

 **MUSICAL THEATRE COMPANY**

RENT

Libretto



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MUSIC THEATRE INTERNATIONAL

MUSIC THEATRE INTERNATIONAL
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CHARACTERS

ROGER DAVIS

MARK COHEN

TOM COLLINS

BENJAMIN COFFIN III

JOANNE JEFFERSON

ANGEL DUMOTT SCHUNARD

MIMI MARQUEZ

MAUREEN JOHNSON

COMPANY:

POLICE OFFICERS

VENDORS

SUPPORT GROUP

HOMELESS PEOPLE

JUNKIES

PARENTS

BACKUPS

THE MAN

ALEXI DARLING

MR. GREY

RESTAURANT MAN

PASTOR

MUSICAL NUMBERS

ACT 1

1. Tune Up A	1
1a. Voice Mail #1	2
2. Tune Up B	3
3. Rent	6
4. Christmas Bells #1	11
5. You Okay, Honey	11
6. Tune Up – Reprise	13
7. One Song Glory	13
8. Light My Candle	15
9. Voice Mail # 2	19
10. Today For You A	21
10a. Today For You B	22
11. You'll See	23
12. Tango Maureen – Intro	27
12a. Tango Maureen	28
13. Support Group	32
14. Out Tonight	34
15. Another Day	36
16. Will I	39
17. On The Street	39
18. Santa Fe	41
19. I'll Cover You	43
20. We're Okay	45
21. Christmas Bells	47
22. Over The Moon	57
22a. Over The Moon Playoff	58
23. La Vie Boheme/I Should Tell You	59

ACT 2

24. Seasons of Love.....	73
25. Happy New Year A.....	74
26. Voice Mail #3.....	79
27. Voice Mail #4.....	79
28. Happy New Year B	80
29. Valentine's Day Crossover	86
30. Take Me or Leave Me.....	87
31. Seasons of Love B	90
32. Without You	90
33. Voice Mail #5.....	93
34. Contact	94
35. I'll Cover You – Reprise	97
36. Halloween	99
37. Goodbye Love	100
38. What You Own.....	106
39. Voice Mail #6.....	110
40. Finale A.....	110
41. Your Eyes.....	115
42. Finale B	116
43. Exit Music (I'll Cover You)	118

SONGS BY CHARACTER

MARK

1. Tune Up A	1
2. Tune Up B	3
3. Rent	6
6. Tune Up – Reprise	13
10. Today For You A	21
11. You'll See	23
12. Tango Maureen – Intro	27
12a. Tango Maureen	28
13. Support Group	32
17. On The Street	39
18. Santa Fe	41
21. Christmas Bells	47
23. La Vie Boheme/I Should Tell You	59
24. Seasons Of Love A	73
25. Happy New Year A	74
28. Happy New Year B	80
31. Seasons Of Love B	90
34. Contact	94
36. Halloween	99
37. Goodbye Love	100
38. What You Own	106
40. Finale A	110
42. Finale B	116

ROGER

1. Tune Up A	1
2. Tune Up B	3
3. Rent	6
6. Tune Up – Reprise	13
7. One Song Glory	13
8. Light My Candle	15
10. Today For You A	21
10a. Today For You B	22
11. You'll See	23
13. Support Group	32

15. Another Day	36
16. Will I	39
21. Christmas Bells	47
23. La Vie Boheme/I Should Tell You	59
24. Seasons Of Love A	73
25. Happy New Year A	74
28. Happy New Year B	80
31. Seasons Of Love B	90
32. Without You	90
34. Contact	94
37. Goodbye Love	100
38. What You Own	106
40. Finale A	110
41. Your Eyes	115
42. Finale B	116

COLLINS

2. Tune Up B	3
5. You Okay, Honey	11
10. Today For You A	21
10a. Today For You B	22
11. You'll See	23
13. Support Group	32
18. Santa Fe	41
19. I'll Cover You	43
21. Christmas Bells	47
23. La Vie Boheme/I Should Tell You	59
24. Seasons Of Love A	73
25. Happy New Year A	74
28. Happy New Year B	80
31. Seasons Of Love B	90
34. Contact	94
35. I'll Cover You – Reprise	97
37. Goodbye Love	100
38. What You Own	106
40. Finale A	110
42. Finale B	116

JOANNE

3. Rent	6
12. Tango Maureen – Intro	27
12a. Tango Maureen	28
20. We're Okay	45
23. La Vie Boheme/I Should Tell You	59
24. Seasons Of Love A	73
25. Happy New Year A	74
28. Happy New Year B	80
30. Take Me or Leave Me	87
31. Seasons Of Love B	90
34. Contact	94
37. Goodbye Love	100
40. Finale A	110
42. Finale B	116

MAUREEN

22. Over The Moon	57
23. La Vie Boheme/I Should Tell You	59
24. Seasons Of Love A	73
25. Happy New Year A	74
28. Happy New Year B	80
30. Take Me or Leave Me	87
31. Seasons Of Love B	90
34. Contact	94
37. Goodbye Love	100
40. Finale A	110
42. Finale B	116

BENNY

2. Tune Up B	3
3. Rent	6
11. You'll See	23
21. Christmas Bells	47
23. La Vie Boheme/I Should Tell You	59
24. Seasons Of Love A	73
28. Happy New Year B	80
31. Seasons Of Love B	90
34. Contact	94

37. Goodbye Love	100
38. What You Own	106

ANGEL

5. You Okay, Honey	12
10a. Today For You B	22
11. You'll See	23
13. Support Group	32
17. On The Street	39
19. I'll Cover You	43
21. Christmas Bells	47
23. La Vie Boheme/I Should Tell You	59
24. Seasons Of Love A	73
25. Happy New Year A	74
28. Happy New Year B	80
31. Seasons Of Love B	90
34. Contact	94

MIMI

8. Light My Candle	15
14. Out Tonight	34
15. Another Day	36
21. Christmas Bells	47
23. La Vie Boheme/I Should Tell You	59
24. Seasons Of Love A	73
25. Happy New Year A	74
28. Happy New Year B	80
32. Without You	90
34. Contact	94
37. Goodbye Love	100
40. Finale A	110
42. Finale B	116

CHARACTER BY SONG

Act 1

1. Tune Up A.....	Mark, Roger	1
1a. Voice Mail #1.....	Mark's Mother	2
2. Tune Up B	Mark, Roger, Collins, Benny	3
3. Rent.....	Company	6
4. Christmas Bells #1.....	Homeless Man	11
5. You Okay, Honey	Angel, Collins	11
6. Tune Up – Reprise	Mark, Roger	13
7. One Song Glory	Roger	13
8. Light My Candle.....	Mimi, Roger	15
9. Voice Mail #2.....	Mr. Jefferson, Mrs. Jefferson	19
10. Today For You A	Collins, Mark, Roger	21
10a. Today For You B.....	Collins, Mark, Roger, Angel	22
11. You'll See.....	Benny, Mark, Roger, Collins, Angel	23
12. Tango Maureen – Intro	Mark, Joanne	27
12a. Tango Maureen.....	Mark, Joanne	28
13. Support Group.....	Company	32
14. Out Tonight	Mimi	34
15. Another Day.....	Mimi, Roger, Company	36
16. Will I	Company	39
17. On The Street	Company	39
18. Santa Fe	Collins, Angel, Mark	41
19. I'll Cover You	Angel, Collins	43
20. We're Okay	Joanne	45
21. Christmas Bells	Company	47
22. Over The Moon	Maureen	57
23. La Vie Boheme / I Should Tell You	Company	59

Act 2

24. Seasons of Love	Company	73
25. Happy New Year A	Roger, Mark, Mimi, Collins, Angel, Maureen, Joanne	74
26. Voice Mail #3.....	Mark's Mother	79
27. Voice Mail #4	Alexi Darling	79
28. Happy New Year B	Roger, Mark, Mimi, Collins, Angel, Maureen, Joanne, Benny	80
30. Take Me or Leave Me	Maureen, Joanne	87
31. Seasons of Love B.....	Company	90
32. Without You	Roger, Mimi	90
33. Voice mail #5	Alexi Darling	93
34. Contact	Company	94
35. I'll Cover You – Reprise	Collins, Company	97
36. Halloween	Mark	99
37. Goodbye Love	Mark, Roger, Mimi, Collins, Maureen, Joanne, Benny	100
38. What You Own.....	Roger, Mark	106
39. Voice Mail #6.....	Roger's Mother, Mimi's Mother, Mark's Mother, Mr. Jefferson	110
40. Finale A	Company	110
41. Your Eyes.....	Roger	115
42. Finale B	Company	116

ACT ONE

The audience enters the theatre to discover the curtainless set –

The one set piece on stage left stage 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 center of MARK and ROGER's 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.

Onstage, 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.

ROGER enters from up left with an electric guitar and crosses to a guitar amp sitting on a chair at center. 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 center, 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 and 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; it's 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!

#1 – 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

INSTEAD OF MY OLD SHIT

FIRST SHOT – ROGER

(MARK)

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 special light.)

#1a – Voice Mail #1

ROGER & MARK'S ANSWERING MACHINE

"Speak" ...

("BEEEEEP!")

MOM

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

(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 FISHIES IN THE SEA

... LOVE MOM

(Lights fade on MOM and answering machine)

#2 – Tune Up B

MARK

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

ROGER

I'M WRITING ONE GREAT SONG—

MARK

The phone rings.

ROGER

Yes!

MARK

WE SCREEN

ROGER & MARK'S ANSWERING MACHINE.

"SPEAK" ...

("BEEEEEP!")

(Lights fade up on THE STREET, 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 center as if out a window, just as a weighted leather pouch plops down from "upstairs". COLLINS catches it.)

MARK

A WILD NIGHT IS NOW PRE-ORDAINED

(TWO THUGS appear on the above with clubs. They are obviously close to attacking COLLINS who says back into the phone...)

COLLINS

I MAY BE DETAINED

(THUGS mime beating and kicking COLLINS, who 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 cell phone)

BENNY

Ho Ho Ho.

