

# LIBRETTO VOCAL BOOK



*Book, Music and Lyrics by Jonathan Larson*

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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 (RHHS)  
 JOANNE JEFFERSON - Jasmyn Johnson (FCHS)  
 ANGEL SCHUNARD - LUKE Jackson (THHS)  
 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 -  
 COMPANY - LIFE SUPPORT GROUP (PAUL, STEVE, GORDON,  
 - PAM, ALI, COPS, VENDORS, "LEAP OF FAITH" BACK-UPS, -  
 SQUEEGIEMAN, HOMELESS, JUNKIES, BOHEMIANS, ETC.  
 /  
 Sam Hall ( )  
 Anna Cesarz (THS)  
 Elle (RRHS)  
 Quint ( )  
 Vikas ( )  
 Venkatesh (RRHS)  
 Jackson (FCHS)  
 / Tijerina ( )

284) 1976-12-20

2842) 1976-12-20

2843) 1976-12-20

2844) 1976-12-20

2845)

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# CHARACTERS BY SONG

## ACT 1

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



## ACT 2

24. *Seasons of Love A* ..... Company  
25. *Happy New Year A* ..... Mark, Mimi, Roger, Maureen, Joanne, Collins, Angel  
26. *Voice Mail #3* ..... Mrs. Cohen  
27. *Voice Mail #4* ..... Alexi Darling  
28. *Happy New Year B* ..... Maureen, Mark, Joanne, Angel, Benny, Roger, Collins, Mimi, The Man  
29. *Take Me or Leave Me* ..... Maureen, Joanne  
30a. *Voice Mail #5* ..... Alexi Darling  
31. *Seasons of Love B* ..... Company  
32. *Without You* ..... Roger, Mimi  
33. *I'll Cover You (Reprise)* ..... Collins, Company  
34. *Halloween* ..... Mark  
35. *Goodbye Love* ..... Mimi, Roger, Benny, Maureen, Joanne  
36. *What You Own* ..... Mark, 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 Eyes* ..... Roger  
40. *Finale B* ..... Mimi, Roger, Joanne, Maureen, Collins, Company



## ACT ONE

Set Pieces -

Couch platform → ON  
Renee + John to CSC

PRE Show

(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"..."BEEEEP!"

**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**

JG 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"..."BEEEEP!"

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)



**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 HOW DO YOU DOCUMENT REAL LIFE  
 WHEN REAL LIFE'S GETTING MORE  
 LIKE FICTION EACH DAY  
 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**

We light candles.

**ROGER**

m.49.1 m.51.2 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



WHEN YOU CAN'T FEEL YOUR FEET

**BOTH**  
AND THEY'RE TURNING BLUE!

m. 63:1 **MARK**  
YOU LIGHT UP A MEAN BLAZE  
(ROGER grabs one of his own posters)

**ROGER**  
WITH POSTERS  
(Mark grabs old manuscripts)

**MARK**  
AND SCREENPLAYS

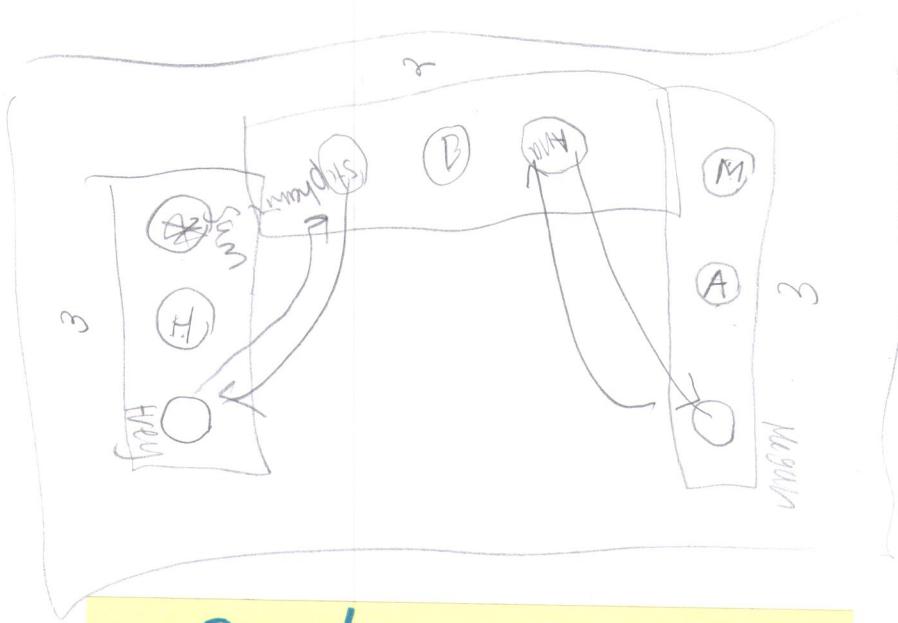
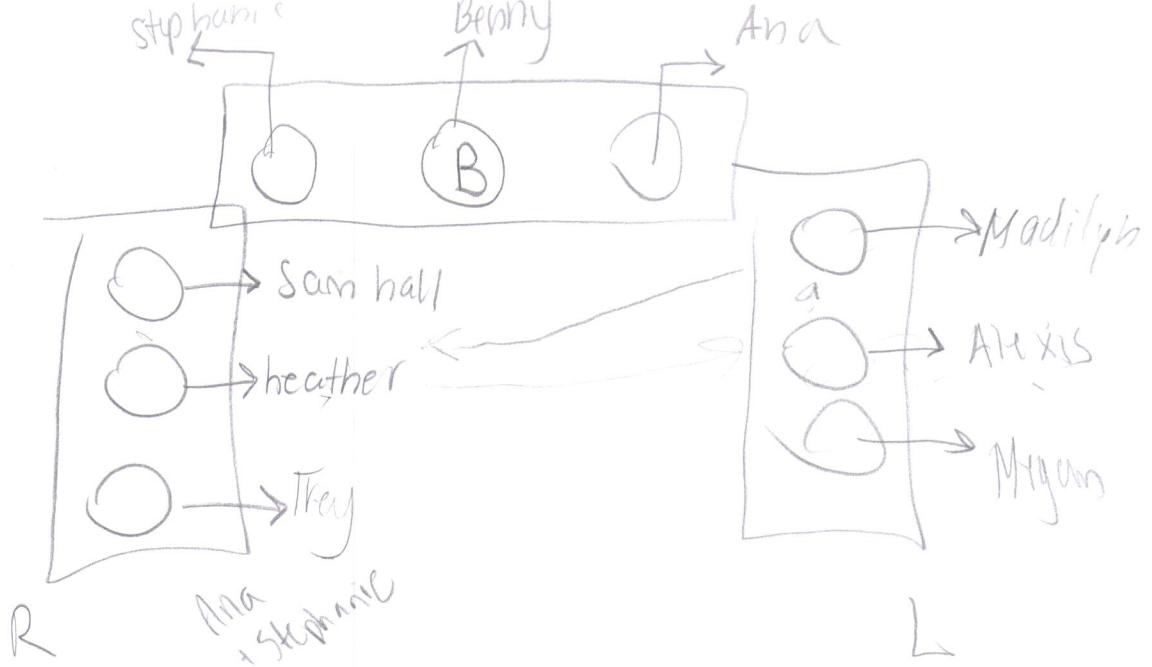
m. 64:1 **ROGER, MARK, MEN & WOMEN**  
HOW WE GONNA PAY  
HOW WE GONNA PAY  
HOW WE GONNA PAY  
LAST YEAR'S RENT

(Lights out on loft—up on phone booth)

(JOANNE JEFFERSON appears at the pay phone)

m. 73:1 **JOANNE**  
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

Ahu

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)

(Crosscut—Benny's Range Rover)

**BENNY**

(On cellphone)

m. 113:1 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)

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. 127:2  
"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

2 AM on 2nd fl (Hmchilln Shipton Alex)

② AM X CS

③ C Ten SR X DSR

④ Aen USC X DSR - knobs next to ④

⑤ V J F X bridge SR-SL

### Key

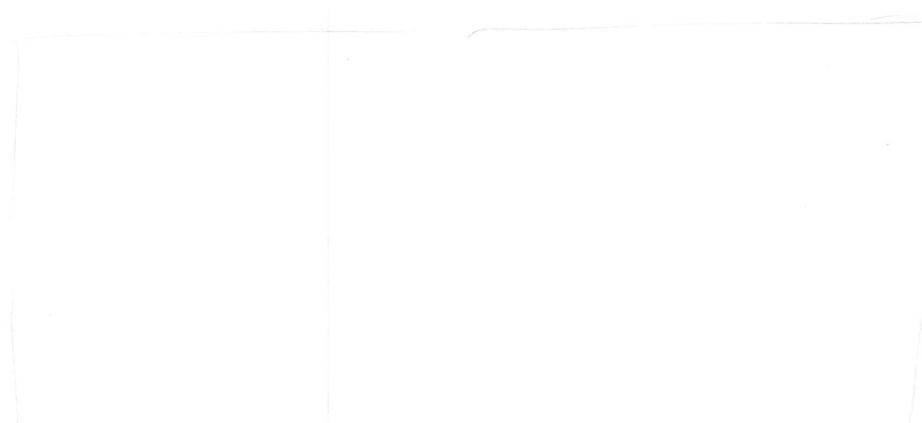
② - Roger

③ - mark

HM - Homelco man

④ - collins

⑤ - Angel



couch

④  
③  
phon  
chair



Stone - fairly empty - outside  
on pm streets (alley?)  
HOUSE

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

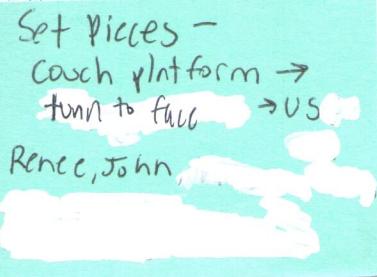
**04. CHRISTMAS BELLS #1**

(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)



**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] → ② Both stand  
 ② C + A <sup>comptogener</sup> shake hands  
 ③ C <sup>x DSR</sup> puts bucket down  
 ④ A drags C - to chair - kneels next to him SR → ⑤ A stands DSR kicks  
 ⑤ A grabs C hand and swings him in to sit on his lap ⑥ A dance move  
 ⑥ A x front of C - drags C out  
 ⑦ A C Exit USC  
 ⑧ C puts arm around A CS before off

② madelyn  
 A E I C ex SR



Scene - fairly empty - outside on the streets (alley?)

