



Principal Roles:

Roger Davis – Rock Tenor

A once successful now struggling musician and former drug addict, Roger discovered he had HIV/AIDS in a note his girlfriend left him before she took her own life. His main goal is to write one great song before he dies. He is roommate and best friend of Mark. Often depressed and sullen, Roger battles with being HIV-positive, but he can be expressive and passionate at times. He is reminiscent of Kurt Cobain. The actor playing this role must be a good actor and an excellent singer with a rock edge. Guitar skills are desired, but not essential.

Gender: Male

Vocal range top: A4

Vocal range bottom: F2

Music –

- "Your Eyes" (b.19 – 43)
- "One Song Glory" (b.25-61)

Audition Libretto –

- "Light My Candle" (p.16-17) "It blew out again" – "I didn't recognise you without the handcuffs". (Said rather than sung).

Mimi and Roger to audition lib together

Mark Cohen – Baritone/Second Tenor

A filmmaker and video artist, Mark has left behind his affluent upbringing to pursue his craft. He narrates the show as he films the lives of his friends. He is Roger's best friend and was once Maureen's boyfriend (who left him for Joanne). Knee deep in his own soul-searching, Mark is the typical young artist. Quite a nerdy and quirky character, he is more comfortable viewing the world through his lens than in actively engaging in it. The actor playing this role must be a strong singer and actor. He dances the Tango with Joanne, so good movement skills are also required.

Gender: Male

Vocal range top: G4

Vocal range bottom: A2

Music –

- "Halloween" (entire song)
- "What You Own" (b.31-62)

Audition Libretto –

- Opening Lib (p.1) "We begin on Christmas Eve" – "we have no heat"

Roger

Your Eyes

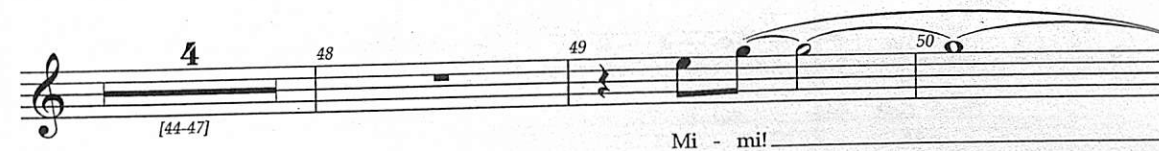
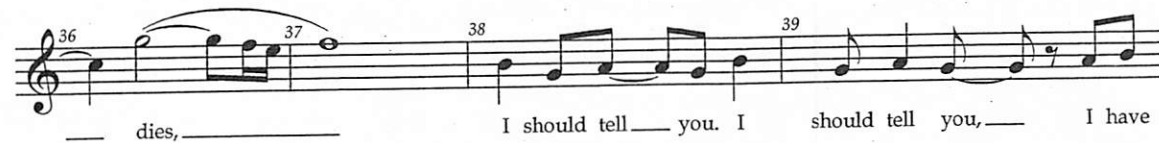
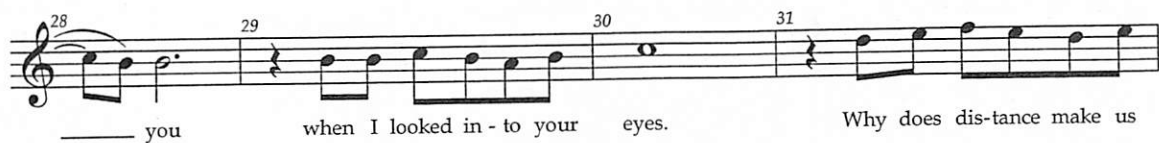
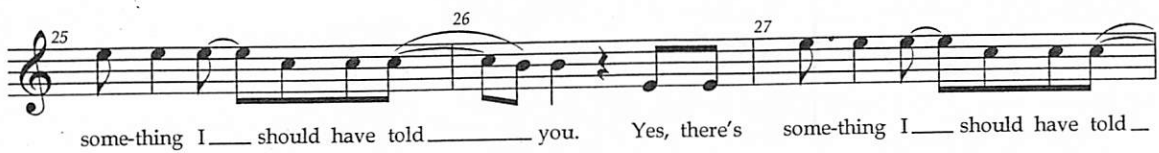
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Roger:
(sounds 8vb)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Your eyes, as we said our good -
byes, can't get them out of my mind, and I find _____ I can't hide -
_____ from your eyes. _____ The ones that took me
by sur-prise, _____ the night you came in - to my life. Where there's moon - light, I
see your eyes. _____ How'd I let you slip a - way _____ when I'm
long-ing so _____ to hold you? _____ Now I'd die for one more day, _____ 'cause there's

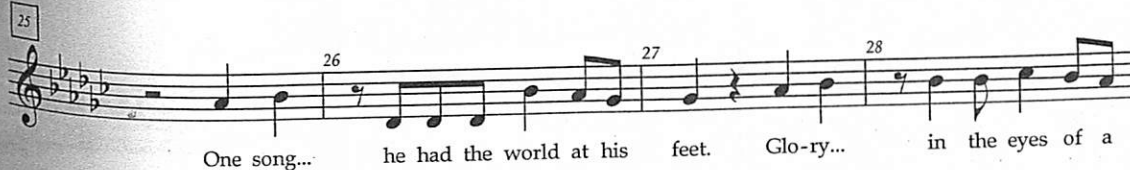
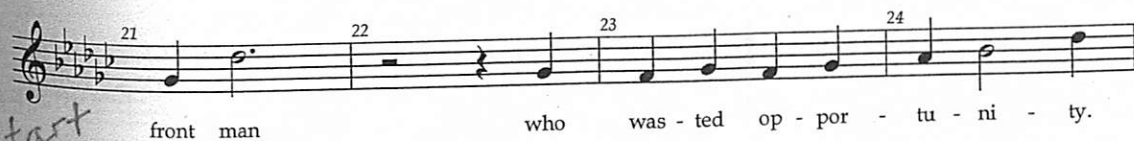
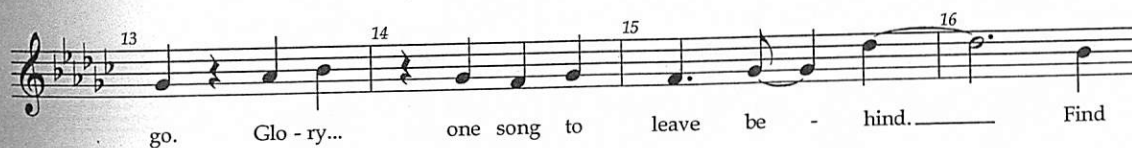
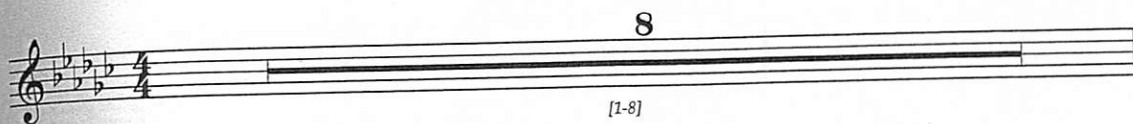
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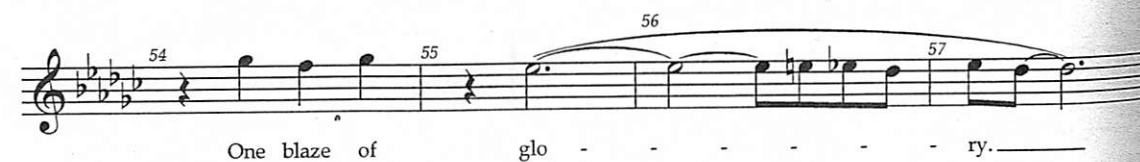
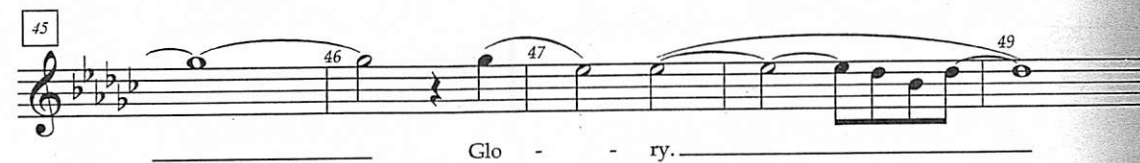
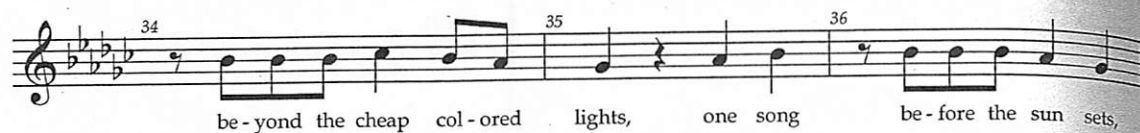
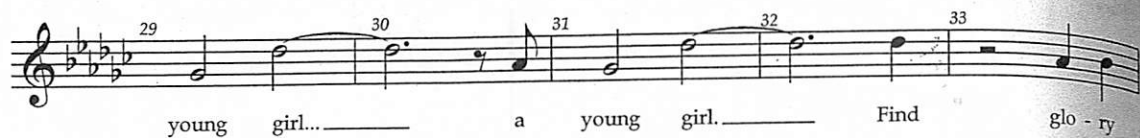