MARK & ROGER

Benny! (Shit)

BENNY

DUDES, I'M ON MY WAY

MARK & ROGER

GREAT! (FUCK)

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?

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?

MARK & ROGER

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 from La Bohème on the electric guitar.
The fuse blows on the amp.)*

MARK

The power blows...

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

#3 – Rent

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
"EVICTED—OR PAY"
RENT

ROGER

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

MARK & ROGER

HOW WE GONNA PAY

HOW WE GONNA PAY

HOW WE GONNA PAY

LAST YEAR'S RENT

MARK

(To audience)

WE LIGHT CANDLES

ROGER

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

MARK & ROGER

AND THEY'RE TURNING BLUE!

MARK

YOU LIGHT UP A MEAN BLAZE

(ROGER grabs one of his own posters)

ROGER

WITH POSTERS—

(MARK grabs old manuscripts)

MARK

AND SCREENPLAYS

MARK & ROGER

HOW WE GONNA PAY

HOW WE GONNA PAY

HOW WE GONNA PAY

LAST YEAR'S RENT

(Lights go down on loft and go up on JOANNE JEFFERSON, who's at the pay phone)

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

(Lights go up on COLLINS, who struggles and stands.)

COLLINS

HOW DO YOU STAY ON YOUR FEET
WHEN ON EVERY STREET
IT'S "TRICK OR TREAT"
(AND TONIGHT IT'S 'TRICK')
"WELCOME BACK TO TOWN"
I SHOULD LIE DOWN
EVERYTHING'S BROWN
AND UH – OH
I FEEL SICK

MARK

(At the window)

WHERE IS HE?

COLLINS

GETTING DIZZY

(HE collapses)

MARK & ROGER

HOW WE GONNA PAY
HOW WE GONNA PAY
HOW WE GONNA PAY
LAST YEAR'S RENT

(MARK & ROGER stoke the fire. Crosscut – Benny's Range Rover)

BENNY

(On cell phone)

ALLISON BABY – YOU SOUND SAD
I CAN'T BELIEVE THOSE TWO
AFTER EVERYTHING I'VE DONE

EVER SINCE OUR WEDDING
I'M DIRT – THEY'LL SEE
I CAN HELP THEM ALL OUT IN THE LONG RUN

(Three locales: JOANNE at the pay phone, MARK and ROGER at the loft and COLLINS on the ground. The following is sung simultaneously)

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

COLLINS

UGHHHHH –
UGHHHHH –
UGHHHHH – I CAN'T THINK
UGHHHHH –
UGHHHHH –

MARK

(Reading from a script page)

"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

(To audience)

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 in the loft rings-MARK picks it up)

MARK

HELLO MAUREEN

- 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 TO YOUR HEART

IT REACHES WAY DOWN DEEP AND TEARS YOU INSIDE OUT

TIL YOU'RE TORN APART

RENT

ROGER & HALF THE 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

ALL

WHEN THEY ACT TOUGH - YOU CALL THEIR BLUFF

MARK & ROGER

WE'RE NOT GONNA PAY

MARK, ROGER & HALF THE COMPANY

WE'RE NOT GONNA PAY

MARK, ROGER & OTHER HALF OF COMPANY

WE'RE NOT GONNA PAY

ALL

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

CAUSE EVERYTHING IS RENT

#4 – Christmas Bells #1

The Street: in front of the pay phone.

(A HOMELESS MAN appears on the right above. Across the stage, sitting on the Christmas tree sculpture is ANGEL DUMOTT SCHUNARD with a plastic pickle tub balanced like a drum between his knees.)

A HOMELESS MAN

CHRISTMAS BELLS ARE RINGING

CHRISTMAS BELLS ARE RINGING

CHRISTMAS BELLS ARE RINGING

SOMEWHERE ELSE!

NOT HERE

#5 – You Okay, Honey?

(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)

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

WELL YOU MISSED A SLEEVE! – THANKS

ANGEL

HELL IT'S CHRISTMAS EVE

I'M ANGEL

COLLINS

ANGEL? INDEED

AN ANGEL OF THE FIRST DEGREE

FRIENDS CALL ME COLLINS – TOM COLLINS

NICE TREE ...

ANGEL

LET'S GET A BAND-AID FOR YOUR KNEE

I'LL CHANGE, THERE'S A "LIFE SUPPORT" MEETING

AT NINE THIRTY

YES – THIS BODY PROVIDES A COMFORTABLE HOME

FOR THE ACQUIRED IMMUNE DEFICIENCY SYNDROME

COLLINS

AS DOES MINE

ANGEL

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

YOU'RE CUTE WHEN YOU BLUSH

THE MORE THE MERRY – HO HO HO

And I don't take no.

(THEY walk off stage right, lights up on loft)

#6 - Tune Up - Reprise

ROGER

Where are you going?

MARK

Maureen calls.

ROGER

You're such a sucker.

MARK

I don't suppose you'd like to see her show in the lot tonight?

(ROGER shrugs.)

Or come to dinner?

ROGER

Zoom in on my empty wallet.

MARK

Touché. Take your AZT.

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 ON GREAT SONG BEFORE I ...

#7 - One Song Glory

ONE SONG

GLORY

ONE SONG

BEFORE I GO

GLORY

ONE SONG TO LEAVE BEHIND

FIND ONE SONG

ONE LAST REFRAIN

GLORY

(ROGER)

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

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

FIND
THE ONE SONG
BEFORE THE VIRUS TAKES HOLD
GLORY
LIKE A SUNSET
ONE SONG
TO REDEEM THIS EMPTY LIFE

(ROGER)

TIME FLIES

AND THEN – NO NEED TO ENDURE ANYMORE

TIME DIES

(ROGER is interrupted by a sharp knock on the door. It is MIMI MARQUEZ, a beautiful stranger from downstairs.)

The door.

(HE crosses to the "door")

#8 – Light My Candle

WHAT'D YOU FORGET?

(MIMI enters, with a candle and looking for a match.)

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 ABOUT 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. GOOD-NIGHT.
(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 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 SMILE.
BUT I'M SURE I'VE SEEN YOU SOMEWHERE ELSE—

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
(SHE douses the flame again)

ROGER

I DIDN'T RECOGNIZE YOU
WITHOUT THE HANDCUFFS

MIMI

WE COULD LIGHT THE CANDLE
OH WON'T YOU LIGHT THE CANDLE

(HE lights it again)

ROGER

WHY DON'T YOU FORGET THAT STUFF
YOU LOOK LIKE YOU'RE SIXTEEN

MIMI

I'M NINETEEN — BUT I'M OLD FOR MY AGE
I'M JUST BORN TO BE BAD

ROGER

I ONCE WAS BORN TO BE BAD
I USED TO SHIVER LIKE THAT

MIMI

I HAVE NO HEAT — I TOLD YOU

ROGER

I USED TO SWEAT

MIMI

I GOT A COLD

ROGER

UH HUH
I USED TO BE A JUNKIE

MIMI

BUT NOW AND THEN I LIKE TO —

ROGER

UH HUH

MIMI

FEEL GOOD

ROGER

HERE IT — UM —

(HE stoops and picks up a small object: MIMI's stash.)

MIMI

WHAT'S THAT?

ROGER

CANDY BAR WRAPPER

(As HE puts it behind his back and into his back pocket)

MIMI

WE COULD LIGHT THE CANDLE

(HE discretely blows out the candle)

OH WHAT'D YOU DO TO 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

(SHE places her hand under his, pretending to do it by mistake.)

ROGER

COLD HANDS

MIMI

YOURS TOO.

BIG. LIKE MY FATHER'S

YOU WANNA DANCE?

ROGER

WITH YOU?

MIMI

NO—WITH MY FATHER

ROGER

I'M ROGER

MIMI

THEY CALL ME

THEY CALL ME MIMI

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

#9 – Voice Mail #2

Joanne's loft

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

MAUREEN

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

[Beep]

MR. JEFFERSON

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

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—KITTEN
MUMMY'S CONFIRMATION HEARING BEGINS ON THE TENTH
WE'LL NEED YOU—ALONE—BY THE SIXTH

MRS. JEFFERSON

HAROLD!

MR. JEFFERSON

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

MRS. JEFFERSON

I AM NOT!

MR. JEFFERSON

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

MRS. JEFFERSON

AND A BRA!

#10 – Today For You A

*The Loft***MARK**

Enter Tom Collins

Computer genius, teacher, vagabond anarchist
who ran naked through the Parthenon!*(COLLINS holds ANGEL'S pickle tub now filled with provisions)***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, with a fan of twenty-dollar bills in each hand.)

ANGEL

Today for you — Tomorrow for me.

#10a — Today For You B

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, "DAHLIN — BE A DEAR — 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

(ANGEL)

WILL BREATH 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

AFTER AN HOUR – EVITA – IN ALL HER GLORY
ON THE WINDOW LEDGE OF THAT 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

(ANGEL does a fantabulous drum and dance solo)

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 MERCURICHROME
AND I DRESSED HIS WOUND AND GOT HIM BACK ON HIS FEET

SINGING
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 toward the homeless is exactly what Maureen is protesting tonight.

(To audience, holding camera up to BENNY)

Close up: Benjamin Coffin the third, our ex-roommate who married Allison Grey of the Westport Greys then bought the building from his father-in-law in hopes of starting a cyberstudio.

BENNY

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 THE LOT NEXT DOOR
HAS THE 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

(BENNY)

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 or call the cops?

BENNY

I did and they're on standby
BUT MY INVESTORS WOULD RATHER
I HANDLE 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

ANGEL

Life Support's a group for people coping with life

We don't have to stay too long

MARK

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

YOU'LL SEE BOYS

MARK & COLLINS

WE'LL SEE BOYS

ROGER

LET IT BE BOYS!

COLLINS

I LIKE BOYS

ANGEL

BOYS LIKE ME

ALL

WE'LL SEE.

#12 – Tango Maureen – Intro

The Lot

(JOANNE is reexamining the cable connections for the umpteenth time.)