HOUSE

WELL YOU MISSED A SLEEVE!—THANKS

**ANGEL**

1.5 HELL IT'S CHRISTMAS EVE  
I'M ANGEL

**COLLINS**

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

**ANGEL** —pissed 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.

**06. TUNE UP (REPRISE)**

(THEY walk offstage right, lights up on Loft)

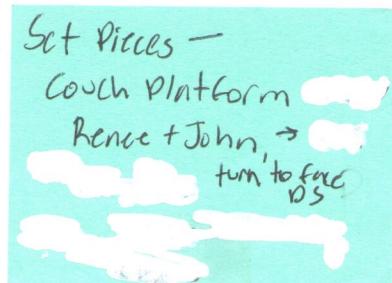
ex ramps immediately

Where are you going?

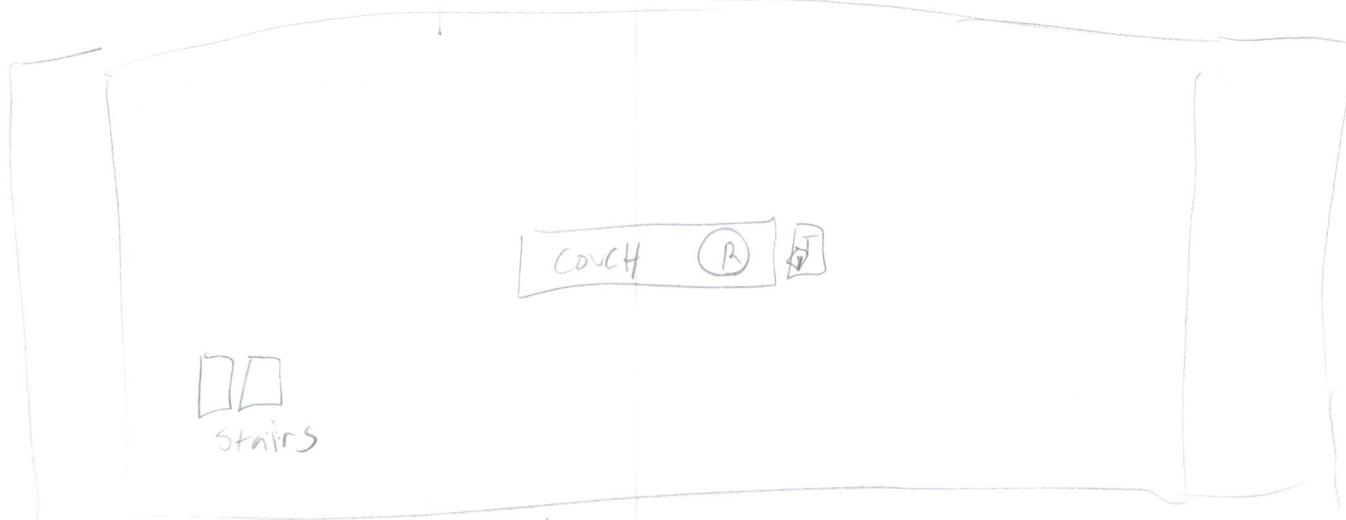
**ROGER**

Maureen calls.

**MARK**



① B seated on SL side of couch, writing song



SCENE - Roger + Mink's Appt.

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

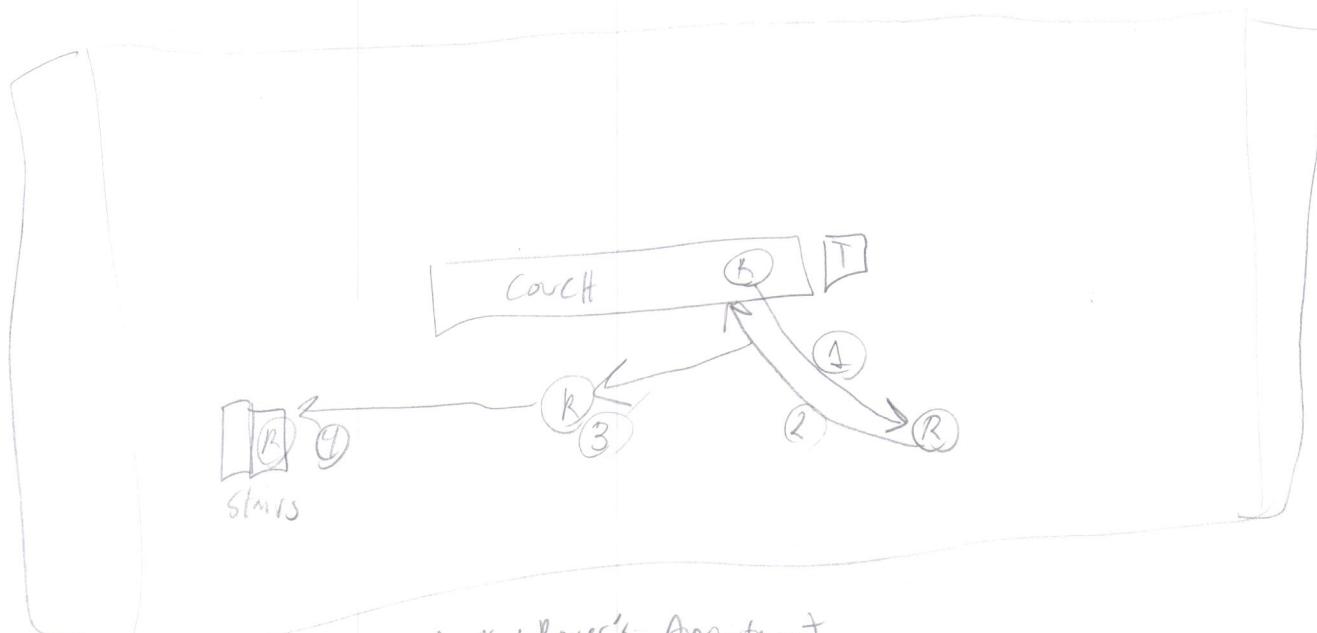
A YOUNG GIRL

FIND GLORY

BEYOND THE CHEAP COLORED LIGHTS

ONE SONG

- ① R X vs L facing House after dropping notebook
- ② R <sup>X to couch</sup> picks up notebook and writes - sitting
- ③ R drops notebook on table - stays CS by couch
- ④ R X SH stairs and sits on the bottom stair



...ngent? 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

**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?

LSE

**ROGER**

WITH YOU?

**MIMI**

NO—WITH MY FATHER

E LOOK

**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**

P1/26 (Joanne's Loft)

until



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.]



MOON

**MR. JEFFERSON**

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

STREET

**MRS. JEFFERSON**

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



**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—KITTY  
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 KITTY  
NO DOC MARTENS THIS TIME AND WEAR A DRESS...  
OH, AND KITTY—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  
NCH

IN ON THE TENTH

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**

(11)

Today for you - tomorrow for me.

(▶)

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

vvAY  
IT SLEPT IN A  
R'S YAPPY DOG

P  
G BREATH  
TO DEATH"

, TAX-FREE—AND  
ULD GO SO WELL  
V IN DOGGY HELL

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 MERCUCROCHROME  
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



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.

Cve → YOU'LL SEE BOYS

John + Renée

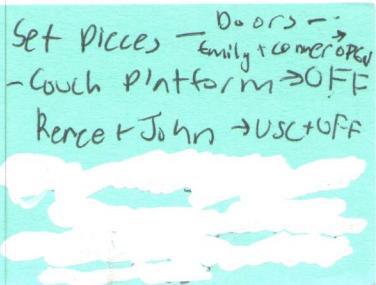
come out to  
get couch

**MARK & COLLINS**

WE'LL SEE BOYS

**ROGER**

LET IT BE BOYS!



**COLLINS**

I LIKE BOYS

**ANGEL**

BOYS LIKE ME

SL  
Renée + mark

WE'LL SEE.

**ALL**

Alexis, Sam, SB, Megan, Kaitie;

**12. TANGO MAUREEN (INTRO)**

Renée + John (The Lot)  
go on...

R E M I N D J A S O N 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**

(npteenth time)

THE SAMPLES WON'T DELAY  
BUT THE CABLE—

**MARK**

THERE'S ANOTHER WAY  
SAY SOMETHING—ANYTHING

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



**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<sup>4</sup>* 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—



**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.66:2 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  
M.16 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...)

Patched.

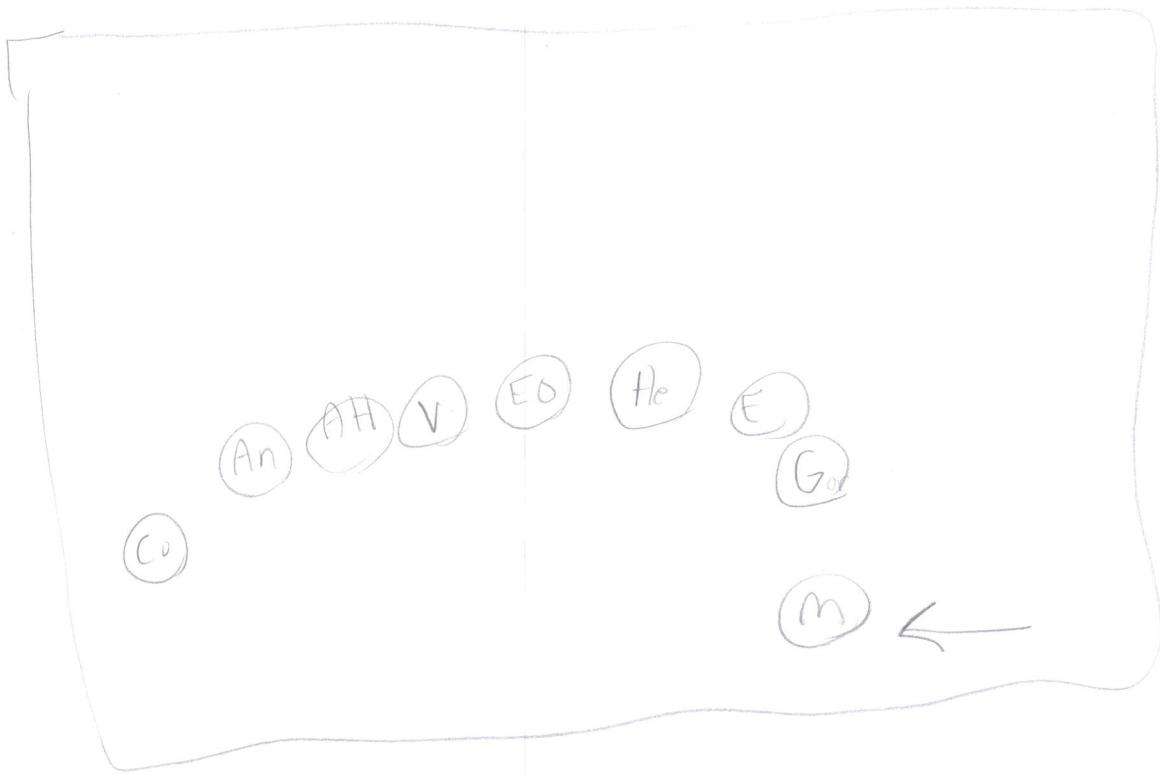
**MARK**

Thanks.