Roger

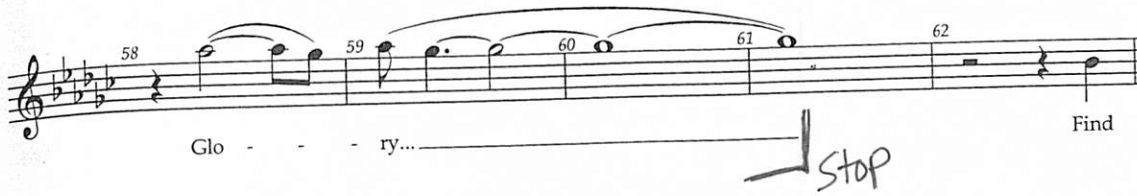
One Song Glory

7





#7 - One Song Glory



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)

Start —

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

Stop —————

MIMI

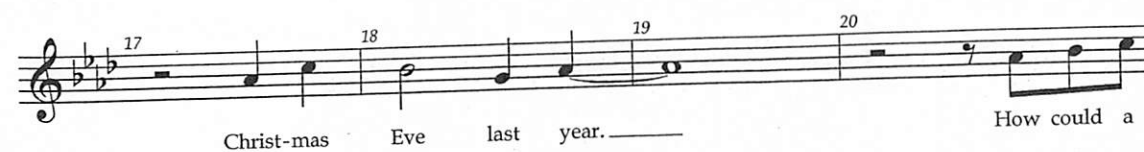
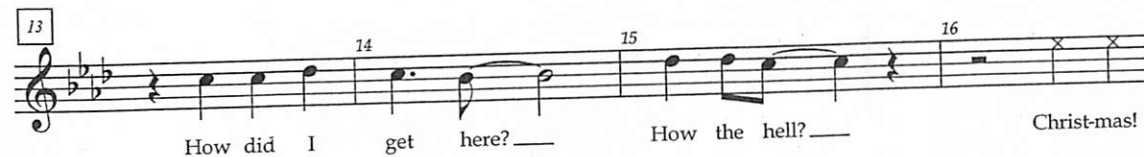
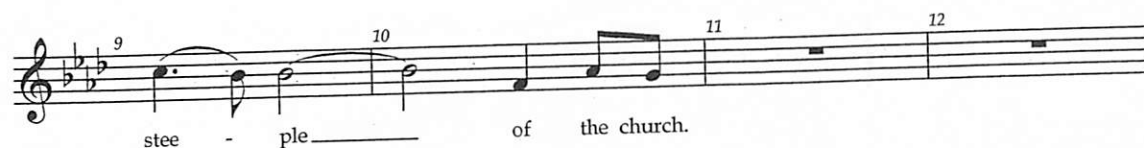
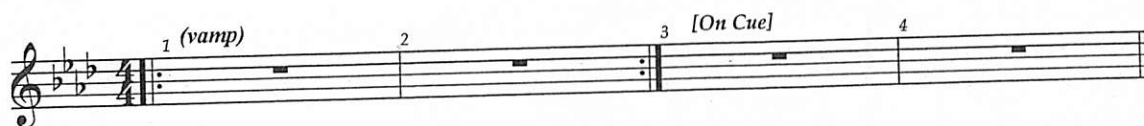
WE COULD LIGHT THE CANDLE
OH WON'T YOU LIGHT THE CANDLE

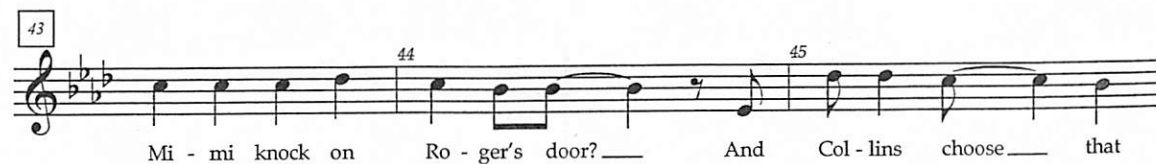
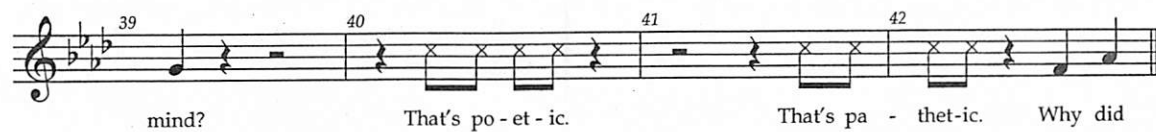
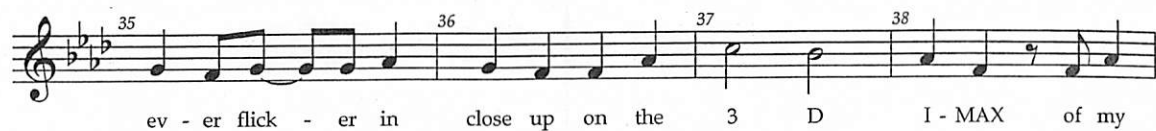
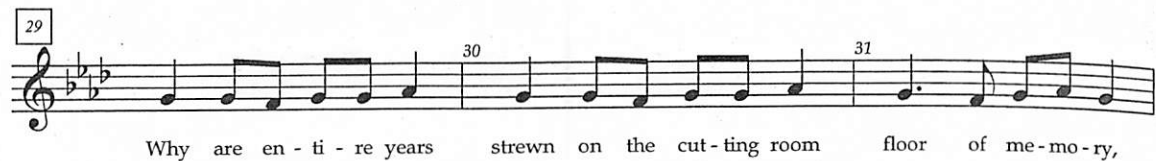
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Entire Song

Halloween

36





49
reen's e - quip - ment break down? Why am I the wit -

50 51

52
ness? And when I cap - ture it on film, will it

53 54

55
mean that it's the end, and I'm a lone?