MARK

AND SO – INTO THE ABYSS

The lot, where a small stage is partially-set up

JOANNE

'LINE IN' ...

I WENT TO HARVARD FOR THIS ...

MARK

CLOSE ON MARK'S NOSEDIVE

JOANNE

LINE OUT ...

MARK

WILL HE GET OUT OF HERE ALIVE?

(JOANNE notices MARK approaching)

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've hired an engineer ...

MARK

Great!

So, nice to have met you

JOANNE

Wait!
She's three hours late

#12a - *Tango Maureen*

THE SAMPLES WON'T DELAY
BUT THE CABLE -

MARK

THERE'S ANOTHER WAY
SAY SOMETHING - ANYTHING

JOANNE

(into the mike)

TEST - ONE, TWO THREE ...

MARK

ANYTHING BUT THAT

JOANNE

THIS IS WEIRD

MARK

IT'S WEIRD

JOANNE

VERY WEIRD

MARK

FUCKIN' 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'

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

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

(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

With Nanette Himmelfarb, the Rabbi's daughter, at the Scarsdale Jewish Community Center.

(THEY switch. JOANNE leads)

It's hard to do this backwards.

JOANNE

YOU SHOULD TRY IT IN HEELS!

SHE CHEATED

MARK

SHE CHEATED

JOANNE

MAUREEN CHEATED

MARK

FUCKIN' CHEATED

JOANNE

I'M DEFEATED

I SHOULD GIVE UP RIGHT NOW

MARK

GOTTA LOOK ON THE BRIGHT SIDE
WITH ALL YOUR MIGHT

JOANNE

I'D FALL FOR HER STILL ANYHOW

BOTH

WHEN YOU'RE DANCING HER DANCE
YOU DON'T STAND A CHANCE
HER GRIP OF ROMANCE
MAKES YOU FALL

MARK

SO YOU THINK, "MIGHT AS WELL"

JOANNE

"DANCE A TANGO TO HELL"

BOTH

"AT LEAST I'LL HAVE TANGOED AT ALL"

THE TANGO MAUREEN
GOTTA DANCE 'TIL YOUR DIVA IS THROUGH
YOU PRETEND TO BELIEVE HER
CAUSE IN THE END - YOU CAN'T LEAVE HER

BUT THE END IT WILL COME
STILL YOU HAVE TO PLAY DUMB
'TIL YOU'RE GLUM AND YOU BUM
AND TURN BLUE

MARK

WHY DO WE LOVE WHEN SHE'S MEAN?

JOANNE

AND SHE CAN BE SO OBSCENE

MARK

TRY THE MIKE

JOANNE

(The word echoes in digital delay land)

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

MARK

Patched

JOANNE

Thanks

MARK

You know — I feel great now!

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)

BOTH

THE TANGO MAUREEN!

#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)

***Note: the names of the HIV — Support Group Members should change every night and should honor actual friends of the COMPANY who have died of AIDS.*

STEVE**

Steve

GORDON**

Gordon.

ALI**

Ali.

PAM**

Pam.

SUE**

Sue.

ANGEL

Hi, I'm Angel.

COLLINS

Tom. Collins.

PAUL

I'm Paul. Let's begin.

ALL

THERE'S ONLY US

THERE'S ONLY THIS ...

(MARK noisily enters)

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

—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

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**

(Who sings from his loft)

BECAUSE REASON SAYS I SHOULD HAVE DIED THREE YEARS AGO

ALL

NO OTHER ROAD
NO OTHER WAY
NO DAY BUT TODAY

#14 – Out Tonight

Mimi's apartment

MIMI

WHAT'S THE TIME?
WELL IT'S GOTTA BE CLOSE TO MIDNIGHT
MY BODY'S TALKING TO ME
IT SAYS, "TIME FOR DANGER"

IT SAYS "I WANNA COMMIT A CRIME'
WANNA BE THE CAUSE OF A FIGHT
WANNA PUT ON A TIGHT SKIRT AND FLIRT WITH A STRANGER"

I'VE HAD A KNACK FROM WAY BACK

(MIMI)

AT BREAKING THE RULES ONCE I LEARN THE GAMES
GET UP — LIFE'S TOO QUICK
I KNOW SOMEPLACE SICK
WHERE THIS CHICK'LL DANCE IN THE FLAMES

WE DON'T NEED ANY MONEY
I ALWAYS GET IN FOR FREE
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?
LET'S RUN AWAY
WE WON'T BE BACK
BEFORE IT'S CHRISTMAS DAY
TAKE ME OUT TONIGHT (MEOW)

WHEN I GET A WINK FROM THE DOORMAN
DO YOU KNOW HOW LUCKY YOU'LL BE?
THAT YOU'RE ON LINE WITH THE FELINE OF AVENUE B

LET'S GO OUT TONIGHT
I HAVE TO GO OUT TONIGHT
YOU WANNA PROWL
BE MY NIGHT OWL?
WELL TAKE MY HAND WE'RE GONNA HOWL
OUT TONIGHT

IN THE EVENING I'VE GOT TO ROAM
CAN'T SLEEP IN THE CITY OF NEON AND CHROME
FEELS TOO DAMN MUCH LIKE HOME
WHEN THE SPANISH BABIES CRY

SO LET'S FIND A BAR
SO DARK WE FORGET WHO WE ARE
WHERE ALL THE SCARS OF THE
NEVERS AND MAYBES DIE

(MIMI)

LET'S GO OUT TONIGHT
I HAVE TO GO OUT TONIGHT
YOU'RE SWEET
WANNA HIT THE STREET?
WANNA WAIL AT THE MOON LIKE A CAT IN HEAT?
JUST TAKE ME OUT TONIGHT

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

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

#15 – Another Day

The Loft

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

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

(ROGER)

IT'D BE ANOTHER PLAY
LOOKING FOR ROMANCE?
COME BACK ANOTHER DAY
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

THERE'S ONLY US
THERE'S ONLY THIS
FORGET REGRET
OR LIFE IS YOURS TO MISS
NO OTHER ROAD
NO OTHER WAY
NO DAY BUT TODAY

ROGER

EXCUSE ME IF I'M OFF TRACK
BUT IF YOU'RE SO WISE
THEN TELL ME – WHY DO YOU NEED SMACK?

TAKE YOUR NEEDLE
TAKE YOUR FANCY PRAYER
AND DON'T FORGET
GET THE MOONLIGHT OUT OF YOUR HAIR
LONG AGO – YOU MIGHT'VE LIT UP MY HEART
BUT THE FIRE'S DEAD – AIN'T NEVER GONNA START

ANOTHER TIME – ANOTHER PLACE
THE WORDS WOULD ONLY RHYME
WE'D BE IN OUTER SPACE
IT'D BE ANOTHER SONG
WE'D SING ANOTHER WAY
YOU WANNA PROVE ME WRONG?

(ROGER)

COME BACK ANOTHER DAY
ANOTHER DAY

MIMI

THERE'S ONLY YES
ONLY TONIGHT
WE MUST LET GO
TO KNOW WHAT'S RIGHT
NO OTHER COURSE
NO OTHER WAY
NO DAY BUT TODAY

(Lights slowly fade up on the Support Group)

MIMI & OTHERS

I CAN'T CONTROL
MY DESTINY
I TRUST MY SOUL
MY ONLY GOAL
IS JUST—TO BE
THERE'S ONLY NOW
THERE'S ONLY HERE
GIVE INTO 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

NO DAY BUT TODAY

ROGER

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

JUST LET ME BE
WHO DO YOU THINK YOU ARE

BARGING IN ON ME AND MY GUITAR

LITTLE GIRL, HEY

THE DOOR IS THAT WAY
THE FIRE'S OUT ANYWAY
TAKE THE POWDER
TAKE THE CANDLE
TAKE YOUR BROWN EYES
YOUR PRETTY SMILE
YOUR SILHOUETTE
ANOTHER TIME, ANOTHER PLACE
ANOTHER RHYME, A WARM EMBRACE
ANOTHER DANCE, ANOTHER WAY
ANOTHER CHANCE, ANOTHER DAY

*(MIMI and Support Group exit. One person stays on the right above [Steve**])*

#16 – Will I?

Various Locations

ROGER

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

STEVE**

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

(ROGER puts on his coat and exits left)

#17 – On The Street

On the Street

THREE HOMELESS PEOPLE

CHRISTMAS BELLS ARE RINGING

(THREE HOMELESS PEOPLE)

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

SQUEEGIEMAN

Honest living man!

(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, OFFICERS

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

MARK

(pointing his camera)

Smile for Ted Koppel, Officer Martin!

(The POLICE OFFICER lowers his stick)

HOMELESS PERSON

AND A MERRY CHRISTMAS TO YOUR FAMILY

POLICE OFFICERS

RIGHT!

(The POLICE OFFICERS exit. MARK films BLANKET PERSON)

BLANKET PERSON

(to MARK)

WHO THE FUCK DO YOU THINK YOU ARE?
I DON'T NEED NO GODDAMN 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 TRYING TO USE ME TO KILL HIS GUILT
 IT'S NOT THAT KIND OF MOVIE, HONEY
 LET'S GO—THIS LOT IS FULL OF
 MOTHERFUCKING ARTISTS

Hey artists,
 Gotta dollar?
 I thought not.

(BLANKET PERSON 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 SHITTY
 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 TALKING

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

(COLLINS)

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

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!