**JOANNE**

You know—I feel great now!

**MARK**



**JOANNE**

I feel lousy.



(Pay phone rings - MARK hands it to JOANNE)

Hi, Honey, we're...  
Pookie?  
You never called me Pookie... Forget it.  
We're patched.

(SHE hangs up, looks at MARK)



106:2

m. 106:2

**BOTH**  
THE TANGO: MAUREEN! *John cut it to  
Choke*

Set pieces -  
- Amps, cables, Tech OFF  
Pence, John, —  
- Mic stand w/ mic OFF  
- Clothing Rack → across back  
2 Actns → Pence

**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)



Steve.

**STEVE**

Set pieces - ~~Door~~ → open  
• Chairs → on computer  
Actors in scene

Gordon.

**GORDON**

4 on  
SR  
Luke, Jacob,  
Vikas,

Ali.

**ALI**

Pam.

**PAM**

Sue.

**SUE**

Hi, I'm Angel.

**ANGEL**

Tom. Collins.

**COLLINS**

I'm Paul. Let's begin.

**PAUL**



**ALL**

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

(MARK noisily enters)

M. 15

**MARK**  
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

railing on the right  
the group, is standing  
introduce themselves

—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?

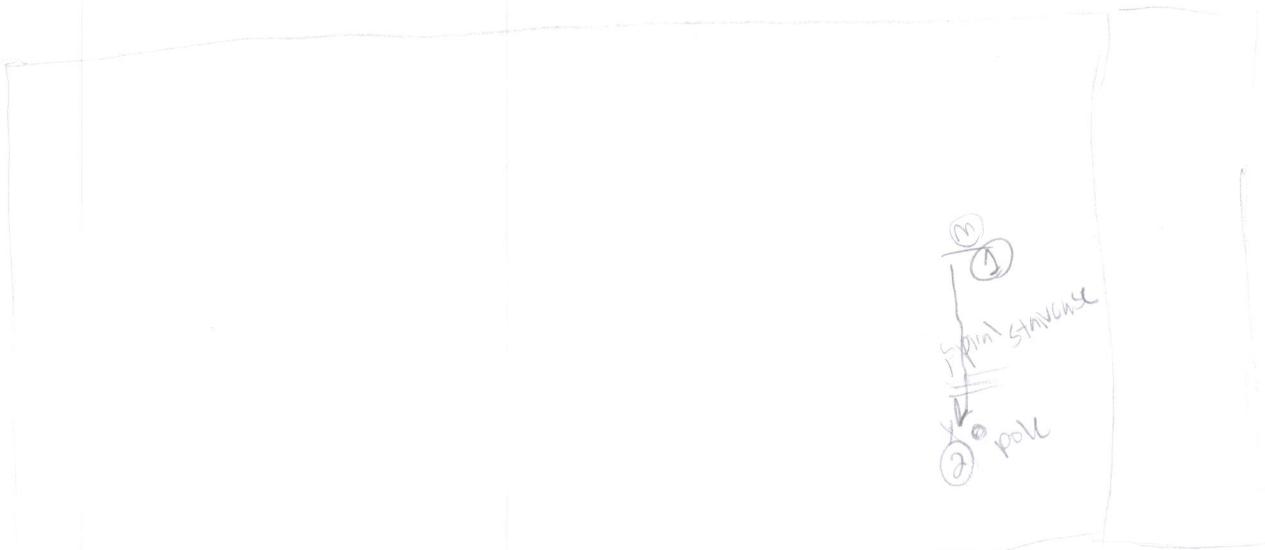
**PAUL**

ALRIGHT  
BUT GORDON—HOW DO YOU FEEL TODAY?

**GORDON**

WHAT DO YOU MEAN

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



scen: minn'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 teach couch on*

#### 14. OUT TONIGHT

(Mimi's Apartment)



①

②

Set Pieces—  
-Couch Platform → ON  
Renée+John → CSC by  
-doors close behind  
Emily+Connor - couch

**MIMI**

WHAT'S THE TIME?

WELL IT'S GOTTA BE CLOSE TO MIDNIGHT

MY BODY'S TALKIN' TO ME

IT SAYS, "TIME FOR DANGER"

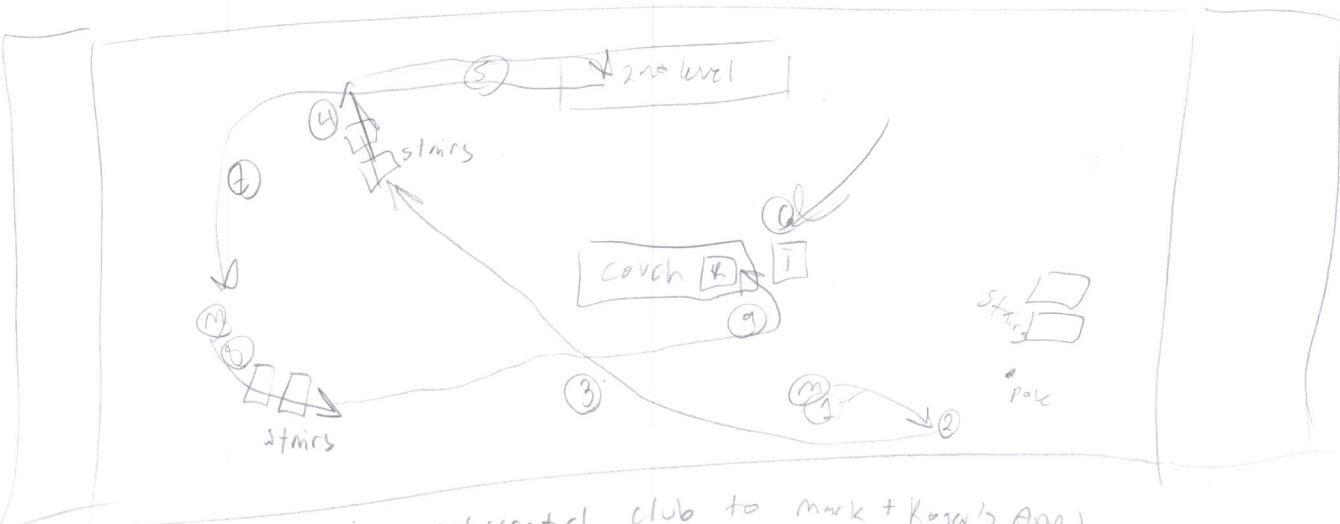
IT SAYS "I WANNA COMMIT A CRIME"

③ WANNA BE THE CAUSE OF A FIGHT

④ WANNA PUT ON A TIGHT SKIRT AND FLIRT WITH A

⑤

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



Scene: outside cat scratch club to mark + Roger's App't.

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.5 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.61 → 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

F

T WITH A

## 15. ANOTHER DAY

(The Loft)

## NO ENSEMBLE VOICES

(MIMI plants a huge kiss on ROGER. He recoils) - intimacy  
reh. 1

①  
②

## ROGER

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

③

## ANOTHER DAY

## 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  
④ THERE'S ONLY US  
THERE'S ONLY THIS  
⑤ FORGET REGRET  
OR LIFE IS YOURS TO MISS

① M pulls him in

② M XUSR

③ B XUSL

④ M crosses USL to R ⑤ hand crosses arm

⑥ M holds Rogers hand - turns away

⑦ B X USC - M follows

⑧ turn towards each other

⑨ B + M kiss? M turns away

⑩ R + M ex SK

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

(Lights slowly fade up on the Support Group)

**MIMI & OTHERS**

② I CAN'T CONTROL  
 MY DESTINY  
 I TRUST MY SOUL  
  
 MY ONLY GOAL  
 IS JUST—TO 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  
  
 NO DAY BUT TODAY  
  
 ⑦ NO DAY BUT TODAY  
  
 NO DAY BUT TODAY  
  
 ⑨ NO DAY BUT TODAY

10

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

**16. WILL I**

(Various Locations)



m. a. i

1  
 I'M WRITING ONE GREAT SONG BEFORE I...

**STEVE**

WILL I LOSE MY DIGNITY

They, Heather, Abby, Vicki, Ana,  
 Farley, Megan, Alexis, Angie

**ROGER**

11

E

GHT  
 NIGHT  
 U

N

Troy  
Samantha

Sam  
Ellie

Elie

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 loft)*

*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 +  
- Coach Platform - OFF  
Renee + John  
  
- Porch = open for couch  
Emily + Connor - stay 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)

**ALL**

OH—

**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)

UCH WORSE

**ALL**LUES  
SIBLY GO**COLLINS**LET'S OPEN UP A RESTAURANT IN  
SANTA FE  
OUR LABORS WOULD REAP  
FINANCIAL GAINS

AAH SANTA FE

PUZZLE  
.T I KNOW  
A MUZZLE

AHH GAIN, GAIN, GAIN

WE'LL OPEN UP A RESTAURANT IN  
SANTA FE

AAH SANTA FE

A FE  
MICEAND SAVE FROM DEVASTATION OUR  
BRAINS**HOMELESS**

SAVE OUR BRAINS

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



**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 1<sup>st</sup> 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 2<sup>nd</sup> 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**

IN UP A RESTAURANT

OGS...

**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

① J starts DSL at payphone

② J starts talking on her cell phone

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: Troy, Alexis, Megan, Sam, Collins, Angel

### FIVE HOMELESS PEOPLE

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

ARING

Clear Path for Ana  
and her cart



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

Any enters w/ cart (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

OU  
**COLLINS**  
I DO NOT DESERVE YOU, ANGEL

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 S2: 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!

*olen coats to COLLINS*

**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



**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



WEET



DEAD MEAT



RISTMAS

**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

Renee brings  
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**

—SNOW!!!

(Blackout)

BLACKOUT!

