


LIBRETTO VOCAL BOOK



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

*Musical Arrangements by*  
**Steve Skinner**

*Original Concept and Additional Lyrics by*  
**Billy Aronson**

*Music Supervision and Additional  
Arrangements by*  
**Tim Weil**

*Dramaturg*  
**Lynn Thomson**

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

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## CHARACTERS

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

**S O N G S   B Y**  
**C H A R A C T E R**

**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

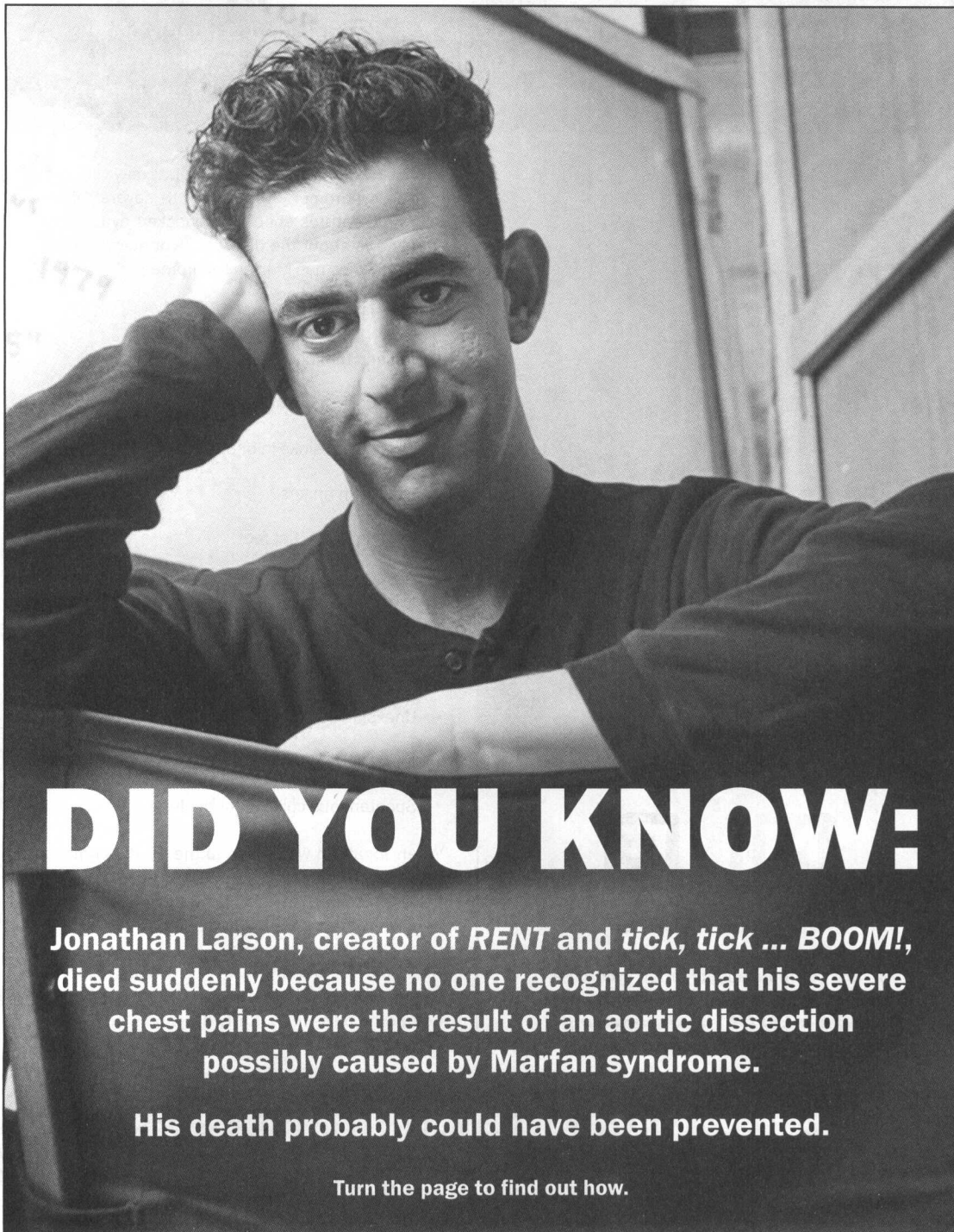
## Act 1

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





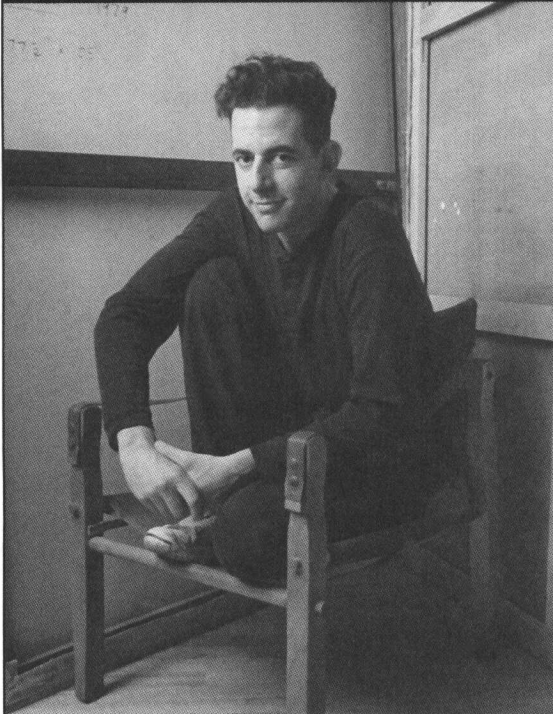
# DID YOU KNOW:

**Jonathan Larson, creator of *RENT* and *tick, tick ... BOOM!*, died suddenly because no one recognized that his severe chest pains were the result of an aortic dissection possibly caused by Marfan syndrome.**

**His death probably could have been prevented.**

Turn the page to find out how.

**Jonathan Larson**, creator of *RENT* and *tick, tick...BOOM!*, died suddenly because no one recognized that his severe chest pains were the result of an aortic dissection possibly caused by Marfan syndrome. His death probably could have been prevented.



There are outward features that may indicate Marfan syndrome. A person with several of the following features should be checked by a doctor who knows about the disorder. (Not everyone with these features has Marfan syndrome.)

- Long legs and arms
- Tall and thin body type
- Curvature of the spine
- Chest bone sinks in or sticks out
- Long, thin fingers
- Flexible joints, flat feet
- Crowded teeth
- Severe nearsightedness
- Dislocated lens of the eye
- Unexplained stretch marks on the skin
- Mitral valve prolapse (MVP)
- Spontaneous collapse of the lung

When Jonathan was taken to the ER (two times in three days), no one recognized that he had many of these features. If they had, he would probably still be here writing more great shows.

His family is working with the National Marfan Foundation to raise awareness of Marfan syndrome and aortic dissection. **Early diagnosis and proper medical care are essential.**



National Marfan Foundation

To find out more about Marfan syndrome, contact the National Marfan Foundation at **800-8-MARFAN | info@marfan.org** or visit us online at **www.marfan.org**