(with HOMELESS in shadows)

COLLINS

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

WE'LL OPEN UP A RESTAURANT IN SANTA FE
AND SAVE FROM DEVASTATION OUR BRAINS

ALL

AAH SANTA FE

AHH GAIN, GAIN, GAIN
AAH SANTA FE

HOMELESS

SAVE OUR BRAINS

COLLINS

WE'LL PACK UP ALL OUR JUNK AND
FLY SO FAR AWAY
DEVOTE OURSELVES TO
PROJECTS THAT SELL
WE'LL OPEN UP A RESTAURANT IN
SANTA FE
FORGET THIS COLD BOHEMIAN HELL

ALL

WE'LL PACK UP ALL OUR JUNK AND
FLY SO FAR AWAY
DEVOTE OURSELVES TO
PROJECTS THAT SELL
WE'LL OPEN UP A RESTAURANT IN
SANTA FE
AAH HELL

ALL

OH—
OH—

COLLINS

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

#19 – I'll Cover You

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
LIVE IN MY HOUSE
I'LL BE YOUR SHELTER
JUST PAY ME BACK

(ANGEL)

WITH ONE THOUSAND KISSES
BE MY LOVER—I'LL COVER YOU

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—I'LL COVER YOU

BOTH

I THINK THEY MEANT IT
WHEN THEY SAID THAT YOU CAN'T BUY LOVE
NOW I KNOW YOU CAN RENT IT
A NEW LEASE YOU ARE, MY LOVE,
ON LIFE—BE MY LIFE

(THEY do a short dance)

JUST SLIP ME ON
I'LL BE YOUR BLANKET
WHEREVER—WHATEVER—I'LL BE YOUR COAT

ANGEL

YOU'LL BE MY KING
AND I'LL BE YOUR CASTLE

COLLINS

NO YOU'LL BE MY QUEEN
AND I'LL BE YOUR MOAT

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

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

BOTH

OH LOVER I'LL COVER YOU
OH LOVER I'LL COVER YOU

#20 – *We're Okay*

At the Pay Phone

JOANNE

(on her cellular phone)

STEVE – JOANNE
THE MURGET CASE?
A DISMISSAL!
GREAT WORK COUNSELOR

(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

(JOANNE)

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

FIVE HOMELESS PEOPLE

CHRISTMAS BELLS ARE RINGING
CHRISTMAS BELLS ARE RINGING
CHRISTMAS BELLS ARE RINGING
ON TV – AT SAKS

SQUEEGIEMAN

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

ALL FIVE HOMELESS

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 SLEIGH BELLS
NO SANTA CLAUS
NO YULE LOG
NO TINSEL

NO HOLLY
NO HEARTH
NO

SOLOIST

RUDOLPH THE RED NOSED REINDEER

ALL FIVE

RUDOLPH THE RED NOSED REINDEER
NO ROOM AT THE HOLIDAY INN – OH NO

(A few flakes of snow descend)

AND IT'S BEGINNING TO SNOW

(The blank stage explodes into life! St. Mark's Place on Christmas Eve – an open air bazaar of color, noise, movement ...)

VENDORS

HATS, BATS, SHOES, BOOZE
MOUNTAIN BIKES, POTPOURRI
LEATHER BAGS, GIRLIE MAGS
FORTY FIVES, AZT

VENDOR #1 .

NO ONE'S BUYING
FEEL LIKE CRYING

ALL

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

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

VENDOR #2

HOW ABOUT A FUR—
IN PERFECT SHAPE
OWNED BY AN MBA FROM UPTOWN

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

COLLINS

YOU DON'T HAVE TO DO THIS

ANGEL

HUSH YOUR MOUTH, IT'S CHRISTMAS

COLLINS

I DO NOT DESERVE YOU, ANGEL

COLLINS

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

ANGEL

WAIT - WHAT'S ON THE FLOOR?

LET'S SEE SOME MORE
NO—NO—NO ...

ANGEL

KISS ME—IT'S BEGINNING TO SNOW

(Lights focus on MARK & ROGER on right above)

MARK

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

ROGER

RIGHT

MARK

SHE GOT YOU OUT!

ROGER

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

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 furtively 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 POLICE OFFICERS, in riot gear, enter on the above)

POLICE OFFICERS

I'M DREAMING OF A WHITE, RIGHT CHRISTMAS

(THEY exit)

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

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

THE MAN

AND IT'S BEGINNING TO SNOW

(BENNY enters, talking on his Cellphone)

BENNY

WE'RE OUT OF LUCK ALLISON—
THE PROTEST IS ON

COAT VENDOR

L. L. BEAN,
GEOFFREY BEENE
BURBURY ZIP OUT LINING

JUNKIES

GOT ANY C, MAN?
GOT ANY D, MAN?
GOT ANY B, MAN
GOT ANY CRACK
GOT ANY X
ETC...

SQUEEGIEMAN

HONEST LIVING—

ROGER

MARK, THIS IS MIMI—

MARK & MIMI

HI

ROGER

SHE'LL BE DINNING—WITH US

COAT VENDOR

HERE'S A NEW ARRIVAL

THE MAN

THAT IS AN OUNCE

VENDORS

HATS, DATS, BATS

COLLINS

THAT'S MY COAT!

COAT VENDOR

WE GIVE DISCOUNTS

MARK

I THINK WE'VE MET

ANGEL

LET'S GET A BETTER ONE

COLLINS

IT'S A SHAM

MIMI

THAT'S WHAT HE SAID

THE MAN

I SAID IT'S A GRAM!

COLLINS

BUT SHE'S A THIEF!

ANGEL

BUT SHE BOUGHT US TOGETHER

BENNY

WHICH INVESTOR'S COMING??

COLLINS

I'LL TAKE THE LEATHER

BENNY

YOUR FATHER? — DAMN!

(The following is sung simultaneously)

HOMELESS & VENDORS

CHRISTMAS BELLS ARE SWINGING

CHRISTMAS BELLS ARE RINGING

CHRISTMAS BELLS ARE SINGING

IN MY DREAMS — NEXT YEAR

ONCE YOU DONATE YOU CAN GO

CELEBRATE IN TUCKAHOE

YOU'LL FEEL CHEERY

I'LL FEEL CHEERY

THO' I DON'T REALLY KNOW THAT THEORY

NO BATHROBE

NO STEUBEN GLASS

NO CAPPUCCINO MAKERS

NO PEARLS, NO DIAMONDS

NO "CHESTNUTS ROASTING ON AN OPEN FIRE"

CHESTNUTS ROASTING ON AN OPEN FIRE

NO ROOM AT THE HOLIDAY INN, OH NO —

POLICE OFFICERS

I'M DREAMING OF A WHITE RIGHT CHRISTMAS

JUST LIKE THE ONES I USED TO KNOW

JINGLE BELLS — PRISON CELLS

FA LA LA LA — FA LA LA LA

YOU HAVE THE RIGHT TO REMAIN

SILENT NIGHT HOLY NIGHT

FALL ON YOUR KNEES OH NIGHT DIVINE

YOU'LL DO SOME TIME

FA LA LA LA LA

FA LA LA LA LA

JUNKIES

GOT ANY C, MAN?
GOT ANY D, MAN?
GOT ANY B, MAN
GOT ANY X? - CRACK?

I'M WILLIN' - I'M ILLIN'
GOTTA GET MY SICKNESS OFF
C - D HELP ME
FOLLOW THE MAN FOLLOW THE MAN
FOLLOW THE MAN
JUGIE BOOGIE - JUGIE BOOGIE

FOLLOW THE MAN - FOLLOW THE MAN
ANY CRACK ANY X ANY JUGIE BOOGIE BOY
ANY BLOW ANY K ANY JUGIE BOOGIE BOY
GOT ANY D MAN, GOT ANY C MAN
GOT ANY CRACK - ANY X - ANY JUGIE BOOGIE?

COAT VENDOR

TWENTY FIVE

ANGEL

FIFTEEN

COAT VENDOR

TWENTY FIVE

ANGEL

FIFTEEN

COAT VENDOR

- NO WAY
TWENTY FOUR

ANGEL

FIFTEEN

COAT VENDOR

TWENTY FOUR

ANGEL

FIFTEEN

COAT VENDOR

TWENTY FOUR

ANGEL

FIFTEEN

COAT VENDOR

- NOT TODAY TWENTY THREE

ANGEL

FIFTEEN

COAT VENDOR

TWENTY THREE

ANGEL

FIFTEEN

COAT VENDOR

TWENTY THREE

ANGEL

FIFTEEN - IT'S OLD

COAT VENDOR

TWENTY TWO

ANGEL

FIFTEEN

COAT VENDOR

TWENTY ONE

ANGEL

FIFTEEN

COAT VENDOR

SEVENTEEN

ANGEL

FIFTEEN

COAT VENDOR

FIFTEEN

ANGEL & COAT VENDOR

SOLD!

MARK & ROGER

LET'S
GO TO
THE LOT—
MAUREEN'S PERFORMING

MIMI

WHO'S MAUREEN?

ROGER

HIS EX

MARK

BUT I AM OVER HER

ROGER

LET'S
NOT
HOLD HANDS YET

MIMI

IS THAT A WARNING?

ALL THREE

HE/YOU/I
JUST
NEED(S)
TO TAKE IT SLOW
I SHOULD TELL YOU I SHOULD TELL YOU
I SHOULD TELL YOU I SHOULD TELL YOU
I SHOULD TELL YOU I ...

ALL

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

(Lights blackout and we see a headlight come through the door. As it reaches downstage, lights come up and reveal MAUREEN, down center)

MAUREEN

Joanne, which way to the stage!

ALL

—SNOW!!!

{Black out}

#22 – Over The Moon

*The Lot***MARK**

Maureen's performance

*(Maureen is in front of a microphone)***MAUREEN**

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

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

(Reverb: "COKE, COKE, COKE")

SHE SAID "ONLY THING TO DO IS JUMP OVER THE MOON.
THEY'VE CLOSED EVERYTHING REAL DOWN ... BARNs, TROUGHS,
PERFORMANCE SPACES ...
AND REPLACED IT ALL WITH LIES AND RULES AND VIRTUAL LIFE.

(Reverb: "LIFE, LIFE, LIFE")

But there is a way out."

BACKUPS

LEAP OF FAITH LEAP OF FAITH
LEAP OF FAITH LEAP OF FAITH

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 FIND A WAY

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 want to 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"

"THE ONLY WAY OUT IS UP", ELSIE WHISPERED

"A LEAP OF FAITH

Still thirsty?"

Parched.

"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)

"CLIMB ON BOARD", SHE SAID.

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

Leaping out of orbit!!!

