



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

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)

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
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

BACK WHERE ANGEL SET UP HIS DRUMS
WHY DID MAUREEN'S EQUIPMENT BREAK DOWN
WHY AM I THE WITNESS
AND WHEN I CAPTURE IT ON FILM
WILL IT MEAN THAT IT'S THE END
AND I'M ALONE

35. GOODBYE LOVE

MIMI

IT'S TRUE YOU SOLD YOUR GUITAR AND BOUGHT A CAR?

ROGER

IT'S TRUE—I'M LEAVING NOW FOR SANTA FE
IT'S TRUE YOU'RE WITH THIS YUPPIE SCUM?

BENNY

YOU SAID-YOU'D NEVER SPEAK TO HIM AGAIN

MIMI

NOT NOW

MAUREEN

WHO SAID THAT YOU HAVE ANY SAY
IN WHO SHE SAYS THINGS TO AT ALL?

ROGER

YEAH!

JOANNE

WHO SAID THAT YOU SHOULD STICK YOUR NOSE IN
OTHER PEOPLE'S....

MAUREEN

WHO SAID I WAS TALKING TO YOU?

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

MARK
 CALM DOWN
 EVERYONE PLEASE

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

BENNY

JOANNE
 SHE'S IN DENIAL

MIMI

MIMI
 HE'S IN DENIAL

JOANNE
 DIDN'T GIVE AN INCH
 WHEN I GAVE A MILE

MARK
 GUYS
 COME ON

MIMI
 I GAVE A MILE

ROGER
 GAVE A MILE TO WHO?

MARK
 COME ON GUYS CHILL!

MIMI & JOANNE
 I'D BE HAPPY TO DIE FOR A TASTE
 OF WHAT ANGEL HAD
 SOMEONE TO LIVE FOR - UNAFRAID
 TO SAY I LOVE YOU

ROGER
 ALL YOUR WORDS ARE NICE MIMI
 BUT LOVE'S NOT A THREE WAY STREET
 YOU'LL NEVER SHARE REAL LOVE
 UNTIL YOU LOVE YOURSELF—I SHOULD KNOW

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 FAM'LY MUST DIE
ANGEL HELPED US BELIEVE IN LOVE
I CAN'T BELIEVE YOU DISAGREE

ALL

I CAN'T BELIEVE THIS IS GOODBYE

*(MAUREEN and JOANNE immediately burst into tears and embrace
in front of all)*

Pookie.

MAUREEN

Honeybear.

JOANNE

I missed you so much.

MAUREEN

I missed you.

JOANNE

I missed your smell.

MAUREEN

(THEY hug and exit. THE PASTOR from the church emerges on the above)

Thomas B. Collins?

PASTOR

Coming.

COLLINS

*(The PASTOR exits above and COLLINS exits into the meeting house. BENNY
standsoff to the side as MIMI approaches ROGER. ROGER 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

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
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

MARK

WHAT DOES HE MEAN..?

(Phone rings again)

WHAT DO YOU MEAN—DETAINED?

(Lights come up on BENNY, on a cellphone)

BENNY

HO HO HO.

MARK & ROGER

BENNY! (NO)

BENNY

DUDES, I'M ON MY WAY

MARK & ROGER

GREAT! (CRAP)

BENNY

I NEED THE RENT

MARK

WHAT RENT?

BENNY

THIS PAST YEAR'S RENT WHICH I LET SLIDE

MARK

LET SLIDE? YOU SAID WE WERE 'GOLDEN'

ROGER

WHEN YOU BOUGHT THE BUILDING

MARK

WHEN WE WERE ROOMMATES

ROGER

REMEMBER YOU LIVED HERE!?

BENNY

HOW COULD I FORGET?

YOU, ME, COLLINS AND MAUREEN

HOW IS THE DRAMA QUEEN?

MARK

SHE'S PERFORMING TONIGHT

BENNY

I KNOW.

STILL HER PRODUCTION MANAGER?

MARK

TWO DAYS AGO I WAS BUMPED

BENNY

YOU STILL DATING HER?

MARK

LAST MONTH I WAS DUMPED

ROGER

SHE'S IN LOVE

BENNY

SHE'S GOT A NEW MAN

MARK

WELL—NO

BENNY

WHAT'S HIS NAME?

BOTH

JOANNE

BENNY

Rent, my amigos, is due or I will have to evict you. Be there in a few.

(ROGER defiantly picks out "Musetta's" theme on the electric guitar. The fuse blows on the amp)

MARK

The power blows.