56 57 58

(Collins:) 15 16 Benny:

you just paid for the fu-ner-al of the per-son who killed your dog. I

(Benny:) 17 18

know. I al - ways hat-ed that dog. Let's pay him off, and

(Benny:) 19 Mark: 20 Collins & Benny: 21

then get drunk. I can't, I have a meet-ing! Punk! Let's go!

22 30 [22-29]

Start

31 Mark: (sounds 8vb) 32 33 34

Don't breathe too deep. Don't think all day. _____

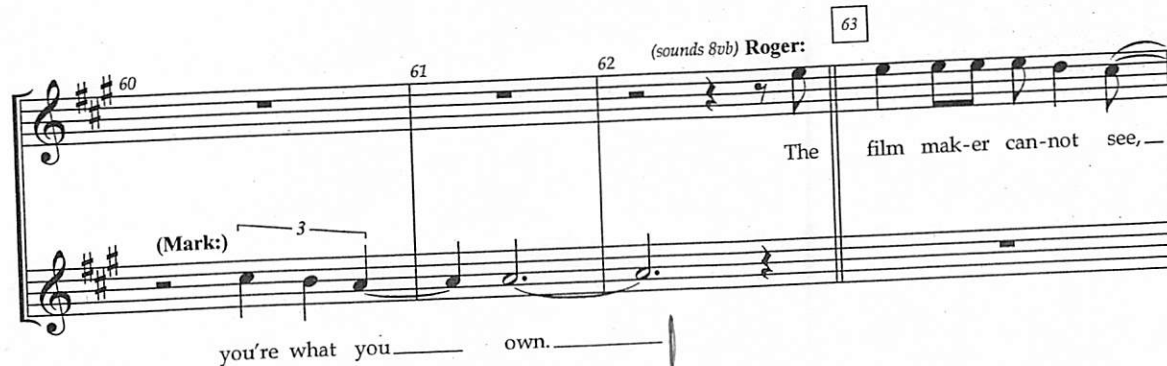
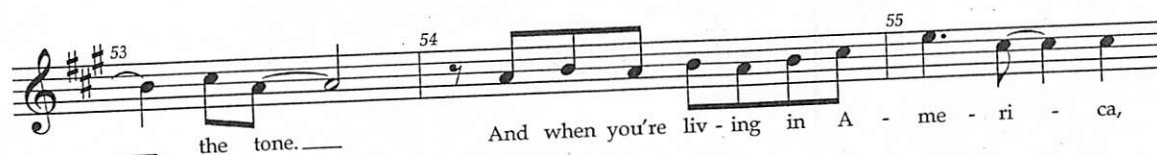
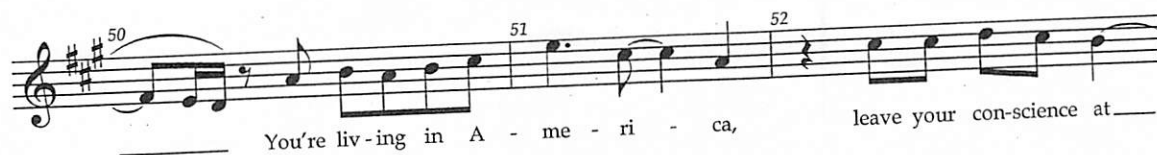
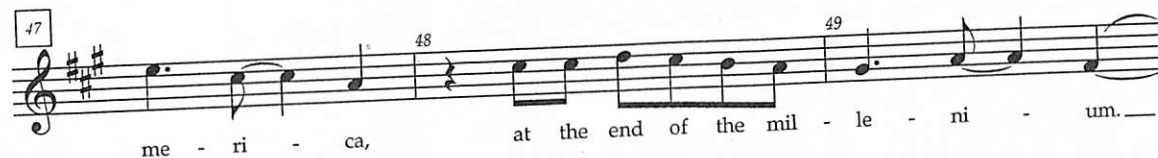
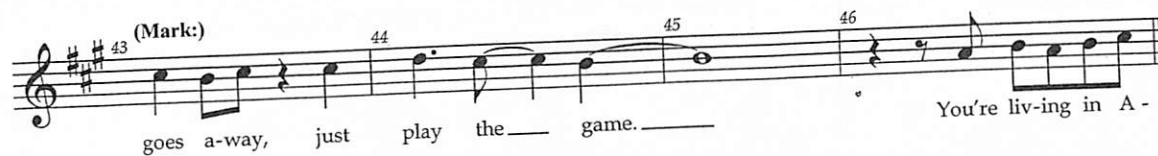
(Mark:) 35 36 37 38

Dive in - to work. Drive the oth - er way. _____

39 40 41 42

That drip of hurt, that pint of shame,

#38 - What You Own



STOP

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.

Start

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)

Stop

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



Tom Collins – Baritone/Tenor

A nurturer with a smooth and relaxed disposition, Collins is a gay computer genius, anarchist and liberal professor who was recently expelled from MIT. Former roommate of Mark, Roger and Benny, he is brave enough to allow himself to fall in love with Angel in the knowledge that they are both HIV positive. Collins and Angel's relationship is the heart of the show, as the genuine love and devotion they have for one another brings hope and inspiration to the rest of the group. The actor playing this role must be an excellent singer and actor.

Gender: Male

Vocal range top: A4

Vocal range bottom: F#2

Music –

- "I'll Cover You Reprise" (b.14 – 33)
- Sante Fe (b.78 – 110)

Audition Libretto –

- You Okay Honey" (p.11-12) "You O.K. honey?" – "and I do not take no" (Whole number said rather than sung).

Angel and Collins to audition lib together

Benjamin Coffin III – Baritone/Second Tenor

Married into a wealthy family involved in real estate, Benny is now the landlord of Mark and Roger's apartment building. He had been letting Roger and Mark live in the apartment for free but is now forcing them to pay rent or be evicted. Roger and Mark consider him a yuppie sell-out. His background is intertwined with the other main characters having gone to college with Mark, lived with Roger, Collins, Mark and Maureen and had an affair with Mimi before she dated Roger. Benny traded in his personal morals for power and wealth, but he ultimately realises his friends are more important. The actor playing this role must be a good singer and actor.