I awoke singing

MAUREEN

BACKUPS

ONLY THING TO DO

LEAP OF FAITH, (ETC.)

ONLY THING TO DO IS JUMP

ONLY THING TO DO IS JUMP OVER THE MOON

ONLY THING TO DO IS JUMP OVER THE MOON

OVER THE MOON—OVER THE

MOOOOOOOOO

MOOOOOOOOO

MOOOOOOOOO

MOO WITH ME.

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

Thank you.

(Blackout)

#23 – La Vie Boheme/I Should Tell You

Life Cafe

(Down right THE PRINCIPALS are lined up and waiting to be seated. Down center 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.)

RESTAURANT MAN

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

ROGER

WHAT?

RESTAURANT MAN

GO, PLEASE GO –
YOU – HELLO, SIR –
I SAID NO
IMPORTANT CUSTOMER

MARK

WHAT AM I – JUST A BLUR?

RESTAURANT MAN

YOU SIT ALL NIGHT – YOU NEVER BUY!

MARK

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

RESTAURANT MAN

YOU COULDN'T PAY.

MARK

OH YEAH

COLLINS

BENJAMIN COFFIN THE THIRD – HERE?

RESTAURANT MAN

OH NO!

ALL

WINE & BEER!

MAUREEN

THE ENEMY OF AVENUE A
WE'LL STAY

(THEY sit)

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

WHO DIED?

BENNY

OUR AKITA

(A beat)

BENNY, MARK, ANGEL, COLLINS

EVITA

BENNY

MIMI—I'M SURPRISED
 A BRIGHT AND CHARMING GIRL LIKE YOU
 HANGS OUT WITH THESE SLACKERS
 (WHO DON'T ADHERE TO DEALS)

THEY MAKE FUN—YET I'M THE ONE
 ATTEMPTING TO DO SOME GOOD
 OR DO YOU REALLY WANT A NEIGHBORHOOD
 WHERE PEOPLE PISS ON YOUR STOOP EVERY NIGHT?
 BOHEMIA, BOHEMIA'S
 A FALLACY IN YOUR HEAD
 THIS IS CALCUTTA
 BOHEMIA'S DEAD

(The BOHEMIANS immediately enact a mock funeral with MARK delivering a "eulogy")

MARK

DEARLY BELOVED WE GATHER HERE TO SAY OUR GOODBYES

COLLINS & ROGER

DIES IRAE—DIES ILLA
 KYRIE ELEISON
 YITGADAL V' YITKADASH (etc.)

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—

(MAUREEN shows hers)

LA VIE BOHEME

ALL

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

MARK

ALL

TO DAYS OF INSPIRATION
PLAYING HOOKY, MAKING
SOMETHING
OUT OF NOTHING, THE NEED
TO EXPRESS—
TO COMMUNICATE
TO GOING AGAINST THE GRAIN,
GOING INSANE
GOING MAD
TO LOVING TENSION,
NO PENSION,
TO MORE THAN ONE DIMENSION
TO STARVING FOR ATTENTION,
HATING CONVENTION,
HATING PRETENSION,
NOT TO MENTION OF COURSE
HATING DEAR OLD MOM AND DAD
TO RIDING YOUR BIKE,
MIDDAY PAST THE THREE
PIECE SUITS
TO FRUITS—TO NO ABSOLUTES—
TO ABSOLUT—TO CHOICE—
TO THE *VILLAGE VOICE*
TO ANY PASSING FAD

TO BEING AN US—FOR ONCE—
INSTEAD OF THEM—

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

OOOOOH ...

ALL

LA VIE BOHEME

LA VIE BOHEME

(JOANNE enters)

MAUREEN

IS THE EQUIPMENT IN A PYRAMID?

JOANNE

IT IS, MAUREEN

MAUREEN

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

(SHE smacks JOANNE'S ass as she exits. MR. GREY reacts)

MR. GREY

AHHEMM

MAUREEN

HEY MISTER—SHE'S MY SISTER

RESTAURANT MAN

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

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

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

MAUREEN & COLLINS

EMOTION, DEVOTION, TO CAUSING A COMMOTION,
CREATION, VACATION

MARK

MUCHO MASTURBATION

MAUREEN & COLLINS

COMPASSION, TO FASHION, TO PASSION WHEN IT'S NEW

COLLINS

TO SONTAG

ANGEL

TO SONDHEIM

FOUR PEOPLE

TO ANYTHING TABOO

COLLINS & ROGER

GINSBERG, DYLAN, CUNNINGHAM AND CAGE

COLLINS

LENNY BRUCE

ROGER

LANGSTON HUGHES

MAUREEN

TO THE STAGE

SOLO #1

TO UTA,

SOLO #2

TO BUDDHA,

TWO PEOPLE:

PABLO NERUDA, TOO

MARK & MIMI

WHY DOROTHY AND TOTO WENT OVER THE RAINBOW

TO BLOW OFF AUNTIE EM—

ALL

LA VIE BOHEME

(JOANNE *returns*)

MAUREEN

AND WIPE THE SPEAKERS OFF BEFORE YOU PACK

JOANNE

YES, MAUREEN

MAUREEN

WELL—HURRY BACK

(THEY *kiss*)

MR. GREY

SISTERS?

MAUREEN

WE'RE CLOSE

(ANGEL jumps up on COLLINS who's on table. THEY kiss)

ANGEL, COLLINS, MAUREEN & MR. GREY

BROTHERS!

MARK, ANGEL, MIMI & THREE OTHERS

BISEXUALS, TRISEXUALS, HOMO SAPIENS,
CARCINOGENS, HALLUCINOGENS, MEN, PEE WEE HERMAN
GERMAN WINE, TURPENTINE, GERTRUDE STEIN
ANTONIONI, BERTOLUCCI, KUROSAWA
"CARMINA BURANA"

ALL

TO APATHY, TO ENTROPY, TO EMPATHY, ECSTASY
VACLAV HAVEL – THE SEX PISTOLS, BBC,
TO NO SHAME – NEVER PLAYING THE FAME GAME

COLLINS

TO MARIJUANA

ALL

TO SODOMY
IT'S BETWEEN GOD AND ME
TO S & M

(MR. GREY walks out)

BENNY

WAITER ... WAITER ... WAITER

ALL

LA VIE BOHEME

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

Mark Cohen will preview his new documentary about his inability to hold an erection on the high holy days

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

MARK

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

(By this point, JOANNE has entered and seen MAUREEN playfully kiss 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 COULD 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

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"

COLLINS

Angel Dumott Schnuard will model the latest fall fashions from Paris while accompanying herself on the ten gallon plastic pickle tub.

ANGEL

And Collins will recount his exploits as an 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 on MIMI & ROGER)

MIMI

EXCUSE ME – DID I DO SOMETHING WRONG?

I GET INVITED – THEN IGNORED – ALL NIGHT LONG

ROGER

I'VE BEEN TRYING – I'M NOT LYING

NO ONE'S PERFECT. I'VE GOT BAGGAGE

MIMI

LIFE'S TOO SHORT – BABE – TIME IS FLYING

I'M LOOKING FOR BAGGAGE THAT GOES WITH MINE

ROGER

I SHOULD TELL YOU –

MIMI

I'VE GOT BAGGAGE TOO

ROGER

SHOULD TELL YOU –

BOTH

BAGGAGE – WINE –

OTHERS

AND BEER!

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

MIMI

AZT BREAK

(MIMI, ANGEL & COLLINS, ROGER take pills)

ROGER

YOU?

MIMI

ME. YOU?

ROGER

MIMI

(They hold hands and stare into each other's eyes lovingly. The rest of the COMPANY freezes.)

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

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

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—

MIMI

WHO KNOWS

BOTH

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

(ROGER & MIMI exit. JOANNE reenters, 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 YOUR BUILDING

AND THEY'RE RIOTING ON AVENUE B

BENNY CALLED THE COPS

MAUREEN

THAT FUCK

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

YEA!!

(Pandemonium in the restaurant)

TO DANCE!

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 FAGGOTS, LEZZIES, DYKES, CROSS DRESSERS TOO

MAUREEN

TO ME

MARK

TO ME

COLLINS

TO ME

ALL

TO YOU, AND YOU AND YOU, YOU AND YOU
TO PEOPLE LIVING WITH, LIVING WITH, LIVING WITH
NOT DYING FROM DISEASE

LET HE AMONG US WITHOUT SIN
BE THE FIRST TO CONDEMN

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

MARK

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

ALL

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, Mimi and Roger
share a small, lovely kiss

ALL

VIVA LA VIE BOHEME

End of Act 1

ACT TWO

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

#24 – Seasons of Love A

COMPANY

FIVE HUNDRED TWENTY FIVE THOUSAND

SIX HUNDRED MINUTES

FIVE HUNDRED TWENTY FIVE THOUSAND

MOMENTS SO DEAR

FIVE HUNDRED TWENTY FIVE THOUSAND

SIX HUNDRED MINUTES

HOW DO YOU MEASURE – MEASURE A YEAR?

IN DAYLIGHTS – IN SUNSETS

IN MIDNIGHTS – IN CUPS OF COFFEE

IN INCHES - IN MILES

IN LAUGHTER – IN STRIFE

IN – FIVE HUNDRED TWENTY FIVE THOUSAND

SIX HUNDRED MINUTES

HOW DO YOU MEASURE

A YEAR IN THE LIFE?

HOW ABOUT LOVE?

HOW ABOUT LOVE?

HOW ABOUT LOVE?

MEASURE IN LOVE

SEASONS OF LOVE

SEASONS OF LOVE

SOLOIST

FIVE HUNDRED TWENTY FIVE THOUSAND

SIX HUNDRED MINUTES

FIVE HUNDRED TWENTY FIVE THOUSAND

JOURNEYS TO PLAN

FIVE HUNDRED TWENTY FIVE THOUSAND

(SOLOIST)

SIX HUNDRED MINUTES
HOW DO YOU MEASURE THE LIFE
OF A WOMAN OR A MAN?

