



Please familiarize yourself with all sides. Please be aware that any song lyrics within the sides will be treated as text for the audition.

\*\*For video submissions, please select approx 4 minutes from 2-4 of the below sides. Please be well lit, and have any reading partners off camera.

Group

Pages 32-34 Song 13 - Support Group: Paul, Steve, Gordon, Ali, Pam, Sue, Angel, Collins, Mark

Pages 90-94 Song 35 - Goodbye Love: Mimi, Roger, Benny, Maureen, Joanne, Mark, Collins

Pairs

Pages 5-6 Benny, Mark, Roger

Pages 12-13 Collins, Angel

Pages 15-19 Mimi, Roger

Page 59 Benny, Mimi

Page 80-83 Maureen and Joanne

Monologues

Page 9 Benny

Page 14 Roger

Page 22-23 Angel

Pages 34-35 Mimi

Page 44 Joanne

Page 50-52 Maureen

Page 58 Collins

Page 89 Mark

**COLLINS**

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

**MARK**

*(At the window)*

WHERE IS HE?

**COLLINS**

GETTING DIZZY

*(HE collapses)*

**ROGER, MARK, MEN & WOMEN**

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

*(THEY stoke the fire)*

*(Crosscut—Benny's Range Rover)*

**BENNY**

*(On cellphone)*

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

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

**ROGER**

You're such a sucker.

**MARK**

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

**ROGER**

Zoom in on my empty wallet.

**MARK**

Touche. 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 ONE GREAT SONG BEFORE I...

## 07. ONE SONG GLORY

ONE SONG

GLORY

ONE SONG

BEFORE I GO

GLORY

ONE SONG TO LEAVE BEHIND

FIND ONE SONG

ONE LAST REFRAIN

GLORY

FROM THE PRETTY BOY FRONT MAN

WHO WASTED OPPORTUNITY

ONE SONG

HE HAD THE WORLD AT HIS FEET

GLORY

IN THE EYES OF A YOUNG GIRL

A YOUNG GIRL

FIND GLORY

BEYOND THE CHEAP COLORED LIGHTS

ONE SONG

**ROGER**

NO FLOW

**COLLINS**

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

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

**10a. TODAY FOR YOU B**

**ANGEL**

Today for you - tomorrow for me.

TODAY FOR YOU - TOMORROW FOR ME

**COLLINS**

AND YOU SHOULD HEAR HER BEAT!

**ROGER**

YOU EARNED THIS ON THE STREET?

**ANGEL**

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

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

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

TODAY FOR YOU-TOMORROW FOR ME

TODAY FOR YOU-TOMORROW FOR ME

WE AGREED ON

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

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

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

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

## 11. YOU'LL SEE

*(BENNY enters)*

### **BENNY**

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

### **MARK**

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

*(To audience, holding camera up to BENNY)*

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

### **BENNY**

MAUREEN IS PROTESTING  
 LOSING HER PERFORMANCE SPACE

Not my attitude.

### **ROGER**

WHAT'S HAPPENED TO BENNY

**PAUL**  
HOW DO YOU FEEL TODAY?

**GORDON**  
OKAY

**PAUL**  
IS THAT ALL?

**GORDON**  
BEST I'VE FELT ALL YEAR

**PAUL**  
THEN WHY CHOOSE FEAR?

**GORDON**  
I'M A NEW YORKER!  
FEAR'S MY LIFE!  
LOOK—I FIND SOME OF WHAT YOU TEACH SUSPECT  
BECAUSE I'M USED TO RELYING ON INTELLECT  
BUT I TRY TO OPEN UP TO WHAT I DON'T KNOW

**GORDON & ROGER**  
BECAUSE REASON SAYS I SHOULD HAVE DIED THREE YEARS  
AGO

**ALL**  
NO OTHER ROAD  
NO OTHER WAY  
NO DAY BUT TODAY

#### 14. OUT TONIGHT

*(Mimi's Apartment)*

**MIMI**  
WHAT'S THE TIME?  
WELL IT'S GOTTA BE CLOSE TO MIDNIGHT  
MY BODY'S TALKIN' TO ME  
IT SAYS, "TIME FOR DANGER"  
IT SAYS "I WANNA COMMIT A CRIME"  
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  
AT BREAKING THE RULES ONCE I LEARN THE GAME  
GET UP—LIFE'S TOO QUICK  
I KNOW SOME PLACE SICK  
WHERE THIS CHICK'LL DANCE IN THE FLAMES  
WE DON'T NEED ANY MONEY  
I ALWAYS GET IN FOR FREE  
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 COME BACK  
BEFORE IT'S CHRISTMAS DAY  
TAKE ME OUT TONIGHT (MEOW)

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 FROM THE  
NEVERS AND MAYBES DIE  
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 TAKE ME—OUT TONIGHT TONIGHT—  
TONIGHT—TONIGHT

**20. WE'RE OKAY**

*(At the Pay Phone)*

**JOANNE**

*(On the cellular phone)*

STEVE-JOANNE  
THE MURGET CASE?  
A DISMISSAL!  
GOOD 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

Honey, hold on.

*(Into cellular phone)*

Steve... hold on...

*(SHE presses call waiting button on cellular phone)*

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

*(Into pay phone)*

YOU'LL NEVER LACK FOR CUSTOMERS

**THE CROWD**

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

**ALL**

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

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

**MAUREEN**

Joanne, which way to the stage!

**ALL**

—SNOW!!!

*(Blackout)*

**22. OVER THE MOON**

*(The Lot)*

**MARK**

Maureen's performance

*(Maureen is in front of a microphone)*

**MAUREEN**

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

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

*(Reverb: "COKE, COKE, COKE")*

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

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

*(Reverb: "LIFE, LIFE, LIFE")*

But there is a way out.

**BACKUPS**

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

**MAUREEN**

"OOH—ONLY THING TO DO IS JUMP OVER THE MOON  
 I GOTTA GET OUT OF HERE!  
 IT'S LIKE I'M BEING TIED TO THE HOOD OF A YELLOW  
 RENTAL TRUCK,  
 PACKED IN WITH FERTILIZER AND FUEL OIL,  
 PUSHED OVER A CLIFF BY A SUICIDAL MICKEY MOUSE!—  
 I'VE GOTTA GOTTA GOTTA GOTTA GOTTA GOTTA GOTTA  
 GOTTA GOTTA GOTTA FIND A WAY"

**MAUREEN**

**BACKUPS**

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

LEAP OF FAITH ETC.

**MAUREEN**

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

BIDI BAH

**BACKUPS**

**MAUREEN**

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

"Still thirsty?"  
 Parched.

"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)*

**MAUREEN**

"CLIMB ON BOARD," SHE SAID.

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

Leaping out of orbit!!!

I awoke singing...

**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)*

**22a. OVER THE MOON (PLAYOFF)**

**23. LA VIE BOHEME / I SHOULD TELL YOU**

*(Life Cafe)*

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

**COLLINS**

TO SONTAG

**ANGEL**

TO SONDHEIM

**FOUR PEOPLE**

TO ANYTHING TABOO

**OTHERS**

GINSBERG, DYLAN, CUNNINGHAM AND CAGE

**COLLINS**

LENNY BRUCE

**ROGER**

LANGSTON HUGHES

**MAUREEN**

TO THE STAGE

**ALL**

TO UTA, TO BUDDHA, PABLO NERUDA, TOO

**MARK, MIMI & OTHERS**

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

**ALL**

LA VIE BOHEME

*(JOANNE returns)*

**COLLINS**

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

**ROGER**

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

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

**COMPANY**

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

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

**COLLINS**

I'LL COVER YOU

**34. 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