Gender: Male

Vocal range top: F#4

Vocal range bottom: Bb2

Music –

"You'll See" (b.30-51)

Audition Libretto –

- La Vie Boheme (p.61) "Mimi, I'm surprised" – "Bohemia's dead" (Said rather than sung).

Mark, Angel,
Collins

I'll Cover You

19

Shuffle Feel

1 (vamp) 2 Mark: Last X 2a 2b

I'll see you at the show. I'll

(Mark:) 2c 2d 3 (vamp) dialogue

try and convince Roger to go.

(Cue to Proceed)
Angel: Darling, we're everything.

[On Cue] 4 Angel: 5 6 7

Live in my house. I'll be your shelter.

8 9 10 11

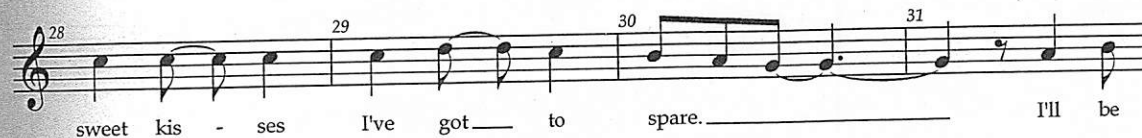
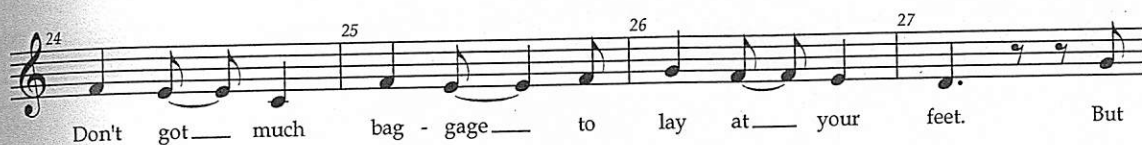
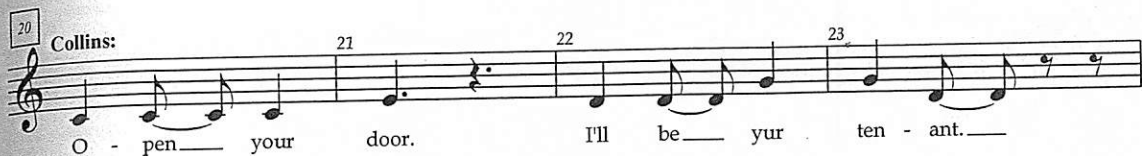
Just pay my back with one thousand kisses.

12 13 14 15

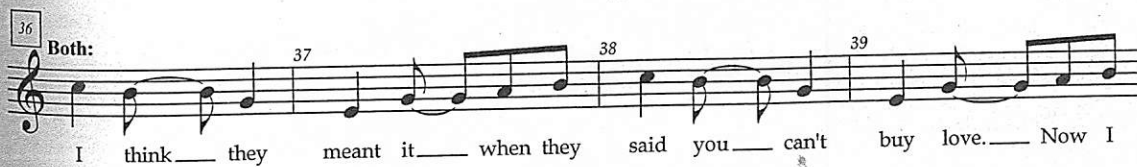
Be my lover. I'll cover

16 17 18 19

you.



stop



(All:)

66 67 68 69 70

Angel:

You

71

Collins:

72 73 74

I teach. Com - pu - ter age — phi los - o - phy. But my

(Angel:)

teach?

(Collins:)

75 76 77 78

stu-dents would rath-er watch — T. V. You're a

Angel:

All:

A - mer-i - ca. — A - mer-i - ca.

Start

79

(Collins:)

80 81 82

sen - si - tive aes-the. Brush the sauce on - to the meat. You could

(Collins:)

83 84 85 86

make the men - u spark - le with rhyme. You could

87 88 89 90

drum a gent-le drum. I could seat guests as they come, chat-ting

91 92 93 94

not a - bout Hei - deg-ger, but wine. Let's

95 (Collins:)

96 97 98

o - pen up a res - tau-rant in San - ta Fe. Our

All:

Aah San - ta Fe.

(Collins:)

99 100 101 102

la - bors would reap fi - nan - cial gains. We'll

(All:)

Aah Gain Gain Gain

(Collins:) 103 o - pen up a 104 res - tau-rant in 105 San - ta 106 Fe _____ and

(All:) Aah _____ San - ta Fe.

(Collins:) 107 save from _____ dev - a 108 sta - tion _____ our 109 brains. _____ 110 We'll

Homeless: _____ All: _____

Save our brains. We'll

Stop

(Collins:) 111 pack up all our 112 junk and fly so _____ 113 far _____ a 114 way. _____ De -

(All:) pack up all our junk and fly so _____ far _____ a - way. _____ De -

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)

Start

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. *

Stop —

Start

Benny:

There is one way you won't have to pay.

(Mark:)

surd.

Roger:

I knew it.

Next

(Benny:)

door the home of Cy-ber Arts you see. And now that the block is re-zoned our

dream can be-come a re-a-li-ty. You'll see, boys.

You'll see, boys. A state of the art, di-gi-tal, vir-tu-al,

in-ter-ac-tive stu-di-o. I'll fore-go your rent and on

pa-per guar-an-tee that you can stay here for free, if you do me one small fa-vor.

#11 - You'll See

(Benny:) 45 46
Con-vince Mau-reen to can-cel her pro - test.

Mark: 47 48
What?

Mark: Why not just get an injunction...

(Mark:) ...or call the cops? Benny: I did and they're on standby.

(Benny:) 47 48 49
But my in - ves - tors would rath - er I

Roger: You can't quietly wipe out an entire tent city then watch...

(Benny:) 50 51
han - dle this qui - et - ly.

STOP

Benny: You want to produce films, write songs?

(Roger:) 52 53
... "It's a Wonderful Life" on TV!

(Benny:) 54 55
You

(Benny:) 54 55
need some-where to do it. It's what we used to dream a-bout. Think

56 57 58
twice be-fore you pooh-pooh it. You'll see, boys. You'll see,

Start

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

Stop

*(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



Joanne Jefferson – Pop Belt

An activist and headstrong lesbian, Joanne is a Harvard-educated lawyer. Though raised in an affluent, political family, she is committed to helping those less fortunate. Joanne has an insecure relationship with Maureen and struggles not to be jealous of Maureen's flirtatious nature with others. Competent, organised, dedicated, and a bit of a control freak, Joanne loves "margins and discipline" and "makes lists in her sleep." She's happiest when she has control, which happens frequently in her professional life but less often in her personal one. The actress playing this role must be an excellent singer and a good actress. Good movement skills are required as she dances the tango with Mark.

Gender: Female

Vocal range top: E5

Vocal range bottom: G3

Audition Music –

- "Take Me or Leave Me" (b.64-84)

Audition Libretto –

- "We're Okay" (p.45-46). "Steve? Joanne" – "I'm on my way" (Said rather than sung).