SOLOIST #2

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

ALL

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

REMEMBER THE LOVE
REMEMBER THE LOVE
REMEMBER THE LOVE
MEASURE IN LOVE

SOLOIST

(Ad lib)

MEASURE, MEASURE YOU LIFE IN LOVE

ALL

SEASONS OF LOVE
SEASONS OF LOVE

#25 – Happy New Year A

The Street

(New Year's Eve. The street outside the apartment. One table is on its end and serves as the "door")

MARK

(carrying mock door)

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

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

MIMI

How long till next year?

ROGER

Three and a half minutes...

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 ME EX-GIRLFRIEND

(on cellphone)

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

(JOANNE)

WITH MY FRIENDS AT LEGAL AID
TECHNICALLY, YOU'RE SQUATTERS
THERE'S HOPE
BUT JUST IN CASE

(SHE whips out ...)

MARK & JOANNE

ROPE?

MARK

(pointing off)

WE CAN HOIST A LINE—

JOANNE

TO THE FIRE ESCAPE—

MARK

AND TIE OFF AT

MARK & JOANNE

THAT BENCH!

MAUREEN

I CAN'T TAKE THEM AS CHUMS

JOANNE

START HOISTING ... WENCH

(ALL THREE cross upstage and attempt to throw the rope over a plank above. ROGER & MIMI laugh in each others arms)

ROGER

I THINK I SHOULD BE LAUGHING
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 & ANGEL enter. COLLINS in full black, carries a bottle of champagne. ANGEL is in a blond wig and plastic dress, with a small blowtorch slung around his shoulder.)

COLLINS

BOND – JAMES BOND

ANGEL

AND PUSSY GALORE – IN PERSON

MIMI

PUSSY – YOU CAME PREPARED

ANGEL

I WAS A BOY SCOUT ONCE

AND A BROWNIE

‘TIL SOME BRAT GOT SCARED

COLLINS

(to MIMI)

AHA! MONEYPENNY – MY MARTINI!

MIMI

WILL BAD CHAMPAGNE DO?

ROGER

THAT'S SHAKEN – NOT STIRRED

COLLINS

PUSSY – THE BOLTS

(COLLINS takes a swig of champagne, 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

(Light up on MRS. COHEN holding up phone)

ON THE PHONE MACHINE'S RED LIGHT

ONCE THE BOHO BOYS ARE GONE

THE POWER MYSTERIOUSLY COME ON

#26 – Voice Mail #3

MRS. COHEN

(Lights up on MRS. COHEN, who's standing on a chair and holding up a phone.)

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

Oh, that show's so sleazy.

ALEXI DARLING

YOUR FOOTAGE ON 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

(ALEXI DARLING)

OR—MY CELLPHONE AT 919-763-0090
OR—YOU CAN E-MAIL ME
AT DARLING ALEXI NEWS.COM DOT NET
OR—YOU CAN PAGE ME AT—

(Beeeeeep!)

#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)

ALL

FIVE, FOUR, THREE ...

OPEN SESAME! !

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

ALL

HAPPY NEW YEAR,

HAPPY NEW YEAR,

HAPPY NEW ...

(BENNY enters)

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

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)

I REGRET THE
UNLUCKY CIRCUMSTANCES
OF THE PAST SEVEN DAYS

ROGER

CIRCUMSTANCE?
YOU PADLOCKED OUR DOOR

BENNY

AND IT'S WITH GREAT PLEASURE
ON BEHALF OF CYBERARTS
THAT I HAND YOU THIS KEY

(HE hands ROGER the key)

ANGEL

GOLF CLAPS

(THEY oblige)

MARK

I HAD NO JUICE IN MY BATTERY

BENNY

RESHOOT

ROGER

I SEE - THIS IS A PHOTO OPPORTUNITY

MAUREEN

THE BENEVOLANT GOD
USHERS THE POOR ARTISTS BACK TO THEIR FLAT
WERE YOU PLANNING TO TAKE DOWN THE BARBED WIRE
FROM THE LOT TOO?

ROGER

ANYTHING BUT THAT!

BENNY

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

MAUREEN

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

BENNY

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

ROGER

SPARE US OLD SPORT, THE SOUND BITE

BENNY

MIMI - SINCE YOUR WAYS ARE SO SEDUCTIVE

MIMI

YOU CAME TO ME!

BENNY

PERSUADE HIM NOT TO BE SO COUNTERPRODUCTIVE

ROGER

LIAR!

BENNY

WHY NOT TELL HIM WHAT YOU WORE TO MY PLACE?

MIMI

I WAS ON MY WAY TO WORK

BENNY

BLACK LEATHER AND LACE!

MY DESK WAS A MESS

I THINK I'M STILL SORE

MIMI

`CAUSE I KICKED HIM AND TOLD HIM I WASN'T HIS WHORE!

BENNY

DOES YOUR BOYFRIEND KNOW WHO YOUR LAST BOYFRIEND WAS?

ROGER

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

ANGEL

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

BENNY

MY DOG – BUT I APPRECIATE THAT

ANGEL

MY CAT HAD A FALL
AND I WENT THROUGH HELL

BENNY

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

COLLINS

(HE hands BENNY a glass of champagne)

CHAMPAGNE?

BENNY

DON'T MIND IF I DO
TO DOGS

ALL (But Benny)

NO BENNY – TO YOU!

ANGEL

LET'S MAKE A RESOLUTION

MIMI

I'LL DRINK TO THAT

COLLINS

LET'S ALWAYS STAY FRIENDS

JOANNE

THOUGH WE MAY HAVE OUR DISPUTES

MAUREEN

THIS FAMILY TREE'S GOT DEEP ROOTS

MARK

FRIENDSHIP IS THICKER THAN BLOOD

ROGER

THAT DEPENDS

MIMI

DEPENDS ON TRUST

ROGER

DEPENDS ON TRUE DEVOTION

JOANNE

DEPENDS ON LOVE

MARK

(to ROGER)

DEPENDS ON NOT DENYING EMOTION

ROGER

PERHAPS

ALL

IT'S GONNA BE A HAPPY NEW YEAR

ROGER

I GUESS

ALL

IT'S GONNA BE A HAPPY NEW YEAR

ROGER

YOU'RE RIGHT

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

ANGEL

IT'S GONNA BE A HAPPY NEW YEAR

ROGER & MIMI

I'M SORRY

ROGER

COMING?

MIMI

IN A MINUTE—I'M FINE—GO

(HE kisses HER and exits. THE MAN appears)

THE MAN

WELL, WELL, WELL. WHAT HAVE WE HERE?

(HE moves to her, and holds out a small plastic bag of white powder.)

IT'S GONNA BE A HAPPY NEW YEAR

THERE, THERE ...

(etc.)

(fade out)

#29 – Valentine's Day Crossover

Any Location

MARK

Valentine's Day ... Pan across the empty lot. Roger's down at Mimi's where he's been for almost two months now although he keeps talking about selling his guitar and heading out of town.

(Still jealous of Benny)

... God knows where Collins and Angel are ... Could be that new Shanty Town near the river or a suite at the Plaza ... Maureen and Joanne are rehearsing.

Joanne's loft

JOANNE

I said – once more from the top!!!

MAUREEN

I said no!!!

MARK

That is if they're still speaking this week ... Me? I'm here. Nowhere.

(Lights up on the scene)

JOANNE

And the line is, "Cyberarts and it's 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 groundbreaking ...

MAUREEN

It's a metaphor!

JOANNE

It's ... less than brilliant.

MAUREEN

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 pierce my nipples because it grossed you out. I didn't stay and dance at the Clit 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 woman in rubber — flirting with me!! Give me a break.

EVERY SINGLE DAY

I WALK DOWN THE STREET

I HEAR PEOPLE SAY

"BABY'S SO SWEET"

EVER SINCE PUBERTY

EVERYBODY STARES AT ME

BOYS—GIRLS

I CAN'T HELP IT BABY

SO BE KIND

AND DON'T LOSE YOUR MIND

JUST REMEMBER THAT I'M YOU'RE 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

(MAUREEN)

THIS DIVA NEEDS HER STAGE
BABY – LET'S HAVE FUN!
YOU ARE THE ONE I CHOOSE.
FOLKS WOULD KILL TO FILL YOUR SHOES
YOU LOVE THE LIMELIGHT TOO, BABY

SO BE MINE OR DON'T WASTE
MY TIME CRYIN' – "HONEYBEAR – ARE YOU STILL MY 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
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 EVERY NIGHT – WHO'S IN YOUR BED?
WHO'S IN YOUR BED?

(SHE pouts in JOANNE'S direction)

KISS, POOKIE.

JOANNE

IT WON'T WORK.
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

AND ANAL RETENTIVE!

BOTH

THAT'S IT!

JOANNE

THE STRAW THAT BREAKS MY BACK

BOTH

I QUIT

JOANNE

UNLESS YOU TAKE IT BACK

BOTH

WOMEN

MAUREEN

WHAT IS IT ABOUT THEM?

BOTH

CAN'T LIVE—

WITH THEM

OR WITHOUT THEM!

TAKE ME FOR WHAT I AM

WHO I WAS MEANT TO BE

AND IF YOU GIVE A DAMN

TAKE ME BABY OR LEAVE ME

(BOTH)

TAKE ME BABY
OR LEAVE ME
GUESS I'M LEAVIN'
I'M GONE!

(THEY both sit)

#31 – Seasons of Love B

COMPANY

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

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

(THE BEDS appear downstage. One is a hospital bed, occupied by ANGEL. ROGER sits on one. JOANNE is on the other. MIMI approaches ROGER, in a hurry.)

ROGER

Where were you?

MIMI

I'm sorry, I'm late.

ROGER

(Interrupting)

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

(As HE picks up the guitar)

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

MIMI

Wait ..

I SHOULD TELL YOU

I SHOULD...

Never mind...

ROGER

Happy Spring.