**ALL**

**22. OVER THE MOON**

(The Lot)

**MARK**

Maureen's performance

(Maureen is in front of a microphone)

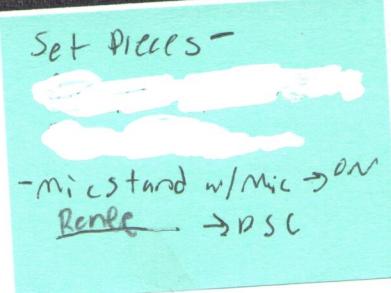
**MAUREEN**

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

(Reverb: "COKE, COKE, COKE")

M. 3. ↗ SHE SAID "ONLY THING TO DO IS JUMP OVER THE MOON.  
THEY'VE CLOSED  
EVERYTHING REAL DOWN... BARNS, TROUGHs,





m.19.4

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

(Reverb: "LIFE, LIFE, LIFE")

But there is a way out.

m.19.5

**BACKUPS**  
LEAP OF FAITH LEAP OF FAITH  
LEAP OF FAITH LEAP OF FAITH...

m.27.1

**MAUREEN**  
"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 GOTTA FIND A WAY"

m.29.3

**MAUREEN**  
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.

called Cyberland. It was  
out of the abyss walked a  
bulldog  
↓ CYBERLAND,

↑ OVER THE MOON.

COUGHS,



"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**

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

MOOOOOOOO

MOOOOOOOO

MOOOOOOOO

MOO WITH ME.

**BACKUPS**

LEAP OF FAITH ETC.

(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  
- 5 tables → ON  
Actors → all techs  
- chairs-set up → ON  
Actors  
- doors - close behind  
René, 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
- Kylic + IJ

Set Pieces -



- Mic off  
- Luke/Angel

① (J) + all principles enter SL

③ (m) kicks out ② and takes book

② (C) X to ③ - stands him up on chair

(Mi) - mimi

(Ma) - marcel

(J) - Joanne

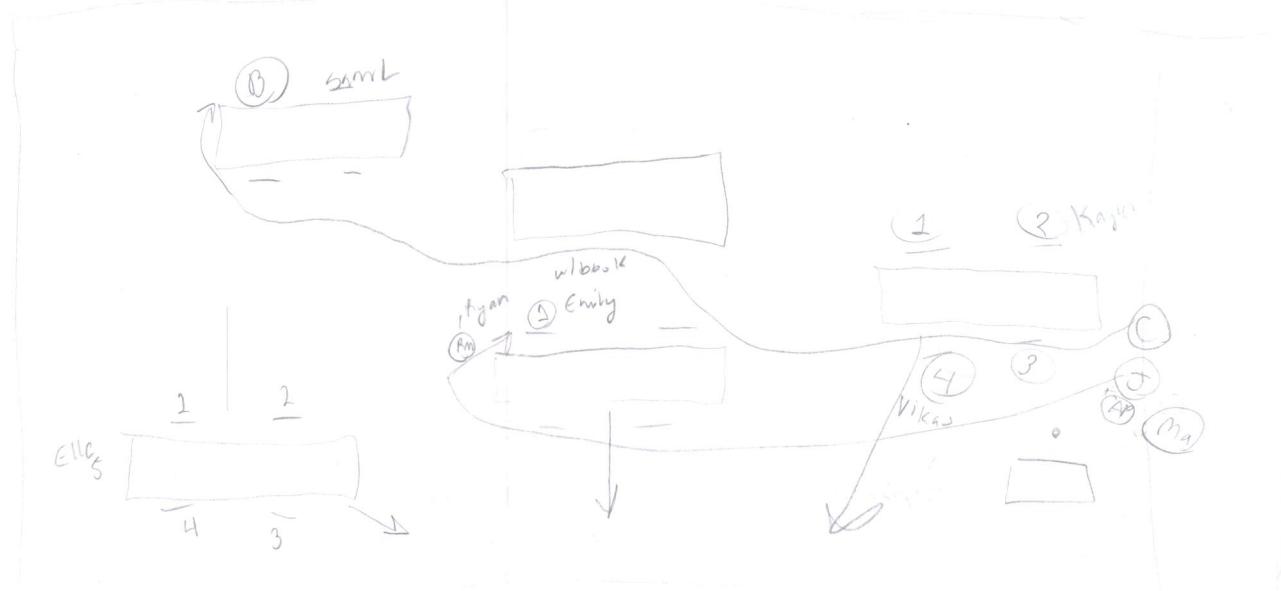
(Rm) - Ryan

(mm) - Sam Cooper (mr. markmoo)

(B) - Banny

(H) - Ana C. (Hostess)

(AP) - All principles



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

Volume 100%

back and sprang into a

WHAT?

**ROGER**

**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!

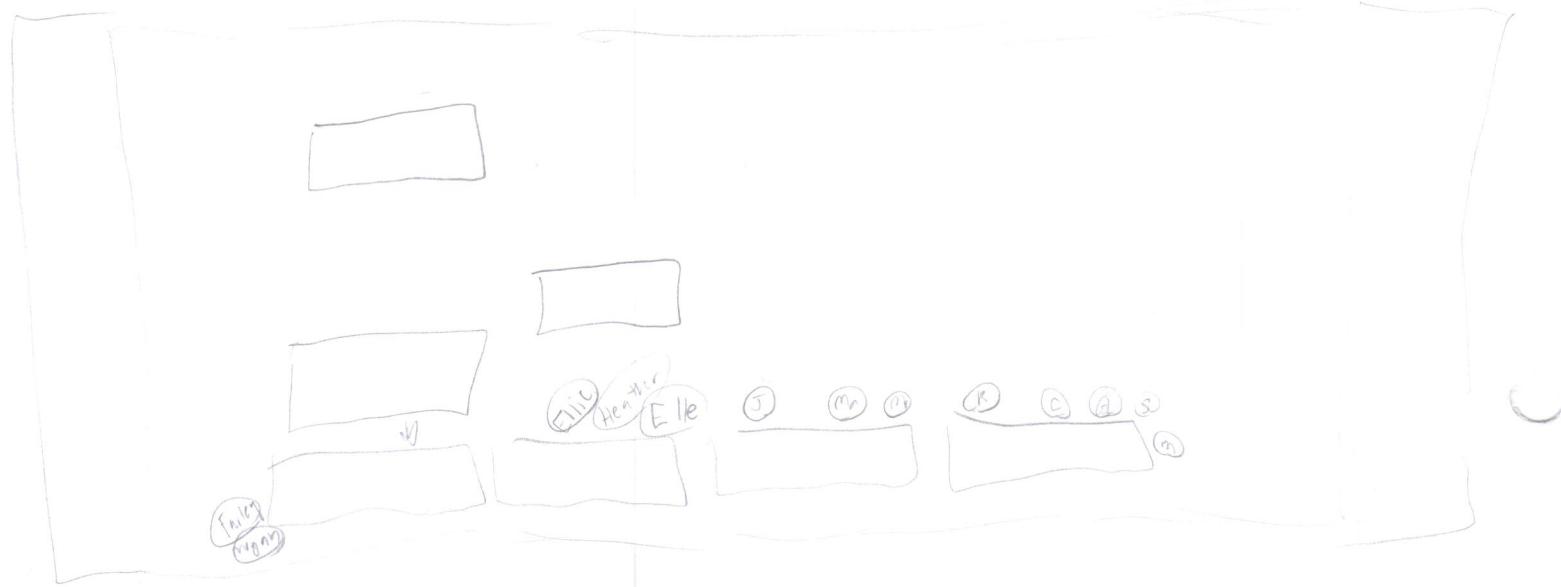
**MAUREEN**

THE ENEMY OF AVENUE A  
WE'LL STAY

(THEY sit)

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

① (M) 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 Ⓛ X SL behind Marls's chair

② Ⓛ stands to defend Ⓛ

③ Ⓛ X SR

④ Ⓛ megan + Ⓛ Stop him SR

⑤ Ⓛ stands + X Front of table - Ⓛ 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")*

⑤

**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

**ALL**  
LA VIE BOHEME ETC...

LA VIE BOHEME ETC...

OOOOOH...

**ALL**

LA VIE BOHEME  
⑦ LA VIE BOHEME  
(JOANNE enters)

**MAUREEN**

⑧ IS THE EQUIPMENT IN A PYRAMID?

**JOANNE**

IT IS, MAUREEN

① MG X SR to B

② m: X SL onto table

③ A X SL onto table

④ Mn 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

EME ETC...

**A BOY**  
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 +
- ③ stands on +
- ④ ② stands on +
- ⑤ ⑨ pushes ② off table
- ⑥ vulgar gestures by every

**COLLINS**

① TO SONTAG

**ANGEL**

② TO SONDHEIM

**FOUR PEOPLE**

③ TO ANYTHING TABOO

**OTHERS**

GINNSBERG, 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 Ma x SL on table - flirts with peop
- ② Joanne sees them  $\rightarrow$  cx SL
- ③ Ben SL w/guitar - sits, SL side

$$\underline{\text{Kristen}} = \text{Meg}^{\text{nn}}$$

**MARK**

1 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.

2 *(By this point, JOANNE 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**