Angel Dumont Schunard – High Tenor with good falsetto

A drag queen and street percussionist, Angel is outgoing, flamboyant, yet an honest and caring individual. He has a magnetic personality and people are naturally drawn to him. Angel is the most generous and selfless character in the show. He meets and falls in love with Collins and, despite being HIV positive, embraces life and lives each day to the full. Angel succumbs to the disease in Act II and his death is mourned by all of the characters. Collins and Angel's relationship is the heart of the show and the genuine love and devotion they have for one another offers hope and inspiration to the rest of the group. The actor playing this role must be an excellent actor, singer, and mover. Percussionist skills desired but not required. The audition should ideally be done in heels.

Gender: Male

Vocal range top: A4

Vocal range bottom: C3

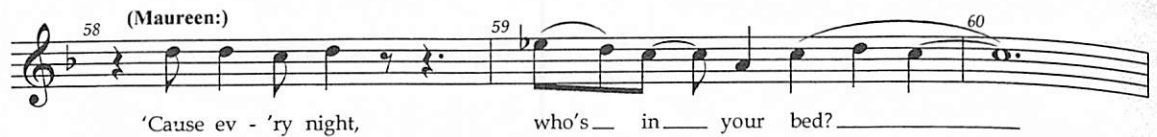
Music –

- "Today for You B" (beginning – b.46)

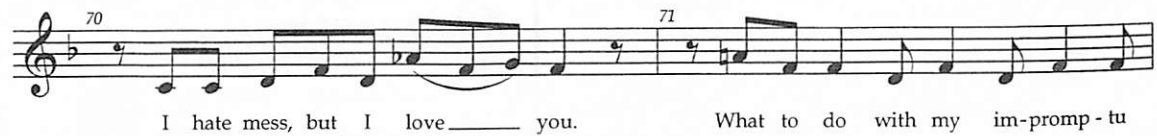
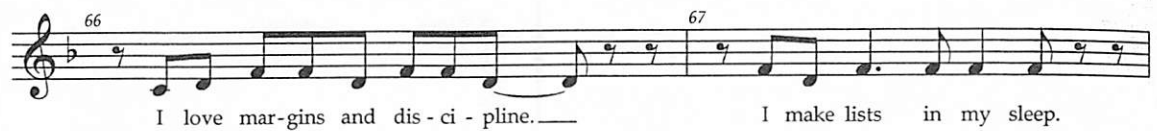
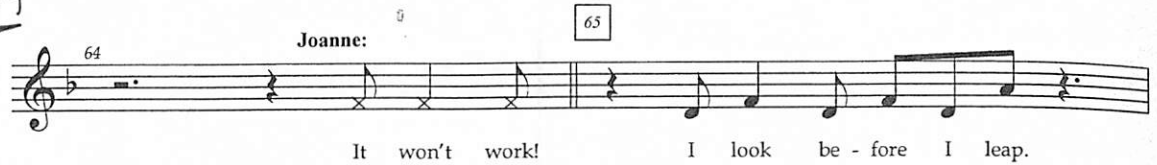
Audition Libretto –

- "You Okay Honey" (p.11-12) "You O.K. honey?" – "and I do not take no" (Whole number said rather than sung).

Angel and Collins to audition lib together



Start



#30 - Take Me Or Leave Me

(Joanne:)

74 You've got a prize who don't comp - ro - mise. You're
fies. _____

76 one luc - ky ba - - by. Take me for what I am, —

77

(Joanne:)

78 _____ who I was meant to be. —

Maureen:

A con - trol freak.

80 _____ And if you give a damn,

81

A snob, yet o - ver at - ten - tive.

(Joanne:) 82 83 84

take me ba-by, or leave me.

(Maureen:) A lov-a-ble droll geek. An an-al re-ten-tive.

Stop

85 Both: 86 Joanne: 87 Both:

That's it! The straw that breaks my back. I quit!

88 Joanne: 89 Both:

Un-less you take it back. Wo-men!

90 Maureen: 91 Both:

What is it a-bout them? Can't live

92 93

with them or with-out them.

94 (Both:) 95

Take me for what I am,

#30 - Take Me Or Leave Me

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)

Start —

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

Stop —

Angel, Collins, Roger

Today For You B

10a

Start

Angel:

1 2 3 4

To - day for you, to - mor-row for me.

Collins:

And you should

5

(Collins:) Roger:

6 (Angel:) 7

It was my luck-y day-to-day on A -

hear her beat. You earned this on the street?

8 (Angel:) 9 10

- ve-nue A, when a la - dy in a lim-ou-sine drove my way. — She said

11 12

dar - ling be a dear. I have - n't slept in a year. — I need your

13 14 15

help to make my neigh-bor's yap-py dog dis-ap-pear. — This A - ki-ta, E - vi-ta, just

#10a - Today For You B

16 won't shut up. I be - lieve if you play — non - stop that pup will

19 breathe its ve - ry last high-strung breath. — I'm cer-tain that cur — will bark —

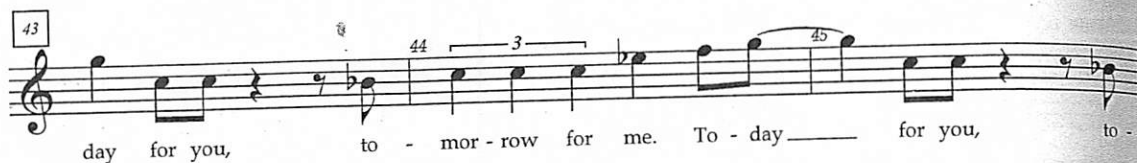
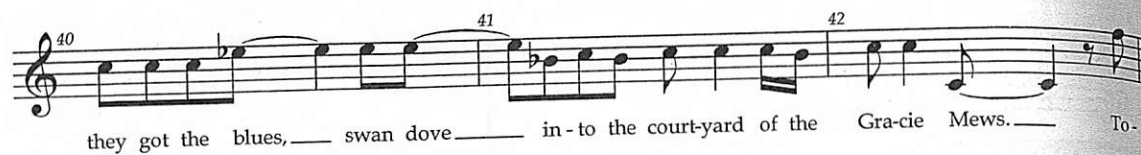
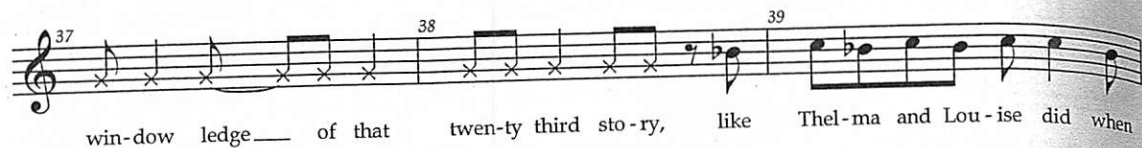
22 — it - self to death. To - day for you, to - mor - row for me. To - day —