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

WE'RE NOT GONNA PAY
LAST YEAR'S RENT
THIS YEAR'S RENT
NEXT YEAR'S RENT
RENT RENT RENT RENT RENT
WE'RE NOT GONNA PAY RENT

ROGER & MARK

'CAUSE EVERYTHING IS RENT

04. 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 sculpture, is ANGEL DUMOTT SCHUNARD with a plastic, plaster tub)

HOMELESS MAN

CHRISTMAS BELLS ARE RINGING
CHRISTMAS BELLS ARE RINGING
CHRISTMAS BELLS ARE RINGING
SOMEWHERE ELSE!
NOT HERE

(The HOMELESS MAN exits. ANGEL gets a good beat going on the tub until a moan interrupts him. HE starts to drum again and sees COLLINS limp to downstage left proscenium)

05. YOU OKAY, HONEY

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 do not take no.

06. TUNE UP (REPRISE)

(THEY walk offstage right, lights up on Loft)

ROGER

Where are you going?

MARK

Maureen calls.

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
 TIME FLIES
 AND THEN—NO NEED TO ENDURE ANYMORE
 TIME DIES

(A knock on the "door." It is MIMI)

The door.

(HE crosses to the "door")

08. LIGHT MY CANDLE

WHA'D YOU FORGET?

(MIMI enters, with a candle)

MIMI

GOT A LIGHT?

ROGER

I KNOW YOU?—YOU'RE—

YOU'RE SHIVERING

MIMI

IT'S NOTHING
THEY TURNED OFF MY HEAT
AND I'M JUST A LITTLE
WEAK ON MY FEET
WOULD YOU LIGHT MY CANDLE?
WHAT ARE YOU STARING AT?

ROGER

NOTHING
YOUR HAIR IN THE MOONLIGHT
YOU LOOK FAMILIAR

(HE lights her candle. SHE starts to leave, but stumbles)

CAN YOU MAKE IT?

MIMI

JUST HAVEN'T EATEN MUCH TODAY
AT LEAST THE ROOM STOPPED SPINNING. ANYWAY. WHAT?

ROGER

NOTHING
YOUR SMILE REMINDED ME OF

MIMI

I ALWAYS REMIND PEOPLE OF—WHO IS SHE?

ROGER

SHE DIED. HER NAME WAS APRIL

(MIMI discretely blows out candle)

MIMI

IT'S OUT AGAIN
SORRY 'BOUT YOUR FRIEND
WOULD YOU LIGHT MY CANDLE?

(HE lights the candle. THEY linger, awkwardly)

ROGER

WELL

MIMI

YEAH. OW!

ROGER

OH. THE WAX—IT'S

MIMI

DRIPPING! I LIKE IT BETWEEN MY—

ROGER

FINGERS. I FIGURED... OH, WELL. GOODNIGHT.

(SHE exits. HE starts toward his guitar. Another knock. ROGER answers it)

IT BLEW OUT AGAIN?

MIMI

NO—I THINK THAT I DROPPED MY STASH

ROGER

I KNOW I'VE SEEN YOU OUT AND ABOUT
WHEN I USED TO GO OUT
YOUR CANDLE'S OUT

MIMI

I'M ILLIN'—I HAD IT WHEN I WALKED IN THE DOOR
IT WAS PURE—IS IT ON THE FLOOR?

ROGER

THE FLOOR?

(SHE gets down on all fours and starts looking for her stash. SHE looks back at him, and he's staring at her again)

MIMI

THEY SAY THAT I HAVE THE BEST ASS BELOW 14TH STREET
IS IT TRUE?

ROGER

WHAT?

MIMI

YOU'RE STARING AGAIN.

ROGER

OH NO.

I MEAN YOU DO—HAVE A NICE—
I MEAN—YOU LOOK FAMILIAR

MIMI

LIKE YOUR DEAD GIRLFRIEND?

ROGER

ONLY WHEN YOU SMILED.
BUT I'M SURE I'VE SEEN YOU SOMEWHERE ELSE

(HE picks up the stash and puts it in his back pocket)

MIMI

DO YOU GO TO THE CAT SCRATCH CLUB
THAT'S WHERE I WORK—I DANCE—HELP ME LOOK

ROGER

YES!
THEY USED TO TIE YOU UP

MIMI

IT'S A LIVING

ROGER

I DIDN'T RECOGNIZE YOU
WITHOUT THE HANDCUFFS

MIMI

WE COULD LIGHT THE CANDLE
OH WHAT'D YOU DO WITH MY CANDLE?

ROGER

THAT WAS MY LAST MATCH

MIMI

OUR EYES'LL ADJUST. THANK GOD FOR THE MOON

ROGER

MAYBE IT'S NOT THE MOON AT ALL
I HEAR SPIKE LEE'S SHOOTING DOWN THE STREET

MIMI

BAH HUMBUG... BAH HUMBUG

ROGER

COLD HANDS

MIMI

YOURS TOO.
BIG. LIKE MY FATHER'S
YOU WANNA DANCE?