3 Roger 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."

CAGE

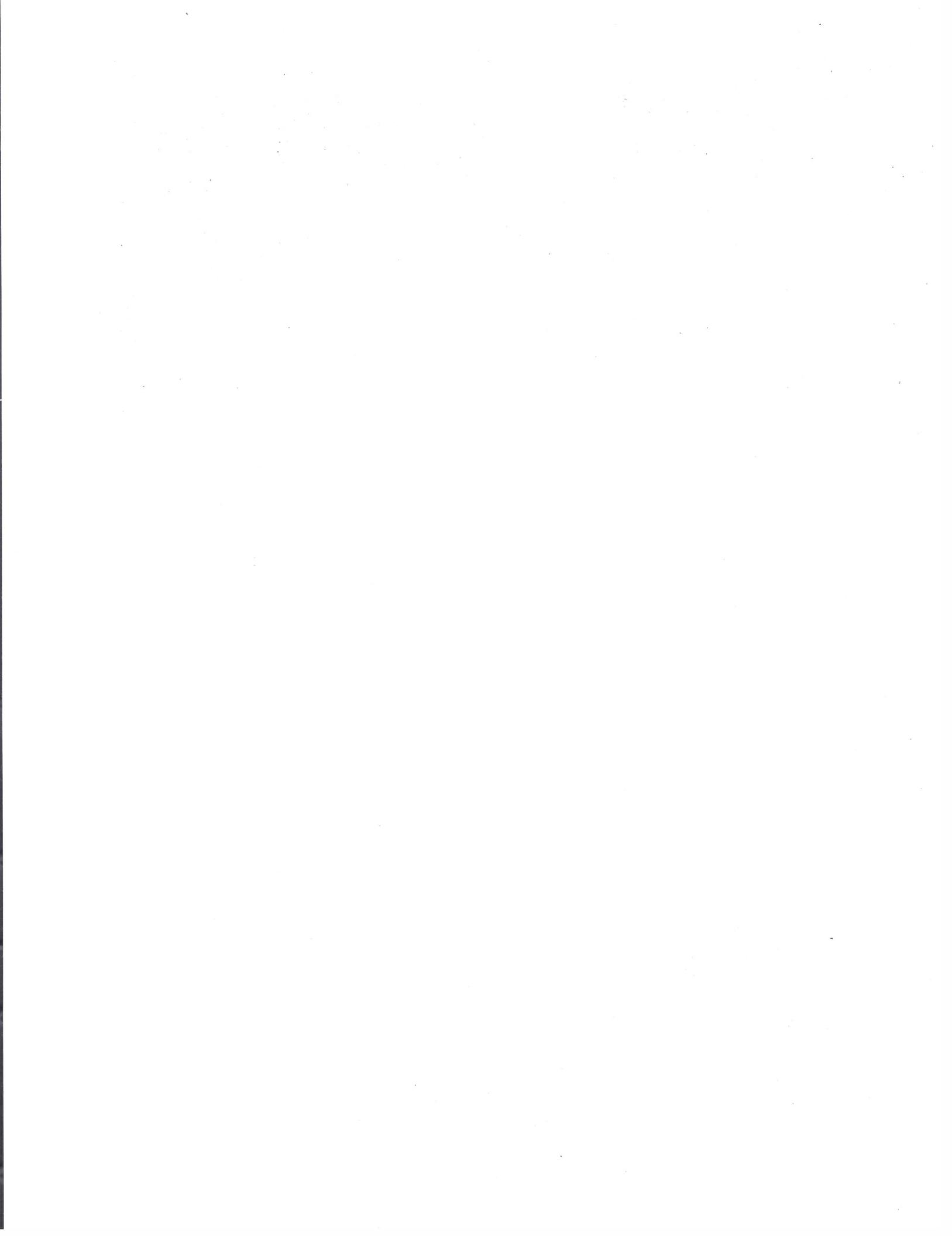
OO

AINBOW

will commence  
y in bubble wrap, will  
ounds of ice tea being

out his inability to

it)



**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 places 2x*

(3)

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-

RONG?  
GHT LONG

ES WITH MINE

**MIMI**

AZT BREAK

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

**ROGER**

YOU?

**MIMI**

ME. YOU?

**ROGER**

MIMI

**23. I SHOULD TELL YOU**

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

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  
BURN  
INS  
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

Q (Ma) X SL

Q (ALL) face flat front

PAIN,  
DRS, SHORT-

ING LOCATIONS,  
ONEY, HOLLYWOOD

ICS, ISOLATION,  
, AND HEAVY

DR SOLUTIONS,  
ER, MAKING NOISE

IS TOO

ND YOU  
H, 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**

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

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

**ALL**

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

**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*

*M. 392*  
Viva la Vie Boheme!

**ALL**

**End of Act 1**

Set Pieces -  
- Table → OFF  
[REDACTED] All tech  
- Chairs → OFF  
[REDACTED] Techs  
All →

Set Pieces -  
- Padlock on door → ON  
[REDACTED] Renée

Replace battery and charge other battery



## 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. a. 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

ALL

#### 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...

IN TR  
OR IN  
IN BR  
OR T

25.

ME



**SOLOIST 2**

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

**ALL**

OOH...

line across the

D  
D  
D  
EAR?

JSAND

LIFE

C

M.H.G.Y. 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

**ALL**

**SOLOIST**  
 MEASURE, MEASURE YOUR LIFE  
 IN LOVE

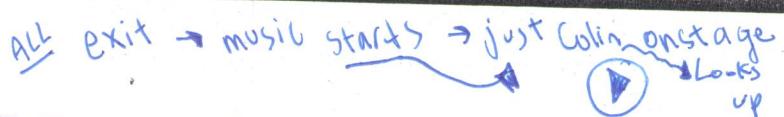
**ALL**

SEASONS OF LOVE...  
 SEASONS OF LOVE

(SOLOIST Ad Libs)

**25. HAPPY NEW YEAR A**

(The Street)

ALL exit → music starts → just Colin onstage  


(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**

**MIMI**  
 I'M GIVING UP MY VICES



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)



**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...)

EAR  
RT EXPLODE

'S APROPOS

holding a bag of

CKSVILLE  
E OUT OF THE GIRL

A ROYALTY

① (Ma) X SL

② (Ma) grabs robe from (J)

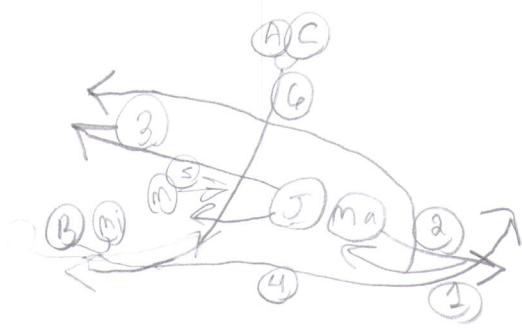
③ (Ma) (J) X SR - fighting

④ (B) (m) X SL

⑤ (m) stay C filming both sides

⑥ (C) (A) end CS X SR

Alexi Darling - Emily



**MARK & JOANNE** - *part*

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

(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)

**COLLINS**

BOND—JAMES BOND

①  $\textcircled{A}$   $\textcircled{C}$  XSR to  $\textcircled{B}$   $\textcircled{M}$

② set rotates

$\textcircled{A}$   $\textcircled{B}$   $\textcircled{C}$   
- chair v/phone

$\textcircled{A}$   $\textcircled{B}$   $\textcircled{C}$   $\textcircled{D}$

Fin shape  
Under  
brdg

**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! MONEY PENNY—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)

②  $(m_1, B, J) \times CS$

③  $(A, D)$  starts  $SL$

④  $CS$  on platform -  $(m_C)$

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

**26. VOICE MAIL #3**



**MRS. COHEN**

*(On chair)*

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 NEWSCOM 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)

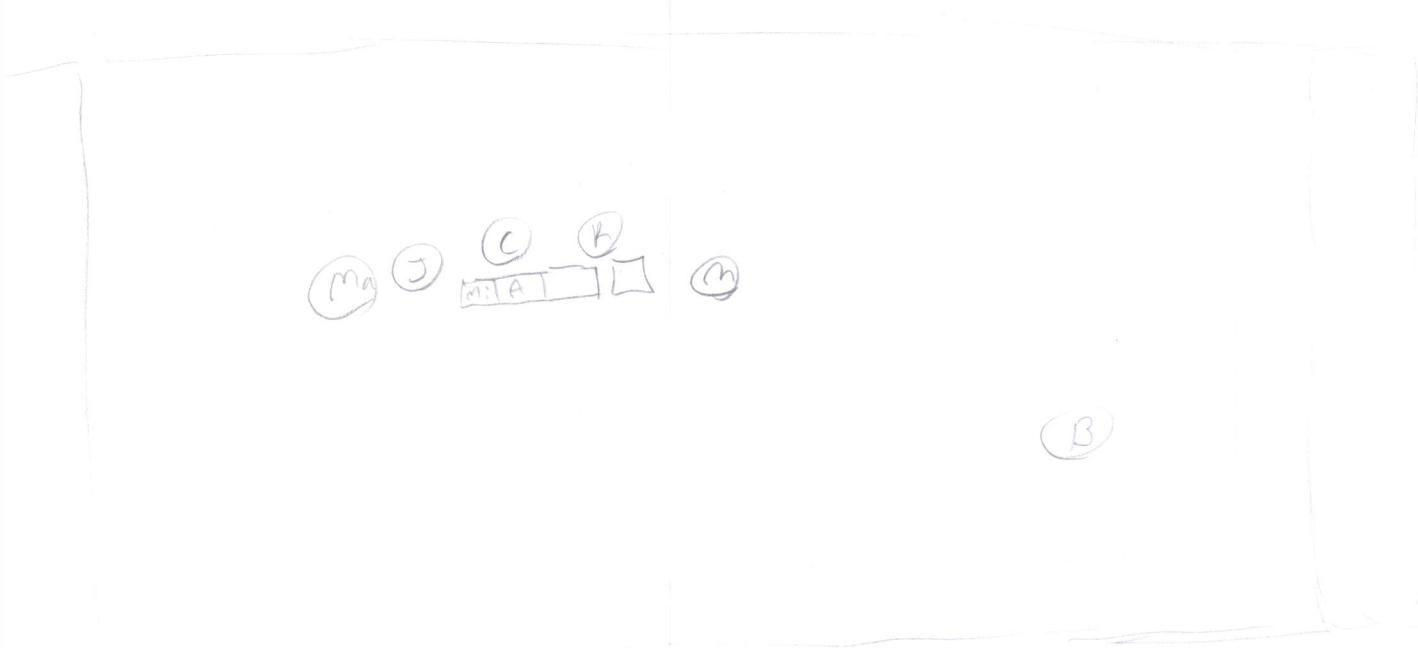
STARRING ME!

(Lights shift back to downstairs)

NET

① ① move the appt araro - gather around couch  
② ② en SL X to VSL  
③ ③ A + Mi X SR

3)



HOUSE

**MIMI, ROGER, ANGEL & COLLINS**

FIVE, FOUR, THREE...  
OPEN SESAME!!