25 — for you, — to - mor-row for me. We a-greed on a fee, — a thou-sand

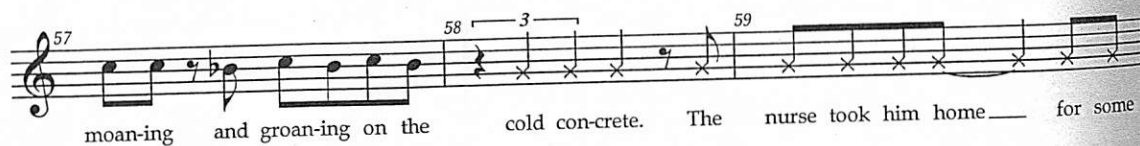
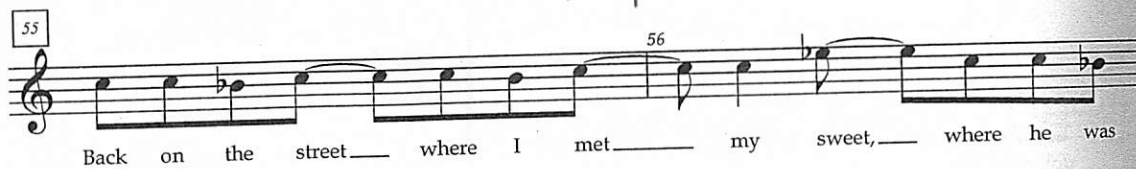
28 dol - lar guar - an - tee, tax free, — and a bo-nus if I trim her tree. Now

31 who could fore-tell — that it would go so well? — But sure as I am here that dog is

34 now in dog-gie hell. Af - ter an hour, E - vi - ta, in all her glo - ry on the



stop



#10a - Today For You B

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

Start —

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.

Stop



Mimi Marquez – Strong High Belt/Mix

A dancer in a strip club, Mimi struggles with her addiction to heroin which has resulted in her contraction of HIV. She is an extremely sexy, optimistic, and likeable character but holds dark secrets. She lives in the same building as Roger and Mark and subsequently falls in love with Roger. She is also Benny's ex-girlfriend. Though Mimi has "lived life", she still sees the world through the eyes of a young woman and intends to make the most of every day. The role requires a strong singer, dancer, and exceptional actor with the ability to convincingly portray the struggles of heroin addiction, sexual promiscuity, and HIV/AIDS, whilst maintaining the optimism of youth. Must be able to play a girl of 19 as sung in "Light My Candle".

Gender: Female

Vocal range top: E5

Vocal range bottom: Eb3

Audition Music –

- "Out Tonight" (beginning – b.56)
- "Without You" (b.45 – 76)

Audition Libretto –

- "Light My Candle" (p.16-17) "It blew out again" – "I didn't recognise you without the handcuffs". (Said rather than sung).

Mimi and Roger to audition lib together

Maureen Johnson – Large Vocal Range

A zany, bisexual performance artist, Maureen used to live in the loft and is Mark's ex-girlfriend. She recently dumped Mark for her new girlfriend Joanne. Confident, sexy, funny, fickle, and very self-centred, Maureen is proud of her diva status and sees no reason to change her behaviour to please others. She loves creating conflict, shocking people, and challenging the status quo. She is bold, speaks her mind and is not afraid to take on the establishment and fight for what she believes in. The actress playing this role must be an excellent singer and actress.

Gender: Female

Vocal range top: F5

Vocal range bottom: C4

Audition Music –

- "Take Me or Leave Me" (b.38-63)

Audition Libretto –

- "Over The Moon" (p.58) "Then a little bulldog entered – "I awoke singing" (All said rather than sung).

Mimi

Out Tonight

14

Start

8 [1-8] 9 Mimi: 10

What's the time? Well, it's

11 12 13

got - ta be close — to mid - night. My bo - dy's talk - in' to me.

14 15 16 17

It says — "time for dan-ger." It says "I wan-na com-mit a crime,

18 19 20

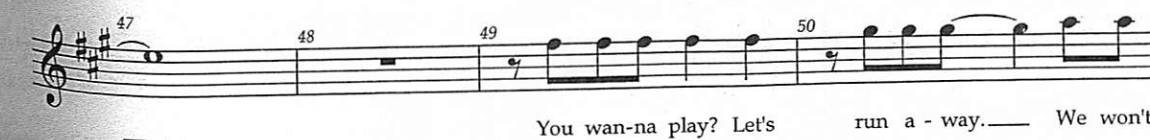
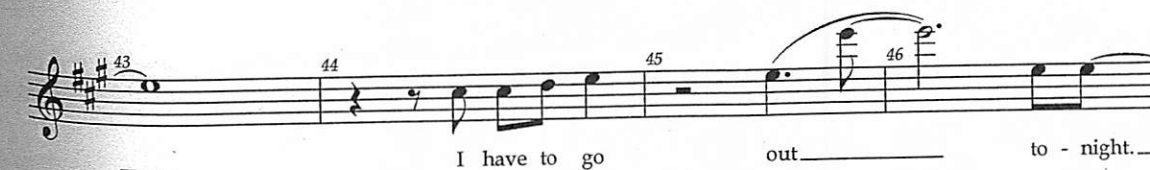
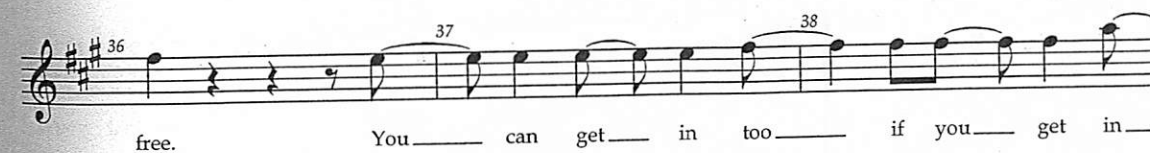
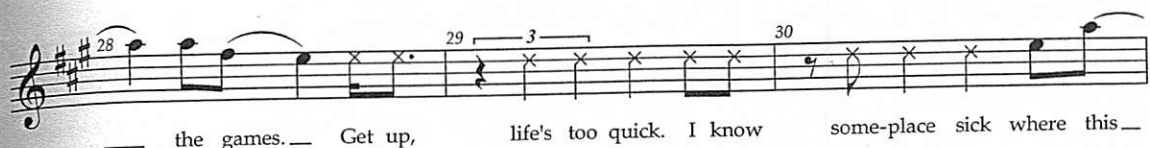
wan - na be the cause — of a fight, wan - na

21 22 23 24

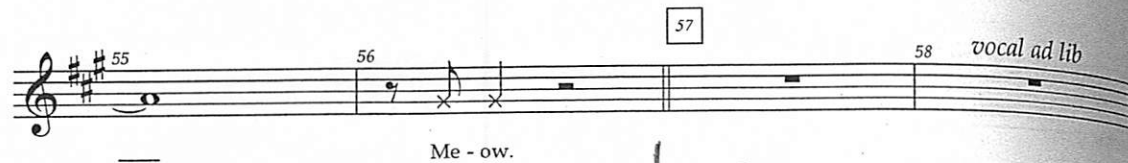
put on a — tight skirt — and flirt with a stran-ger."