ROGER

WITH YOU?

MIMI

NO—WITH MY FATHER

ROGER

I'M ROGER

MIMI

THEY CALL ME
THEY CALL ME MIMI

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

09. VOICE MAIL #2

(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 WERE STAGE MANAGING OR
SOMETHING

MRS. JEFFERSON

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

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 flirt with KRISTEN and MARK. JOANNE exits. BENNY pulls MIMI aside)

BENNY

YOUR NEW BOYFRIEND DOESN'T KNOW ABOUT US?

MIMI

THERE'S NOTHING TO KNOW

BENNY

DON'T YOU THINK THAT WE SHOULD DISCUSS—

MIMI

IT WAS THREE MONTHS AGO

BENNY

HE DOESN'T ACT LIKE HE'S WITH YOU

MIMI

WE'RE TAKING IT SLOW

BENNY

WHERE IS HE NOW?

MIMI

HE'S RIGHT—HMM

BENNY

UH HUH

MIMI

WHERE'D HE GO?

MARK

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."

MARK

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

(Lights up on scene)

JOANNE

And the line is, "Cyberarts and its corporate sponsor, Grey Communications, would like to mitigate the Christmas Eve Riots..." What is so difficult...

MAUREEN

It just doesn't roll off my tongue. I like my version.

JOANNE

You—dressed as a groundhog—to protest the ground-breaking...

MAUREEN

It's a metaphor!

JOANNE

It's... less than brilliant.

MAUREEN

That's it, Miss Ivy League!

JOANNE

What?

MAUREEN

Ever since New Year's I haven't said boo. I let you direct. I didn't stay and dance at the club that night, cause you wanted to go home...

JOANNE

You were flirting with the woman in rubber.

30. TAKE ME OR LEAVE ME

MAUREEN

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

EV'RY SINGLE DAY

I WALK DOWN THE STREET

I HEAR PEOPLE SAY

"BABY'S SO SWEET"

EVER SINCE PUBERTY

EV'RYBODY 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 YOUR BABY
 TAKE ME FOR WHAT I AM
 WHO I WAS MEANT TO BE
 AND IF YOU GIVE A DAMN
 TAKE ME BABY OR LEAVE ME
 TAKE ME BABY OR LEAVE ME
 A TIGER IN A CAGE
 CAN NEVER SEE THE SUN
 THIS DIVA NEEDS HER STAGE
 BABY-LET'S HAVE FUN!
 YOU ARE THE ONE I CHOOSE.
 FOLKS WOULD KILL TO FILL IN YOUR SHOES
 YOU LOVE THE LIMELIGHT TOO, BABY
 SO BE MINE AND DON'T WASTE
 MY TIME CRYIN'-"HONEYBEAR-ARE YOU STILL MY BABY?"
 TAKE ME FOR WHAT I AM
 WHO I WAS MEANT TO BE
 AND IF YOU GIVE A DAMN
 TAKE ME BABY OR LEAVE ME
 NO WAY—CAN I BE WHAT I'M NOT
 BUT HEY—DON'T YOU WANT YOUR GIRL HOT!
 DON'T FIGHT—DON'T LOSE YOUR HEAD
 'CAUSE EV'RY NIGHT—WHO'S IN YOUR BED?
 WHO
 WHO'S IN YOUR BED?

(SHE pouts in JOANNE'S direction)

Kiss, Pookie.

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

AN ANAL RETENTIVE!

BOTH

THAT'S IT!

JOANNE

THE STRAW THAT BREAKS MY BACK

BOTH

I QUIT

JOANNE

UNLESS YOU TAKE IT BACK

BOTH

WOMEN

MAUREEN

WHAT IS IT ABOUT THEM?

BOTH

CAN'T LIVE—

JOANNE

WITH THEM

BOTH

OR WITHOUT THEM!

TAKE ME FOR WHAT I AM

WHO I WAS MEANT TO BE

AND IF YOU GIVE A DAMN

MAUREEN

TAKE ME BABY OR LEAVE ME

JOANNE

YOU BETTER TAKE ME BABY OR
LEAVE ME

BOTH

TAKE ME BABY OR LEAVE ME

GUESS I'M LEAVIN

I'M GONE!

(THEY both sit)

30a. VOICE MAIL #5

(The Loft)

(The phone rings...)

MARK & ROGER'S OUTGOING MESSAGE

"SPEAK... (BEEP)"

ALEXI DARLING

MARK COHEN

ALEXI DARLING

LABOR DAY WEEKEND

IN EAST HAMPTON

ON THE BEACH

JUST SAW ALEC BALDWIN

TOLD HIM YOU SAID HI

JUST KIDDING