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

(1)

**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**

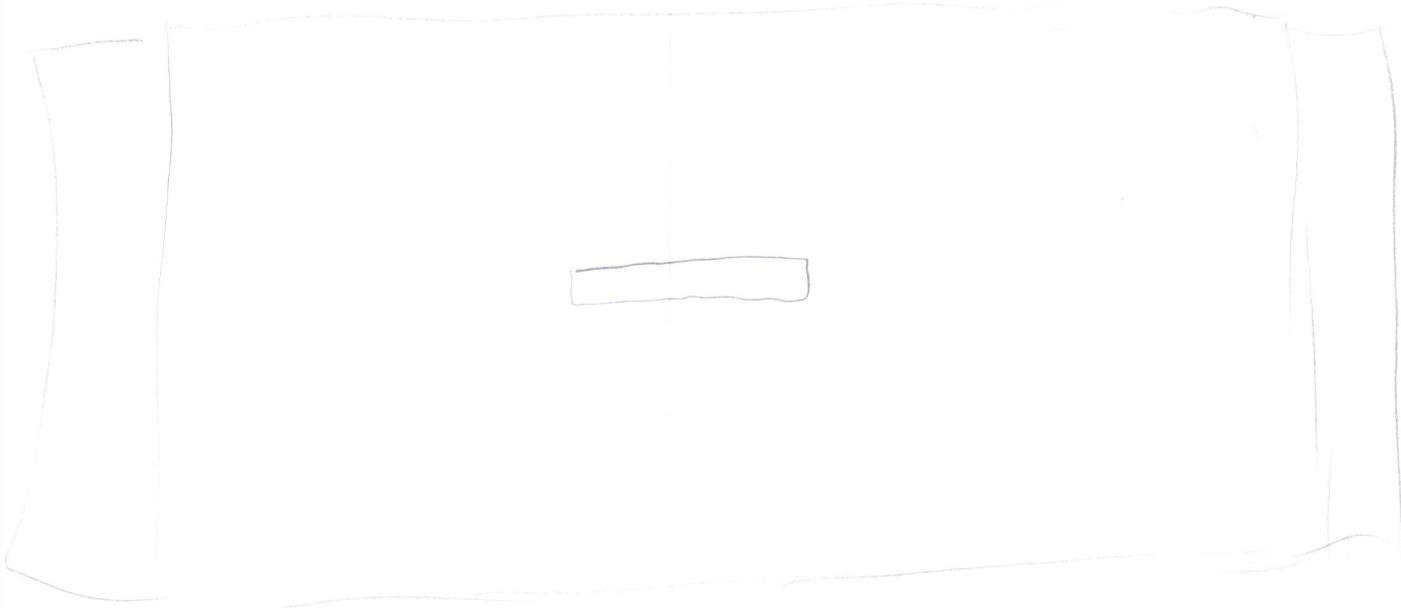
MIMI CAME TO SEE ME  
AND SHE HAD MUCH TO SAY

**MIMI**

THAT'S NOT HOW YOU PUT IT AT ALL YESTERDAY

(3)

① (B) X CS to couch - hangs on it  
② (B) holds out key > 1.5 ③ (C) X SL  
③ (M) climbs couch



S

A

REEN)

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

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

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 (Ma) jumps off couch →  
② (B) X SL  
③ (Mi) X SL to (B) - stopped by  
④ (B) X around (roger) to touch (Mi)  
⑤ (Mi) pushed him off

3

5



6

FROM THE LOT TOO?

(1)

**ROGER**

ANYTHING BUT THAT!

(2)

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

(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?

(4)

I WAS ON MY WAY TO WORK

**MIMI**

(5)

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

**BENNY**

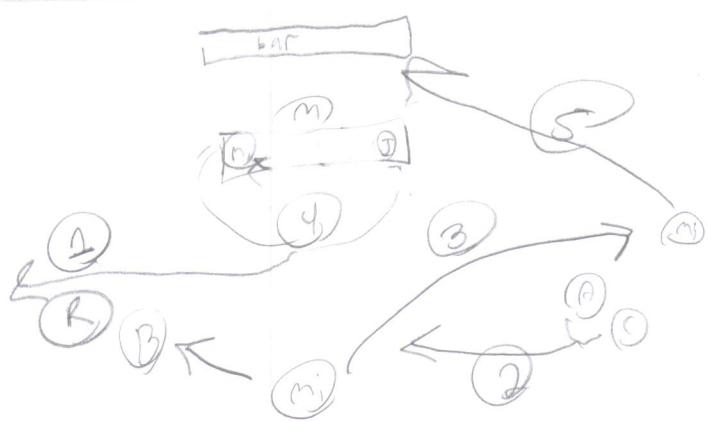
Ⓐ Ⓡ x SR

2 A C x CS

③ (M)  $\times$  SL - very above

④ Ma 3 X CS to couch

5 Mi x 6 to champagne bottle at bar



SCENE: outside Mr. & Mrs. Appleyard's  
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**

① ② ③  
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**

④ NO BENNY—TO YOU!

**ANGEL**

LET'S MAKE A RESOLUTION

**MIMI**

I'LL DRINK TO THAT

CERN

YOU HATE  
ESTATE

ONIGHT

DUCTIVE

PRODUCTIVE

RE 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 DEPENDS ON NOT DENYING EMOTION

**ROGER**

⑤ PERHAPS

**ALL**

⑥ IT'S GONNA BE A HAPPY NEW YEAR

**ROGER**

I GUESS

**ALL**

IT'S GONNA BE A HAPPY NEW YEAR

**ROGER**

YOU'RE RIGHT

⑦

① A exct  $\bigcirc$  (M) B ex door as  
② B ex. ex door  
③ TM enters SR x CS to (M)  
④ (M) TM ex SL

⑤ J Ma

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

M. 81  
①

**ANGEL**

IT'S GONNA BE A HAPPY NEW YEAR

Take off door SL  
+ couch SR

M. 85

I'M SORRY

**ROGER & MIMI**

**ROGER**

COMING?

M. 88

**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.

During monologue

(Joanne's loft)



**JOANNE**

I said - once more from the top!!!

I said no!!!

**MAUREEN**

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

**MARK**

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**

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

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 m X USL

④ ⑤ X USR

⑥

Nowhere.

Communications,  
so difficult...

aking...

didn't stay and dance

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**

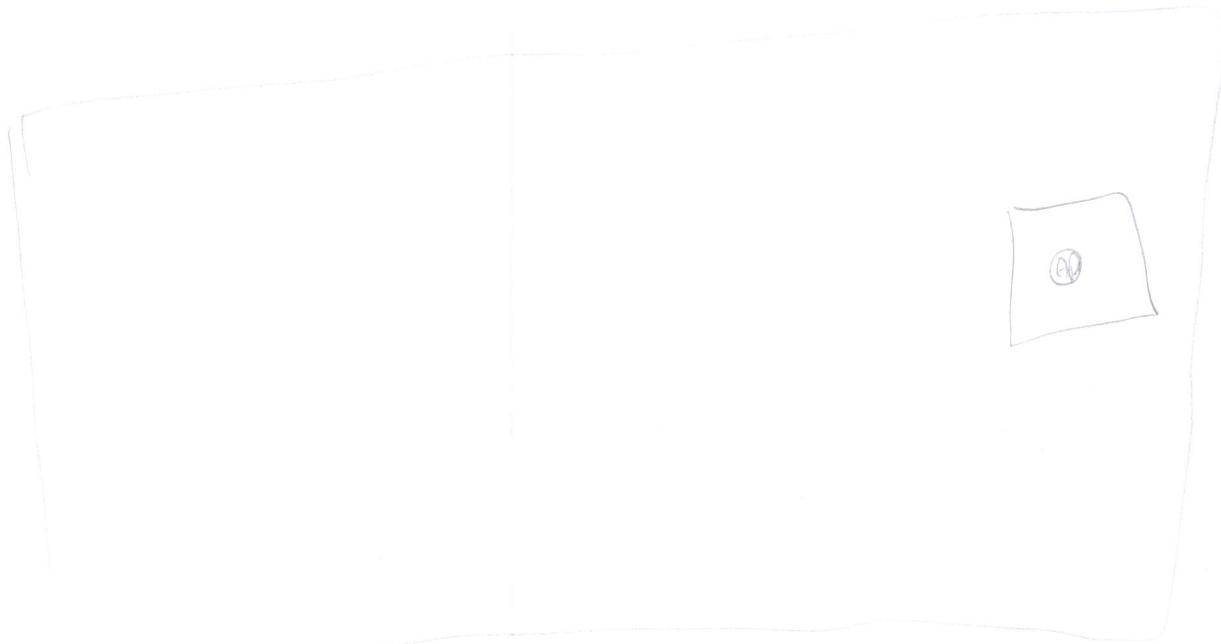
UNLESS YOU TAKE IT BACK

**BOTH**

WOMEN

for Hallmark

Q (Q) starts on platform SL (P) starts SR, (V) SL, (S) USL, (K) USL  
Heather VSR, Elie 2<sup>nd</sup> Level (USR), Jackson (USA) 2<sup>nd</sup> Level



**MAUREEN**

WHAT IS IT ABOUT THEM?

**BOTH**

CAN'T LIVE—

PROMISE

**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)

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

Set Pieces —

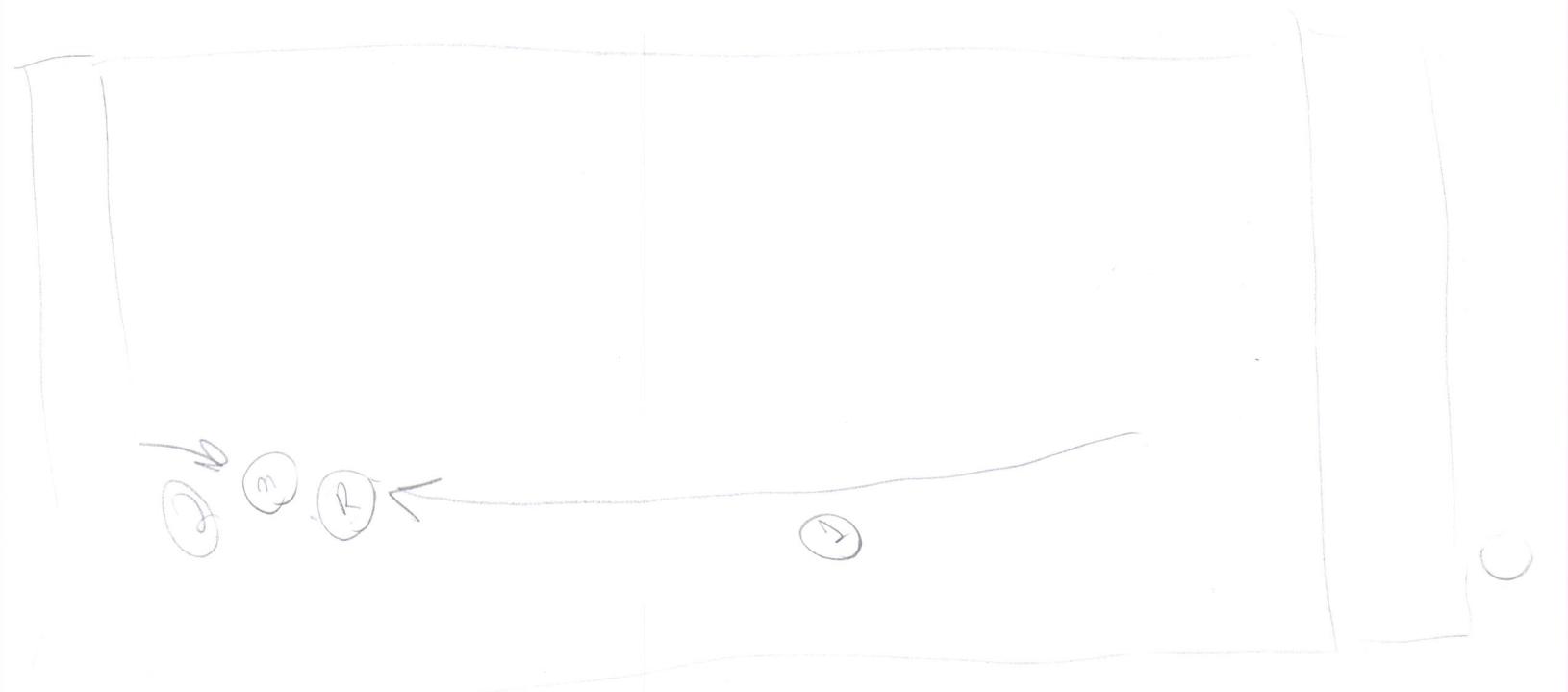
-2 (chairs) → OFF  
Jason + Joann → CSC

-Mix w/ Stand → OFF  
Kenex → PS

① ⑧ en SL + sits SR in chair

② ⑨ en SK comes up behind him

?