25 26 27

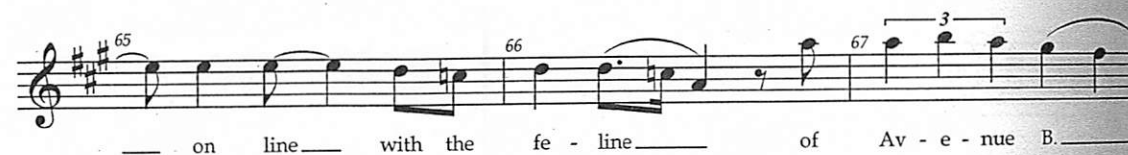
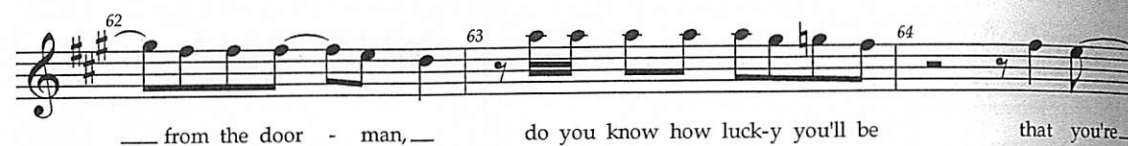
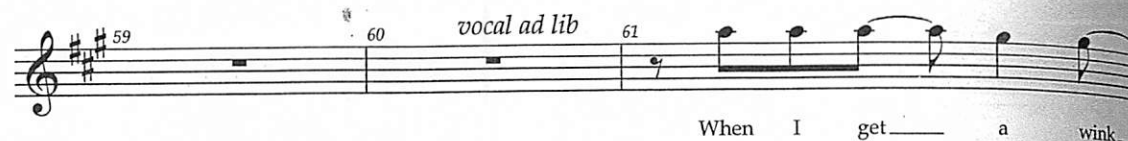
I've had a knack from — way back — at break-in' the rules — once I learn



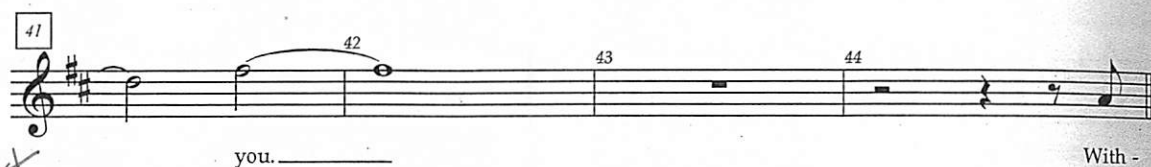
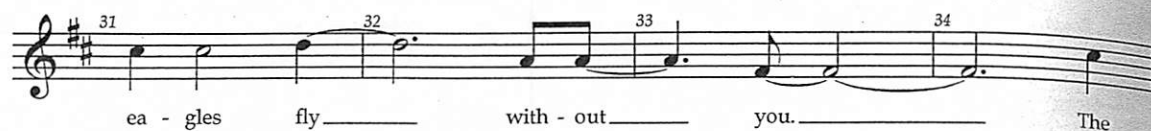
#14 - Out Tonight



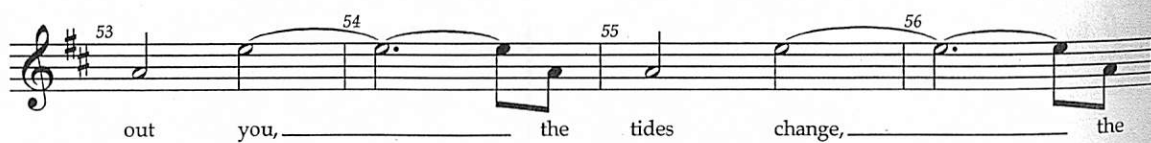
stop



#14 - Out Tonight



Start



#32 - Without You

(Mimi:)

57 boys run, 58 the o - ceans crash, 60 the

61 crowds roar, 62 the days soar. 64 The

65 bab - ies cry 66 with - out you. 68 The

69 moon glows, 70 the riv - er flows, 72 but

73 I die 74 with - out 75 you. 76

stop

77 Roger: The world re - vives,

Mimi: 79 Col - ors 80 re - new,

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?

Start

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)

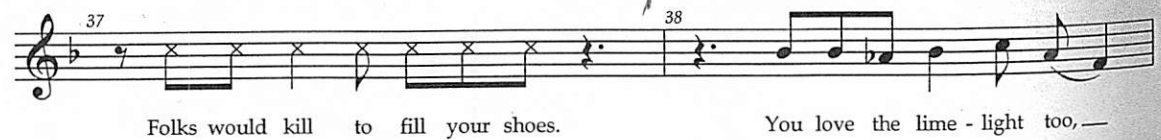
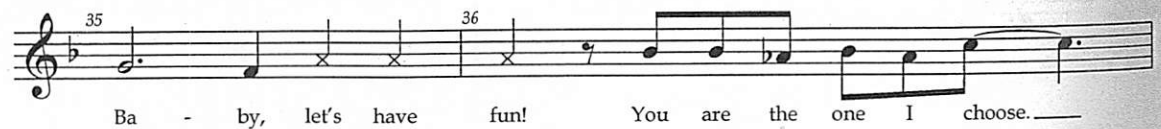
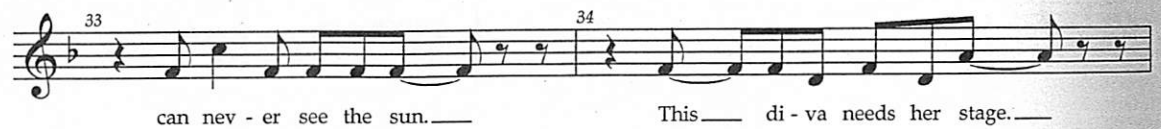
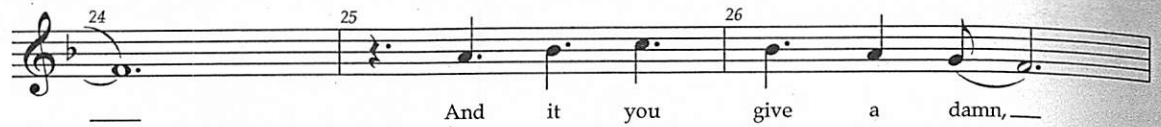
ROGER