(HE exits. She reveals a just purchased stash bag and angrily flings it across the room. As MIMI sings the following, a stylized "musical bed" is choreographed around her – During the bridge of the song, ANGEL is carried from the hospital bed by COLLINS and is replaced by ROGER. By the end of the song, JOANNE & MAUREEN are reunited as are ROGER & MIMI. COLLINS & ANGEL have laid down together. where ANGEL dies.)

MIMI

WITHOUT YOU
THE GROUND THAWS
THE RAIN FALLS
THE GRASS GROWS

WITHOUT YOU
THE SEEDS ROOT
THE FLOWERS BLOOM
THE CHILDREN PLAY

THE STARS GLEAM
THE POETS DREAM
THE EAGLES FLY
WITHOUT YOU

THE EARTH TURNS
THE SUN BURNS
BUT I DIE
WITHOUT YOU

(MIMI)

WITHOUT YOU
THE BREEZE WARMS
THE GIRL SMILES
THE CLOUD MOVES

WITHOUT YOU
THE TIDES CHANGE
THE BOYS RUN
THE OCEANS CRASH

THE CROWDS ROAR
THE DAYS SOAR
THE BABIES CRY
WITHOUT YOU

THE MOON GLOWS
THE RIVER FLOWS
BUT I DIE
WITHOUT YOU

ROGER

THE WORLD REVIVES

MIMI

COLORS RENEW

BOTH

BUT I KNOW BLUE
ONLY BLUE
LONELY BLUE

MIMI

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

ROGER

WITHOUT YOU
THE EYES GAZE

(ROGER)

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

ROGER

WITHOUT YOU

MIMI

WITHOUT YOU

ROGER

WITHOUT YOU

BOTH

WITHOUT YOU

#33 – Voice Mail # 5

The Loft

(The phone rings ...)

ROGER & MARK

(outgoing message)

"SPEAK ...

(BEEP)"

ALEXI DARLING

MARK COHEN
ALEXI DARLING
LABOR DAY WEEKEND
IN EAST HAMPTON
ON THE BEACH
JUST SAW ALEC BALDWIN

(ALEXI DARLING)

TOLD HIM YOU SAY HI
 JUST KIDDING
 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 ...

#34 — Contact

Various fantasy bed locales.

(There are two main groups: As the music begins, a group of dancers start a sensual life-and-death dance, while a group of actors gather around a table centerstage to speak words of passion, which punctuates the dancing. Eventually the actors converge on the table and cover themselves with a white sheet. ANGEL emerges upstage of the sheeted group)

MIMI, COLLINS, MAUREEN, ANGEL

HOT—HOT—HOT—SWEAT—SWEET—WET—WET—WET—RED—HEAT

COLLINS	MAUREEN	MIMI	ANGEL	ROGER, MARK, JOANNE, BENNY
TOUCH	TASTE			HOT HOT HOT
		DEEP		
DARK				SWEAT SWEET
	KISS			
BEG		(SLAP) SLAP		WET WET WET
				RED HEAT
FEAR	FEAR	FEAR		PLEASE DON'T STOP
THICK				
				PLEASE, PLEASE DON'T
RED, RED	RED, RED	RED, RED		STOP, STOP,
RED RED	RED RED	RED RED		STOP, STOP, STOP DON'T
RED RED	RED RED	RED RED		PLEASE, PLEASE, PLEASE,
PLEASE	PLEASE	PLEASE		PLEASE
	HARDER			
			FASTER	HOT HOT
	WETTER			

(COLLINS)	(MAUREEN)	(MIMI)	(ANGEL)	(ROGER, MARK, JOANNE, BENNY)
YOU WHORE!		BASTARD		HOT SWEAT SWEET
	YOU CANNIBAL!		MORE!	WET WET WET
	YOU ANIMAL!			RED HEAT
FLUID, NO	FLUID, NO	FLUID, NO		STICKY
FLUID, NO	FLUID, NO	FLUID, NO		LICKY
CONTACT, YES	CONTACT, YES	CONTACT, YES		TRICKLE
NO CONTACT	NO CONTACT	NO CONTACT		TICKLE
FIRE FIRE	FIRE FIRE	FIRE FIRE		STEAMY CREAMY
BURN BURN —	BURN BURN —	BURN BURN —		STROKING
YES	YES	YES		SOAKING

ALL

NO LATEX RUBBER RUBBER
 FIRE LATEX RUBBER
 LATEX BUMMER LOVER BUMMER

(The music explodes into a fevered rhythmic heat as ANGEL is revealed in a lone spotlight, dancing wildly.)

ANGEL

TAKE ME
 TAKE ME

TODAY FOR YOU
 TOMORROW FOR ME
 TODAY ME

TOMORROW YOU
 TOMORROW YOU
 LOVE
 YOU
 LOVE YOU
 LOVE
 I LOVE
 YOU
 I LOVE
 YOU!

(ANGEL)

TAKE ME
TAKE ME
I LOVE YOU

(The music dies as ANGEL vanishes)

ROGER'S VOICE

UM

JOANNE'S VOICE

WAIT

MIMI'S VOICE

SLIPPED

COLLINS' VOICE

SHIT

JOANNE'S VOICE

OW!

ROGER'S VOICE

WHERE'D IT GO?

MIMI'S VOICE

SAFE

COLLINS' VOICE

DAMN

MAUREEN'S VOICE

I THINK I MISSED – DON'T GET PISSED

ALL

IT WAS BAD FOR ME – WAS IT BAD FOR YOU?

JOANNE

IT'S OVER

MAUREEN

IT'S OVER

ROGER

IT'S OVER

MIMI

IT'S OVER

COLLINS

IT'S OVER

#35 – I'll Cover You – Reprise

In a church, ANGEL's memorial

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 Circle Line ...

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.

COLLINS

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

(COLLINS)

ALL MY LIFE
I'VE LONGED TO DISCOVER
SOMETHING AS TRUE
AS THIS IS

(The following is sung simultaneously)

SOLOISTS

SO WITH A THOUSAND SWEET KISSES I'LL
COVER YOU

WITH A THOUSAND SWEET KISSES
I'LL COVER YOU

WITH A THOUSAND SWEET KISSES
I'LL COVER YOU

WITH A THOUSAND SWEET KISSES
I'LL COVER YOU

COLLINS

IF YOU'RE COLD AND YOU'RE LONELY

YOU'VE GOT ONE NICKEL ONLY

WHEN YOU'RE WORN OUT AND TIRED

WHEN YOUR HEART HAS EXPIRED

COMPANY

(Sung with COLLINS & SOLOIST)

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

COLLINS & COMPANY

OH LOVER
I'LL COVER YOU
OH LOVER

COLLINS

I'LL COVER YOU

COMPANY

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

COLLINS

I'LL COVER YOU

#36 – Halloween

Outside the Church.

(MARK is on the pay phone)

MARK

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

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

(MARK)

AND WHEN I CAPTURE IT ON FILM
WILL IT MEAN THAT IT'S THE END
AND I'M ALONE

#37 - *Goodbye Love*

(The principals emerge from the church.)

MIMI

(To ROGER)

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?

JOANNE

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

MIMI

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

MARK

CALM DOWN
EVERYONE PLEASE

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 YOUR SELF – I SHOULD KNOW

COLLINS

YOU ALL SAID YOU'D BE COOL TODAY
SO PLEASE – FOR MY SAKE ...

I CAN'T BELIEVE HE'S GONE

(to ROGER)

I CAN'T BELIEVE YOU'RE GOING
I CAN'T BELIEVE THIS FAMILY MUST DIE

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

ALL

I CAN'T BELIEVE THIS IS GOODBYE

(MAUREEN & JOANNE immediately burst into tears and embrace in front of all. COLLINS returns to the church. MIMI and BENNY leave together. ROGER and MARK are left alone.)

MAUREEN

Pookie

JOANNE

Honeybear

MAUREEN

I missed you so much

JOANNE

I missed you

MAUREEN

I missed your smell

JOANNE

Your mouth, your—

(JOANNE kisses MAUREEN firmly)

MAUREEN

Ow

JOANNE

What?

MAUREEN

Nothing, Pookie

JOANNE

No, Baby you said “Ow” —What??

MAUREEN

You bit my tongue

JOANNE

No, I didn’t

MAUREEN

You did — it’s bleeding

JOANNE

No, it isn’t

MAUREEN

I think I should know ...

JOANNE

Let me see—

MAUREEN

She doesn't believe me

JOANNE

I was only trying to ...

(THEY hug & EXIT. THE PASTOR from the church emerges on the above)

PASTOR

Thomas B. Collins?

COLLINS

Coming

(The PASTOR exits above & COLLINS exits into the church. BENNY stands off to the side as MIMI approaches ROGER, who turns away. SHE hesitates before leaving with BENNY)

MARK

I HEAR THERE ARE GREAT RESTAURANTS OUT WEST

ROGER

SOME OF THE BEST. HOW COULD SHE?

MARK

HOW COULD YOU LET HER GO?

ROGER

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

MARK

MAYBE YOU'LL SEE WHY WHEN YOU STOP ESCAPING YOUR PAIN
AT LEAST NOW IF YOU TRY— ANGEL'S DEATH WON'T BE IN VAIN

ROGER

HIS DEATH IS IN VAIN

(MIMI reappears up left, in the shadows. SHE overhears MARK and ROGER's conversation.)

MARK

ARE YOU INSANE?
THERE'S SO MUCH TO CARE ABOUT
THERE'S ME— THERE'S MIMI—

ROGER

MIMI'S GOT HER BAGGAGE TOO

MARK

SO DO YOU

ROGER

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

MARK

A FRIEND

ROGER

BUT WHO, MARK, ARE YOU?

"MARK HAS GOT HIS WORK"

THEY SAY "MARK LIVES FOR HIS WORK"

AND "MARK'S IN LOVE WITH HIS WORK"

MARK HIDES IN HIS WORK

MARK

FROM WHAT?

ROGER

FROM FACING YOUR FAILURE, FACING YOUR LONELINESS

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

(MARK)

ROGER'S RUNNING OUT THE DOOR—

ROGER

NO MORE! OH NO!