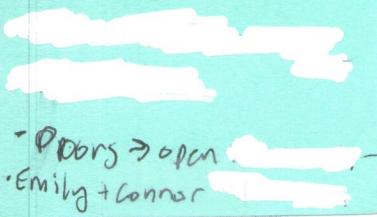


WE STILL NEED DIRECTORS  
 YOU STILL NEED MONEY  
 YOU KNOW YOU NEED MONEY  
 PICK UP THE PHONE  
 DON'T BE AFRAID OF KER-CHING KER-CHING  
 MARKY—SELL US YOUR SOUL  
 JUST KIDDING WE'RE WAITING...

## 31. SEASONS OF LOVE B

emily + connor behind doors

Set Pieces-



GROUP 2

## GROUP 1

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

OOH

(1)

## 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.

① B gets up X CS

② B ex SL

③ A 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...

**GROUP 2**

DUSAND

Set Piccs - Doors → close  
Emily, Connor hospital bed → ON  
- Hospital bed → ON  
Renee, Vanessa, John, Actors → CSC  
- IV Dole → ON  
Renee, Vanessa, John, Actors → CSC

**ROGER**  
HAPPY SPRING. *OK ✓*

(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**

WITHOUT YOU  
THE GROUND THAWS  
THE RAIN FALLS  
THE GRASS GROWS  
WITHOUT YOU → *be 1* enter  
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

# Elle's DANCE

work

- ① ② ③ takes ④ on SL to ⑤ CS
- ② ④ lifts hand for ⑥ to hold firmly
- ③ ④ ⑤ from toes to ⑥ finishing dance

**MIMI**

COLORS RENEW

**BOTH**

BUT I KNOW BLUE  
ONLY BLUE  
LONELY BLUE

**MIMI**

WITHIN ME, BLUE  
WITHOUT YOU  
THE HAND GROPES  
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**

② WITHOUT YOU

||

① M X VSR from SK

② M X VCS from SL

③ M X VSL

④ G X USC

## SILENCE

## 33. I'LL COVER YOU (REPRISE)

(In a Church)

m. 1:1

after he falls into (maw) + (maw)  
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

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

① - when  
② he fully  
enters  
spotlight  
③

① ② crowd around Collins who is CS

③ ④ ⑤ ⑥  
⑦ ⑧ ⑨

**CHOIR**

I'VE LONGED TO DISCOVER  
SOMETHING AS TRUE  
AS THIS

m. 30:1 OHH...

*(The following is sung simultaneously)*

**SOLOISTS**

SO WITH A THOUSAND SWEET KISSES  
I'LL COVER YOU

**COLLINS**

WITH A THOUSAND SWEET KISSES  
I'LL COVER YOU

IF YOU'RE COLD AND YOU'RE  
LONELY

WITH A THOUSAND SWEET KISSES  
I'LL COVER YOU

YOU'VE GOT ONE NICKEL ON

WITH A THOUSAND SWEET KISSES

WHEN YOU'RE WORN OUT A  
TIRED

I'LL COVER YOU

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

② M @ X to Q and touch his shoulders

③ Q M R ex off CS after applause

④ M enters SR

⑤ M XCS

CHOIR

COLLINS

COLD AND YOU'RE

NOT ONE NICKEL ONE  
Set Picus -  
-Cross - UP to bridge  
• Riner & John

X HUNDRED

ND MOMENTS

ND SIX HUNDRED

ND

## COMPANY

FIVE HUNDRED TWENTY FIVE THOUSAND SIX HUNDRED  
MINUTESFIVE HUNDRED TWENTY FIVE THOUSAND  
SEASONS OF LOVE

(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)

(1) 7

(MARK is on the pay phone)

(4)

MARK

Vamp until done

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.

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

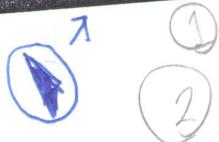
THAT'S POETIC

THAT'S PATHETIC

WHY DID MIMI KNOCK ON ROGER'S DOOR

AND COLLINS CHOOSE THAT PHONE BOOTH

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....

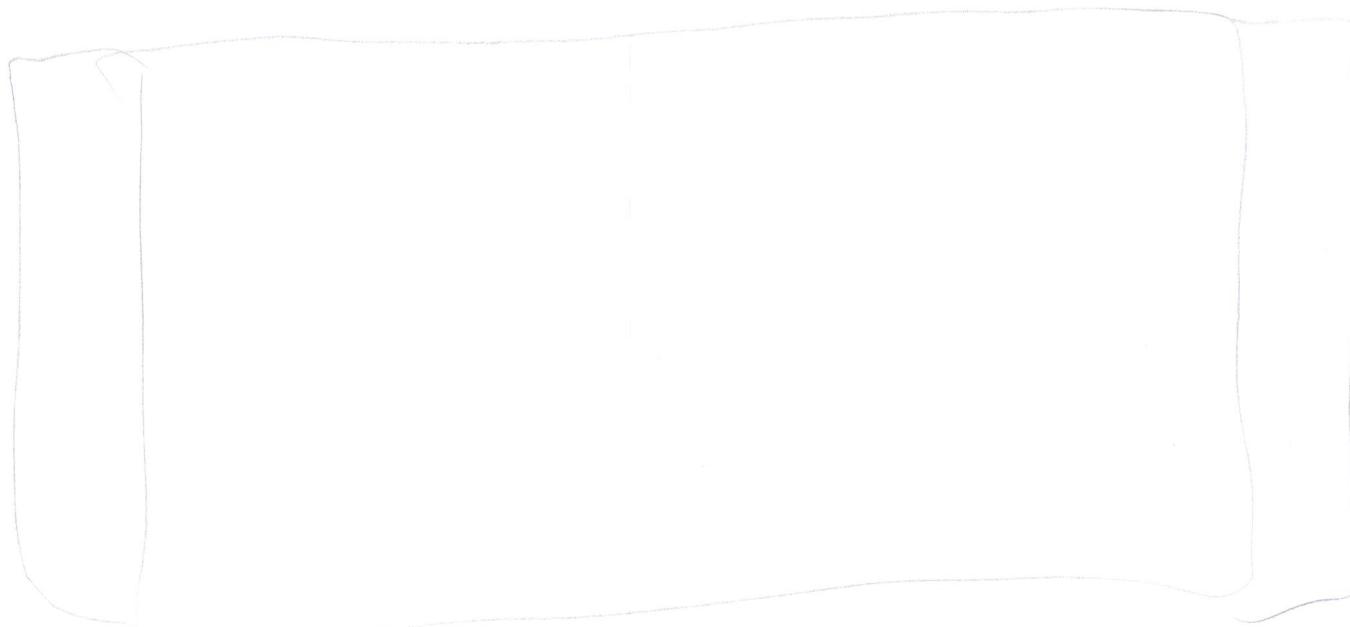
**MAUREEN**

WHO SAID I WAS TALKING TO YOU?

① B en SR

② B + M X to CS door - sit

③ B M X SL + fight



S  
DOWN

D BOUGHT A CAR?

ITA FE  
CUM?

A AGAIN

YOUR NOSE IN

**JOANNE**

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

**MARK**

CALM DOWN

EVERYONE PLEASE

(1)

**MIMI**

HE WAS THE SAME WAY—HE WAS  
ALWAYS  
"RUN AWAY-HIT THE ROAD  
DON'T COMMIT" - YOU'RE FULL OF (2)  
IT

**BENNY**

MIMI

**JOANNE**

SHE'S IN DENIAL

**MIMI**

HE'S IN DENIAL

**JOANNE**

DIDN'T GIVE AN INCH  
WHEN I GAVE A MILE

**MARK**

GUYS  
COME ON

**MIMI**

I GAVE A MILE

**ROGER**

GAVE A MILE TO WHO?

**MARK**

COME ON GUYS CHILL!

**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 Gcn SL

② C X CL

③ B X + (Mi) → 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  
stands off 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  
PAINAT LEAST NOW IF YOU TRY—ANGEL'S DEATH WON'T BE IN  
VAIN

irs and embrace

**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

h emerges on the above)

**ROGER**

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

**MARK**

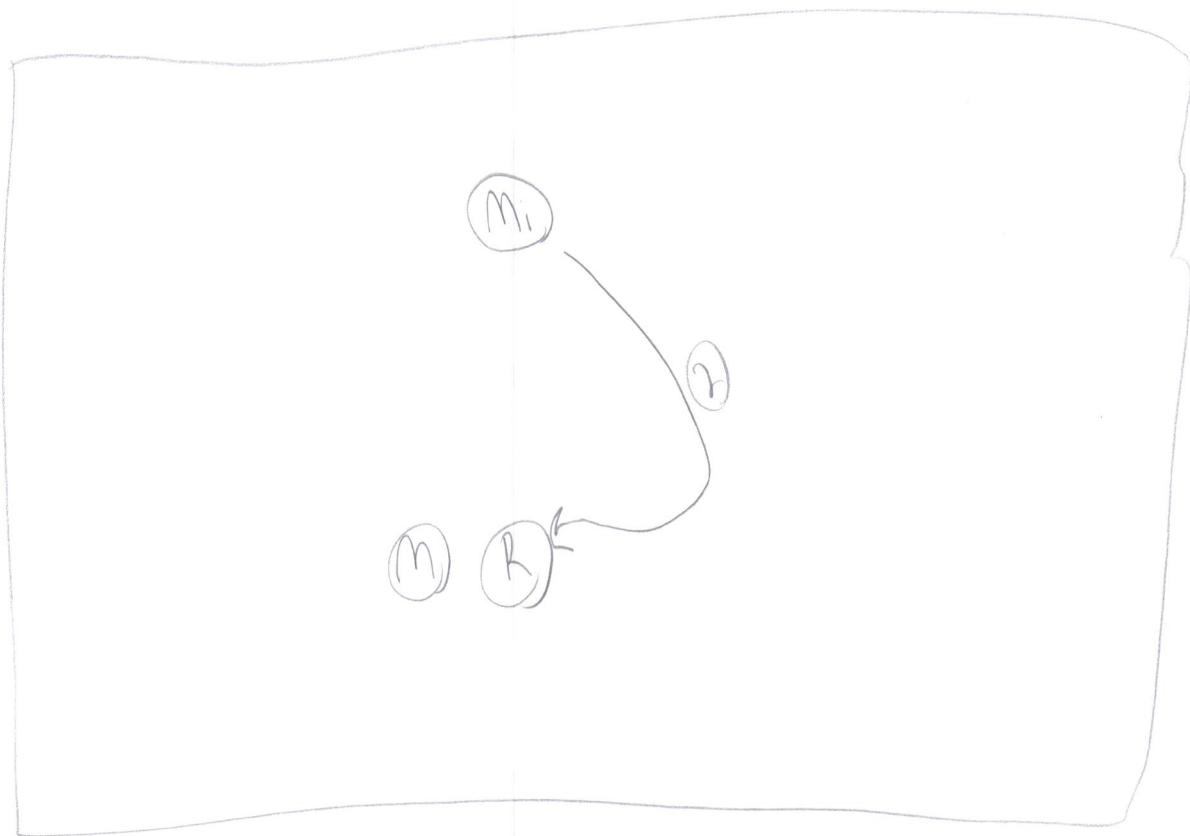
A FRIEND

**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 WORKthe meeting house. BEN  
ROGER turns away. SHE

ANTS OUT WEST

①  $(Q \times M) S_L \rightarrow S(M \times S_B)$

②  $(M \times B) S_L$  of 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?

