takes over)

HOW'D I LET YOU SLIP AWAY (6)
WHEN I'M LONGING SO TO HOLD YOU...
NOW I'D DIE FOR ONE MORE DAY (7)
'CAUSE THERE'S SOMETHING I SHOULD HAVE TOLD YOU
YES THERE'S SOMETHING I SHOULD HAVE TOLD YOU
WHEN I LOOKED INTO YOUR EYES

m. 31:1 WHY DOES DISTANCE MAKE US WISE?
YOU WERE THE SONG ALL ALONG
AND BEFORE THE SONG DIES
I SHOULD TELL YOU I SHOULD TELL YOU
I HAVE ALWAYS LOVED YOU.
(7.5) YOU CAN SEE IT IN MY EYES

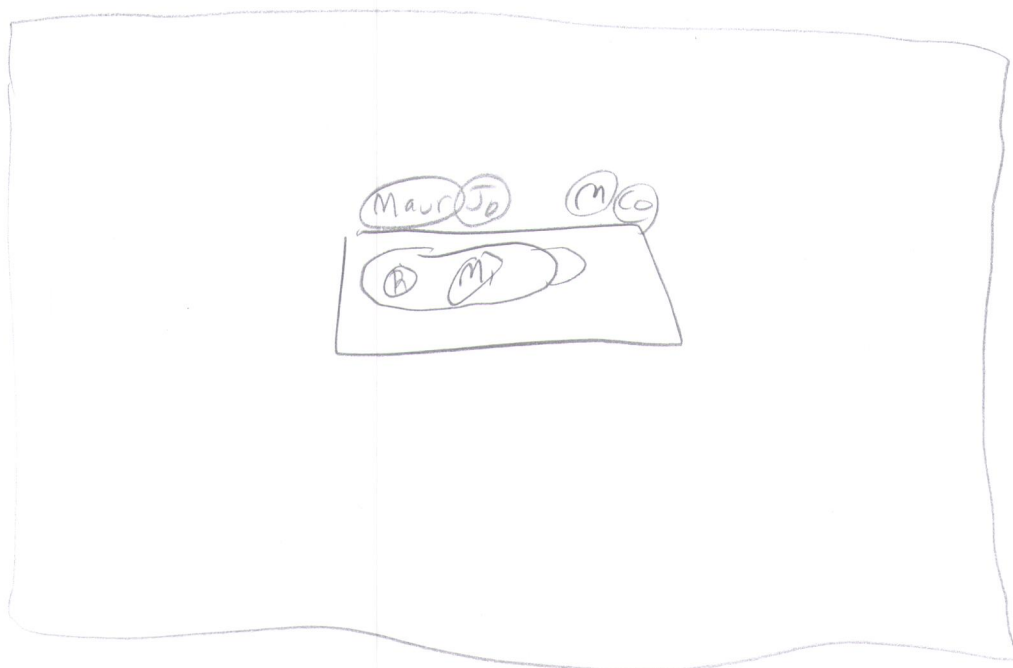
44:1 (8) (We hear the "Puccini" theme, correctly and passionately. MIMI's head falls to the side and her arm drops limply off the edge of the table)

MIMI!

40. FINALE B

(Suddenly, MIMI's hand regains movement. She's alive!)

- ① M₁ R get up on couch
- ② M J M₂ C around around her
- ③ ensemble joins in



①

I jumped over the moon!!

MIMI

ROGER

What?

MIMI

A leap of Moooooooooooooo-

JOANNE

She's back!

MIMI

I was in a tunnel. Heading for this warm, white light...

MAUREEN

Oh my God!

MIMI

And I swear Angel was there—and she looked GOOD! And she said, "Turn around girlfriend—and listen to that boy's song...."

COLLINS

She's drenched

MAUREEN

HER FEVER'S BREAKING

MARK

THERE IS NO FUTURE—THERE IS NO PAST

ROGER

THANK GOD THIS MOMENT'S NOT THE LAST

②

MIMI & ROGER

THERE'S ONLY US

THERE'S ONLY THIS

FORGET REGRET OR LIFE IS YOURS TO MISS

③

ALL

NO OTHER ROAD NO OTHER WAY

NO DAY BUT TODAY

(As the finale grows, the entire COMPANY makes their way onto the stage)

(Mark's film resumes along with two more films projecting on the back wall, "Scenes from RENT....")

LD HEAR

er bedside)

E

IT

AVE TOLD YOU
AVE TOLD YOU

?

YOU

mately. MIMI's head falls
of the table)

alive!)

- ① ① ② ③ hug
- ② ensemble + ④ fill around couch
- ③ ① sneaks VSC interacting w/ as many as possible
- ④ ① joins line DSC next to Collins SR
- ⑤ ④ hold hands
- ⑥ ① hand signals last "no dog but today"
first



WOMEN

- ①
- ② I CAN'T CONTROL
MY DESTINY
- ③ I TRUST MY SOUL
MY ONLY GOAL
IS JUST TO BE
WITHOUT YOU
THE HAND GROPE
④ THE EAR HEARS
THE PULSE BEATS
LIFE GOES ON
BUT I'M GONE
CAUSE I DIE
WITHOUT YOU
- ⑤ I DIE WITHOUT YOU
I DIE WITHOUT YOU
I DIE WITHOUT YOU
- ⑥ NO DAY BUT TODAY

THE END

(Curtain)

MEN

WILL I LOSE MY DIGNITY
WILL SOMEONE CARE
WILL I WAKE TOMORROW
FROM THIS NIGHTMARE

THERE'S ONLY NOW
THERE'S ONLY HERE
GIVE IN TO LOVE
OR LIVE IN FEAR
NO OTHER PATH
NO OTHER WAY

NO DAY BUT TODAY
NO DAY BUT TODAY
NO DAY BUT TODAY
NO DAY BUT TODAY
NO DAY BUT TODAY

41. EXIT MUSIC (I'LL COVER YOU)