I'VE GOTTA GO

MARK

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

ROGER

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

I HATE THE FALL

(ROGER turns to go and sees MIMI)

YOU HEARD?

MIMI

EVERY WORD

YOU DON'T WANT BAGGAGE WITHOUT LIFETIME GUARANTEES

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

ROGER

GLORY

ONE BLAZE OF

GLORY

I HAVE TO FIND

(HE exits. BENNY returns. SHE steps away)

MIMI

PLEASE DON'T TOUCH ME

UNDERSTAND.

I'M SCARED

I NEED TO GO AWAY

MARK

I KNOW A PLACE – A CLINIC

BENNY

A REHAB?

MIMI

MAYBE – COULD YOU?

BENNY

I'LL PAY

MIMI

GOODBYE LOVE

GOODBYE LOVE

CAME TO SAY GOODBYE, LOVE, GOODBYE

JUST CAME TO SAY

GOODBYE LOVE

GOODBYE LOVE

GOODBYE LOVE

HELLO – DISEASE

(SHE runs off. After a beat, COLLINS quickly enters with the PASTOR behind him)

#38 – What You Own

PASTOR

OFF THE PREMISES NOW

WE DON'T GIVE HANDOUTS HERE!

MARK

WHAT HAPPENED TO "REST IN PEACE"?

PASTOR

OFF THE PREMISES, QUEER!

(PASTOR starts to exit)

COLLINS

THAT'S NO WAY TO SEND A BOY

TO MEET HIS MAKER?

THEY HAD TO KNOW

WE COULDN'T PAY THE UNDERTAKER

BENNY

DON'T WORRY 'BOUT HIM. HEY, I'LL TAKE CARE OF IT.

(PASTOR acknowledges BENNY and exits)

MARK

MUST BE NICE TO HAVE MONEY

ALL THREE

NO SHIT

COLLINS

I THINK IT'S ONLY FAIR TO TELL YOU
YOU JUST PAID FOR THE FUNERAL
OF THE PERSON WHO KILLED YOUR DOG

BENNY

I KNOW
I ALWAYS HATED THAT DOG!
LET'S PAY HIM OFF
AND THEN GET DRUNK

MARK

I CAN'T I HAVE A MEETING

COLLINS & BENNY

PUNK! LET'S GO!

(THEY exit)

MARK

(imagining)

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

DON'T BREATHE TOO DEEP

DON'T THINK ALL DAY

DIVE INTO WORK

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

(MARK)

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

(Lights up on ROGER)

ROGER

THE FILMMAKER CANNOT SEE

MARK

AND THE SONGWRITER CANNOT HEAR

ROGER

YET I SEE MIMI EVERYWHERE

MARK

ANGEL'S VOICE IS IN YOUR 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

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
AT THE END OF THE MILLENNIUM
YOU'RE WHAT YOU OWN

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

ROGER

FOR ONCE THE SHADOWS GAVE WAY TO
LIGHT

BOTH

FOR ONCE I DIDN'T DISENGAGE

(MARK goes to pay phone and dials)

MARK

ANGEL—I HEAR YOU—
I HEAR IT
I SEE IT—I SEE IT MY FILM!

ROGER

MIMI I SEE YOU—I SEE IT
I HEAR IT—I HEAR IT
MY SONG
ONE SONG—GLORY
MIMI
YOUR EYES

ALEXI—MARK
CALL ME A HYPOCRITE
I NEED TO FINISH MY OWN FILM
I QUIT!

BOTH

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

BUT WHEN YOU'RE DYING IN AMERICA
AT THE END OF THE MILLENNIUM
YOU'RE NOT ALONE
I'M NOT ALONE
I'M NOT ALONE

(Blackout. Once again the phone rings)

#39 – Voice Mail #6

ROGER & MARK'S ANSWERING MACHINEE

"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

MIMI, CHICA, DONDE ESTA?

TU MAMA ESTA YAMANDO

DONDE ESTAS MIMI CALL

MR. JEFFERSON

KITTEN – WHEREVER ARE YOU – CALL

MRS. COHEN

MARK – ARE YOU THERE – ARE YOU THERE

I DON'T KNOW IF HE'S THERE

WE'RE ALL HERE WISHING YOU WERE HERE, TOO –

WHERE ARE YOU, MARK, ARE YOU THERE, ARE YOU WHERE ARE YOU?

MARK – ARE YOU THERE – ARE YOU THERE

I DON'T KNOW IF – PLEASE CALL YOUR MOTHER

#40 – Finale A

The Lot & the LOFT

ALL SEVEN HOMELESS PEOPLE

CHRISTMAS BELLS ARE RINGING

CHRISTMAS BELLS ARE RINGING

CHRISTMAS BELLS ARE RINGING

(ALL SEVEN HOMELESS PEOPLE)

HOW TIME FLIES
WHEN COMPASSION DIES

NO STOCKINGS
NO CANDY CANES
NO GINGERBREAD
NO SAFETY NET
NO LOOSE CHANGE
NO CHANGE NO

ONE HOMELESS MAN

SANTY CLAUS IS COMING

ALL

'CAUSE SANTY CLAUS AIN'T COMING
NO ROOM AT THE HOLIDAY INN – AGAIN
WELL, MAYBE NEXT YEAR
OR – WHEN

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

MARK

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

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

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

ROGER

I FOUND MY SONG

MARK

FOUND HIS SONG
IF HE COULD JUST FIND MIMI

ROGER

I TRIED – YOU KNOW I TRIED

(MARK'S image appears on the screen)

MARK

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

(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 a fuse. Blackout)

ROGER

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

MARK

I wonder how Allison found out about Mimi?

ROGER

Maybe a little bird told her.

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

COLLINS

Or an angel.

(Lights fade up)

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

ROGER

TUTORING AGAIN?

COLLINS

NEGATIVE

MARK

BACK AT N.Y.U.?

COLLINS

NO, NO, NO

I REWIRED THE ATM AT THE FOOD EMPORIUM—

TO PROVIDE AN HONORARIUM TO ANYONE WITH THE CODE

ROGER & MARK

THE CODE—

WELL ... ?

COLLINS

A-N-G-E--L

YET ROBIN HOODING ISN'T THE SOLUTION

THE POWERS THAT BE MUST BE UNDERMINED WHERE THEY DWELL

IN A SMALL, EXCLUSIVE GOURMET INSTITUTION

WHERE WE OVERCHARGE THE WEALTHY CLIENTELE

ALL THREE

WE'LL OPEN A RESTAURANT IN SANTA FE

WITH A PRIVATE CORNER BANQUETTE, IN THE BACK

WE'LL MAKE IT YET, WE'LL SOMEHOW GET TO SANTA FE

ROGER

BUT YOU'D MISS NEW YORK BEFORE YOU COULD UNPACK

ALL

OHH—

(MAUREEN & JOANNE enter carrying MIMI)

MAUREEN

MARK! ROGER! ANYONE—HELP!

MARK

MAUREEN?

MAUREEN

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

ROGER

NO!

(THEY enter the loft)

MAUREEN

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

ROGER

OVER HERE
OH, GOD—

(THEY lay her down carefully on the table)

MIMI

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

JOANNE

SHE'S BEEN LIVING ON THE STREET

ROGER

WE NEED SOME HEAT

MIMI

I'M SHIVERING

MARK

WE CAN BUY SOME WOOD AND SOMETHING TO EAT

COLLINS

I'M AFRAID SHE NEEDS MORE THAN HEAT

MIMI

I HEARD THAT

MAUREEN

COLLINS, WILL CALL FOR A DOCTOR, HONEY

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—WE'LL, 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)

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

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

#41 – Your Eyes

YOUR EYES

AS WE SAID OUR GOODBYES

CAN'T GET THEM OUT OF MY MIND

AND I FIND I CAN'T HIDE (FROM)

(ROGER)

YOUR EYES.
THE ONES THAT TOOK ME BY SURPRISE
THE NIGHT YOU CAME INTO MY LIFE
WHERE THERE'S MOONLIGHT
I SEE YOUR EYES

(Band takes over)

HOW'D I LET YOU SLIP AWAY
WHEN I'M LONGING SO TO HOLD YOU...
NOW I'D DIE FOR ONE MORE DAY
`CAUSE THERE'S SOMETHING I SHOULD HAVE TOLD YOU
YES THERE'S SOMETHING I SHOULD HAVE TOLD YOU

WHEN I LOOKED INTO YOU EYES
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

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

MIMI!

#42 – Finale B

(Suddenly, MIMI's hand regains movement. Incredibly she's still alive!)

MIMI

I jumped over the moon!!

ROGER

What?

MIMI

A leap of Moooooooooooooo—

JOANNE

She's back!

MIMI

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

MAUREEN

Oh my God!

MIMI

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

COLLINS

She's drenched

MAUREEN

HER FEVER'S BREAKING

MARK

THERE IS NO FUTURE – THERE IS NO PAST

ROGER

THANK GOD THIS MOMENT'S NOT THE LAST

MIMI & ROGER

THERE'S ONLY US

THERE'S ONLY THIS

FORGET REGRET OR LIFE IS YOURS TO MISS

ALL

NO OTHER ROAD NO OTHER WAY

NO DAY BUT TODAY

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

WOMEN

I CAN'T CONTROL

MY DESTINY

I TRUST MY SOUL

MY ONLY GOAL

IS JUST TO BE

MEN

WILL I LOSE MY DIGNITY

WILL SOMEONE CARE

WILL I WAKE TOMORROW

FROM THIS NIGHTMARE

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

(WOMEN)

WITHOUT YOU
THE HAND GROPE
THE EAR HEARS
THE PULSE BEATS
LIFE GOES ON
BUT I'M GONE
CAUSE I DIE
WITHOUT YOU
I DIE WITHOUT YOU
I DIE WITHOUT YOU
I DIE WITHOUT YOU
I DIE WITHOUT YOU
I DIE WITHOUT YOU
NO DAY BUT TODAY

THE END

(MEN)

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
NO DAY BUT TODAY
NO DAY BUT TODAY