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 hi x CS

③ R x CS to Mi

④ R ex SL

⑤ B ex SL x CS to Mi

⑥ Mi pushes B SL

⑦ M x CS to Mi

⑧ B x Mi

⑨ B

I hate the fall.

(1)

(ROGER turns to go and discovers MIMI)

YOU HEARD?

YOUR LONELINESS

I NUMB

E  
LING ALIVE

US TO SURVIVE

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 (6)  
UNDERSTAND. I'M SCARED  
I NEED TO GO AWAY

(7)

MARK  
I KNOW A PLACE—A CLINIC

(8)

BENNY  
A REHAB?

MIMI

MAYBE—COULD YOU?

's heading out of town?

, who's with his camera?

BENNY  
I'LL PAY

BENNY

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

① (M) XUSR to call 911

② (M) faces FB alone

(M) (P) (C) (A) (en level 2)

③ (M) ex CS

④ (M) en SR

⑤ (M) XUSL

⑥ (B) en SR X (C) on plat  
(B) XUSR on 2nd level

⑦ (M) X sits on couch

ensemble in this scene!

"What You Own"  
STAGED IN  
SEPT'



Mr. J. - Vika  
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 + Jason → CSC

-Doors  
exit left  
Connor'

+ close behind  
couch

## MARK

(Imagining)

④

"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**

(1) 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  
 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

DONE  
 ICA

EAR

- ⑤ (M) + (R) make eye contact
- ⑥ (M) + (R) point 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  
 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

CAR

**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 (4)  
I'M NOT ALONE (5)  
I'M NOT ALONE (6)  
ALONE

(1)

**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

(Blackout. Once again the phone rings)

**37. VOICE MAIL #6**

m.1:1 **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 (M) en SL
- ② (M) X USC to projector
- ③ (R) en SL
- ④ (L) X CSL couch

Elle, 2nd level DSL

M

**ROGER**

LORY

**CHORUS**

AMERICA  
ND OF THE MILLENNIUM  
TING IN AMERICA  
E INTO YOUR OWN

NOT ALONE

SAG

STCARDS

DONDE ESTAS MIMI CALL

**MR. JEFFERSON**

KITTEH—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**

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

Set Pieces —

- Sheet → up during bl
- Renee + John
- Doors + projector → open doors
- Emily + Connor setup projector

**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)

m. 10 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)

① en SR

② (M) x CSR couch

③ (C) 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)*

*m.25:1*

Then again. Maybe we won't screen it tonight.

**ROGER**

I wonder how Allison found out about Mimi?

**ROGER**

Maybe a little bird told her.

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

*(2)*

Or an angel.

*(Lights fade up)*

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

- ① ♂ ride
- ② ♂ ride
- ③ ♂ X VSR
- ④ ♂ ride X VSC
- ⑤ ♂ X <sup>SL</sup> around couch
- ⑥ ♂ jump over couch CS
- ⑦ ♂ sits SL side of couch
- ⑧ head, head back, feet
- ⑨ ♂ looks <sup>up</sup> at windows

**ROGER**

TUTORING AGAIN?

**COLLINS**

NEGATIVE

**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....?

<sup>1m.48:1</sup>

**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**

WELL OPEN A RESTAURANT IN  
SANTA FE  
① WITH A PRIVATE CORNER  
BANQUETTE, IN THE BACK  
WE'LL MAKE IT YET, WE'LL  
SOMEHOW GET TO SANTA FE

**CHORUS**

AAH SANTA FE,

AAH IN THE BACK,

AAH SANTA FE

**ROGER**

BUT YOU'D MISS NEW YORK BEFORE YOU COULD UNPACK

<sup>m.86:1</sup>  
**ALL**

OH—

(MAUREEN and JOANNE enter carrying MIMI)

<sup>100.2</sup>  
**MAUREEN**

⑨ MARK! ROGER! ANYONE—HELP!

LA TE LOCATION

OULD USE A LITTLE

① (M) off couch ⑤ (M) took a (M)

② (M) (J) (M) en SR holding (M)

③ (B) X VSR to hold (M)

④ (B) X couch on couch

⑤ Long mi on couch

⑥ (B) sits next to (M) SL on couch

⑦ (G) X VSL

**MARK**

MAUREEN?

**MAUREEN**

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

**ROGER**

NO!

(THEY enter the loft)

(1) (2)

**MAUREEN**

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

**ROGER**

(3) OVER HERE OH, GOD—

(THEY lay her down on the table)

(4)

**MIMI**

(5) "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

(6)

**MAUREEN**

COLLINS WILL CALL FOR A DOCTOR, HONEY

① ② ③ XCSR

④ ⑤ Jo Maur 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)

URS

E DARK

SHIVERING..."

ETHING TO EAT

EAT

, HONEY

①  $\textcircled{B}$  in front of couch w/ guitar

⑤ ⑥ drops phone  $\times$   $\textcircled{SL}$  facing away

② ① en  $\textcircled{SL}$

③ ①  $\times$  CS in front of bridge  
- holds orb

④ ①  $\times$

④  $\textcircled{B}$  looks out

⑤  $\textcircled{B}$  looks at  $\textcircled{Mi}$

⑥  $\textcircled{B}$  brushes  $\textcircled{Mi}$  hair back

⑦  $\textcircled{B}$   $\times$  ① of  $\textcircled{Mi}$  holding her hand  
7.5 arm against  $\textcircled{B}$  R face

⑧  $\textcircled{Mi}$  right arm drops  
2nd phrase 44:1

⑨  $\textcircled{B}$  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  
 AND I FIND I CAN'T HIDE FROM  
 YOUR EYES (6)  
 THE ONES THAT TOOK ME BY SURPRISE  
 THE NIGHT YOU CAME INTO MY LIFE  
 WHERE THERE'S MOONLIGHT  
 I SEE YOUR EYES

(3)

(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: (7.5)

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.  
 YOU CAN SEE IT IN MY EYES

44:1 (8)

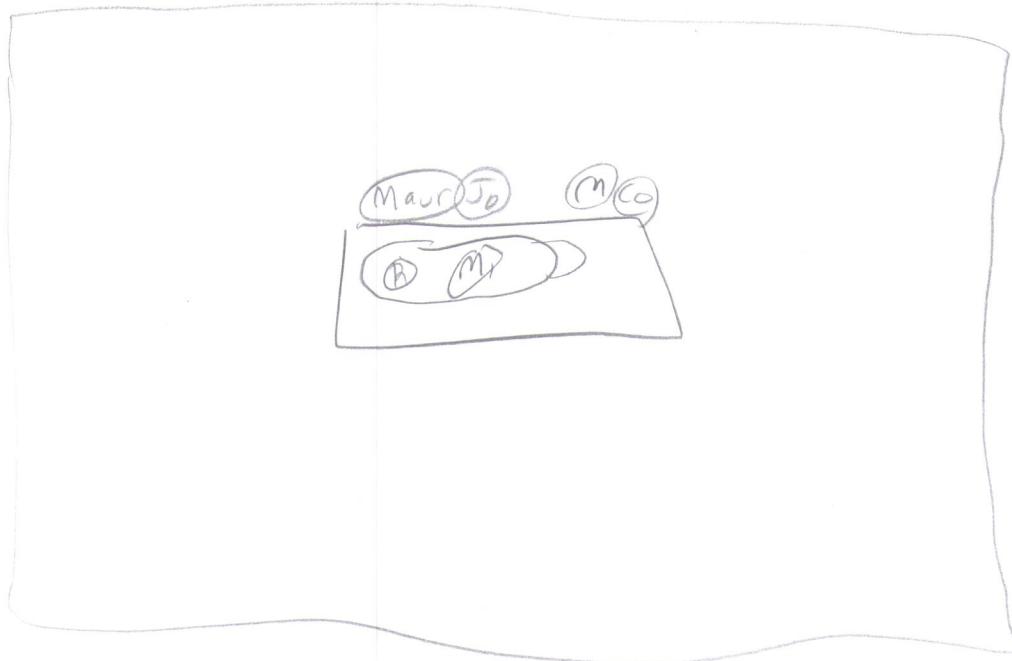
(We hear the "Puccini" theme, correctly and passionately. MIMI's head falls to the side and her arm drops limply off the edge of the table)

MIMI!

**40. FINALE B**

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

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



(1)

I jumped over the moon!!

**MIMI**

LD HEAR

er bedside)

What?

**ROGER**

A leap of Moooooooooooo-

**MIMI**

She's back!

**JOANNE****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....")

alive!)

① R (M) hug

② ensemble + (A) fill around couch

③ A sneaks VSC interacting w/ as many as possible

④ A joins line OSC next to Collins SR

⑤ (A) hold hands

⑥ (Jo) hand signals last "no day but today"  
a fist \*



①

**WOMEN**

② I CAN'T CONTROL  
MY DESTINY  
③ I TRUST MY SOUL  
MY ONLY GOAL  
IS JUST TO BE  
WITHOUT YOU  
THE HAND GROPES  
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

**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

**THE END**

*(Curtain)*

**41. EXIT MUSIC (I'LL COVER YOU)**