**MARFAN SYNDROME:  
Learn about it. Recognize it. Save a life.**

**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  
"EVICTON—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 PLEASURES

**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)*

That boy could use some Prozac

ANGEL

Or heavy drugs

ROGER

Or group hugs

MARK

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

COLLINS

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

ANGEL

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 loft)*

## #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 CAPPUCINO 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 ... BARNES, 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  
  
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 SEAWEED 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—

*(Beeep!)*

#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

<b>COLLINS</b>	<b>MAUREEN</b>	<b>MIMI</b>	<b>ANGEL</b>	<b>ROGER, MARK, JOANNE, BENNY</b>
TOUCH	TASTE			HOT HOT HOT
		DEEP		
DARK				SWEAT SWEET
	KISS			
BEG				WET WET WET
		(SLAP) SLAP		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**

**COLLINS**

SO WITH A THOUSAND SWEET KISSES I'LL  
COVER YOU

IF YOU'RE COLD AND YOU'RE LONELY

WITH A THOUSAND SWEET KISSES  
I'LL COVER YOU

YOU'VE GOT ONE NICKEL ONLY

WITH A THOUSAND SWEET KISSES  
I'LL COVER YOU

WHEN YOU'RE WORN OUT AND TIRED

WITH A THOUSAND SWEET KISSES  
I'LL COVER YOU

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.)

Pookie	MAUREEN
Honeybear	JOANNE
I missed you so much	MAUREEN
I missed you	JOANNE
I missed your smell	MAUREEN
Your mouth, your – (JOANNE kisses MAUREEN firmly)	JOANNE
Ow	MAUREEN
What?	JOANNE
Nothing, Pookie	MAUREEN
No, Baby you said “Ow” – What??	JOANNE
You bit my tongue	MAUREEN
No, I didn’t	JOANNE
You did – it’s bleeding	MAUREEN
No, it isn’t	JOANNE
I think I should know ...	MAUREEN



**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 EYESALEXI—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 OWNBUT 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 MACHINE**

"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 Mooooooooooooo—

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  
I DIE WITHOUT YOU  
NO DAY BUT TODAY

**(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  
NO DAY BUT TODAY

**THE END**

#43 - *Exit Music (I'll Cover You)*