I DIDN'T RECOGNIZE YOU
WITHOUT THE HANDCUFFS

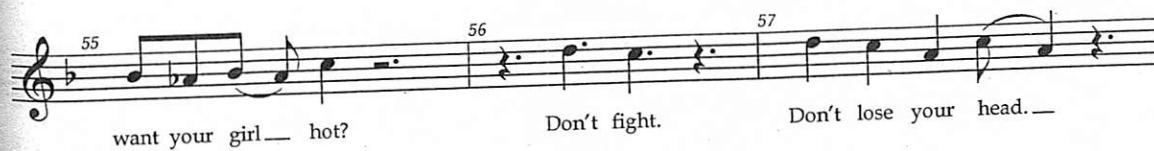
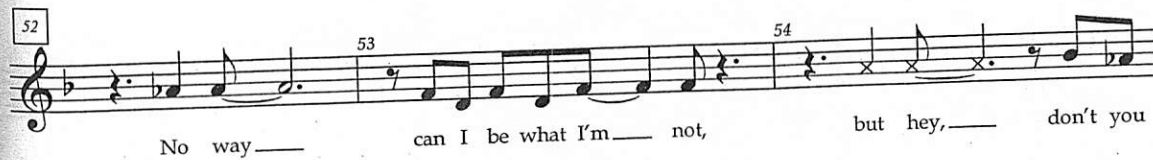
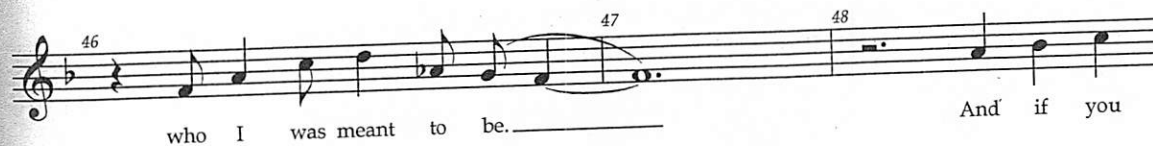
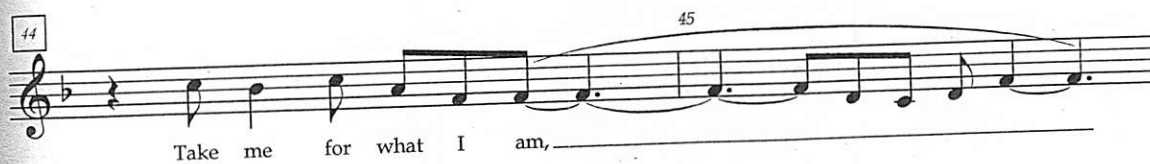
MIMI

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

Stop —



#30 - Take Me Or Leave Me



(Maureen:)

58 'Cause ev - 'ry night, 59 who's in your bed? 60

61 Who, 62 who's in your bed? 63 Kiss, Poo-kie.

Joanne: 64 It won't work! 65 I look be - fore I leap.

66 I love mar-gins and dis - ci - pline. 67 I make lists in my sleep.

68 Ba - by, what's my sin? 69 Nev - er quit. I fol - low through.

70 I hate mess, but I love you. 71 What to do with my im-promp - tu

72 ba - - - by? 73 So be wise 'cause this girl sat - is -

#30 - Take Me Or Leave Me

Start

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

Stop

MAUREEN

BACKUPS

LEAP OF FAITH, (ETC.)

ONLY THING TO DO

ONLY THING TO DO IS JUMP

ONLY THING TO DO IS JUMP OVER THE MOON

ONLY THING TO DO IS JUMP OVER THE MOON

OVER THE MOON—OVER THE

MOOOOOOOOO

MOOOOOOOOO

MOOOOOOOOO

MOO WITH ME.

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

Thank you.

(Blackout)



Ensemble – All Vocal Ranges Sought

Homeless Men & Women; Junkies, Parents (Mrs. Cohen, Mr. & Mrs. Jefferson); Support Group (Steve, Gordon)

Carollers: Homeless men and women who appear throughout the show sarcastically singing Christmas carols.

Mrs. Cohen: Mark's stereotypical Jewish mother. Her voicemail messages are the basis for the songs Voicemail #1, Voicemail #3, and Voicemail #5.

Alexi Darling: The producer of Buzzline who tries to employ Mark after his footage of the riot makes primetime. Sings Voicemail #3 and Voicemail #4.

Mr. and Mrs. Jefferson: The wealthy parents of Joanne Jefferson, they leave her Voicemail #2. Mr. Jefferson is also one of the a cappella singers in Voicemail #5.

Mrs. Davis: Roger's confused mother who calls in Voicemail #5, asking continuously, "Roger, where are you?"

Mrs. Marquez: Mimi's Spanish-speaking mother who sings in Voicemail #5, wondering, in Spanish, where she is.

Mr. Grey: Benny's father-in-law who wants to buy out the lot.

The Man: The local drug dealer whom Mimi buys from and Roger used to buy from.

Life Support Group: Paul (The man in charge of the Life Support group), Gordon, Steve, Ali, Pam and Sue. As notated in the script by Larson, the roles of all the Life Support members are encouraged to take on the name that someone in the cast (or production) knows or has known to have succumbed to AIDS or other disease.

Squeegee Man: A homeless person who chants "Honest living!" over and over.

Homeless Woman: She gets harassed by police and Mark films it. She first yells at Mark but then asks him for a dollar.

Waiter: Waits on the cast and has solo lines in La Vie Bohème.

There are also many other non-named roles such as the Preacher, Seasons of Love soloists, Cops, Bohemians, Vendors, Homeless People.

Music –

- "Seasons of Love A" (b.37-52)

Audition Libretto –

Choose **ONE** from the following pieces of lib:

- A** ▪ "On The Street" Blanket Person: (p.40-41). "Who the ..." – "artists" (Said rather than sung).
- B** ▪ "Voicemail #1" Mom: (p.2-3). "That was a very loud beep" – "Love Mom" (Said rather than sung).
- C** ▪ "Voicemail #2" Mr Jefferson **only** (p.20). "Well, Joanne, we're off" – "have a merry" (Said rather than sung).

31 32 33

love. Sea - sons of lo - - -

love. Sea - sons of lo - - -

34 35 36

- - ve, sea-sons of lo - - - ve.

ve, sea-sons of lo - - - ve.

Start

37 38

Soloist:

Five hun - dred twen-ty five thous - and six hun - dred min - utes,

Company:

Ooh _____

#24 - Seasons of Love A

(Soloist:)

39 five hun - dred twen-ty five thous - and 40 jour - neys to plan. —

(Company:)

Ooh _____

41 Five hun - dred twen-ty five thous - and 42 six hun - dred min - utes: how

Ooh _____

43 do you mea - sure the life of a 44 wo - man or — a man? —

Soloist #2:

Ooh _____ In

(Company:)

45 Ooh _____

(Soloist #2:)

truths that _____ she learned, or in times that _____ he cried, _____ in

47 Ooh _____

48 It's

brid - ges _____ he burned or the way that she died? _____ It's

49 Company:

50

time now to sing out though the sto - ry nev - er ends. _____ Let's

time now to sing out though the sto - ry nev - er ends. _____ Let's

51 cel - e-brate, re-mem - ber a year in the life of ____ friends. ____ Re-mem-ber the

52 cel - e-brate, re-mem - ber a year in the life of ____ friends. ____ Re-mem-ber the

Stop

[Soloist ad lib]

53 lo - - - - - ve, ____ re-mem-ber the lo - - - - -

54 lo - - - - - ve, ____ re-mem-ber the lo - - - - -

55 lo - - - - -

56 - - - - - ve, ____ re-mem-ber the lo - - - - -

57 - - - - - ve, ____ re-mem-ber the lo - - - - -

58 - - - - - ve. ____ Mea-sure in

- - - - - ve, ____ re-mem-ber the lo - - - - - ve. ____ Mea-sure in

(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)

A Start

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

Stop _____

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

(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!")

Start —

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

B

(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

Stop — ... 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.)

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]

Start —

C

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

stop —