



Manson's Girls

Lyric Sheets

1 - The Cyclone

Linda Kasabian is invited to stay on the commune surrounded by loving, happy, free-spirited men and women. Their charismatic leader, Charles Manson, welcomes her warmly, openly, but Linda hesitates kissing him. Something dramatic suddenly happens to the lights, isolating Linda in a world almost, but not completely, of her own. LINDA comes forward, dimly, but not completely, aware of us, the audience. Behind her, the Family continues to move; they're not frozen in time, but they're definitely in some sort of *altered time*. They're moving at perhaps third-speed; but more strangely, they seem to be moving...backwards, is it? For instance, Manson backs slowly into kissing Squeaky and Sadie Mae again, and Tex moves backwards into kissing Zephyr again, etc., a little like a slow-motion replay in Linda's mind, except Linda is not aware of them...she is aware only of herself and dimly of us. LINDA sings, as if in concert, not part of the ranch. Presentational; unrealistic: a "step-out" sung to the audience, out of context of the book, with onstage instrumentalists. **The Cyclone.**

LINDA

YET ANOTHER MAN
YET ANOTHER TOWN
MOMMA, WHEN WILL THIS WHIRLWIND SLOW DOWN?

NEW GIRL ON THE BLOCK
NEVER FITTING IN
FIND A FRIEND THEN
YOU MOVE AGAIN
GOODBYE MIGHT HAVE BEEN

SCHOOL'S A LIVING HELL
OF ADOLESCENT FEAR
BODY'S CHANGING
REARRANGING
MOM DON'T WANT TO HEAR

JUST WHEN YOU START TO PUT DOWN ROOTS
BEGIN TO GET A GRIP
THE WHIRLWIND COMES POURING IN.
WHAT A TRIP

MOM'S AN EASY MARK
FOR ANY PASSING JOE
HE TURNS HER HEAD
THEN STRAIGHT TO BED
TOO LONELY TO SAY NO

(Unrealistically, ZEPHYR steps out of her time/space in the ranch,
cradling but not hoisting a protest sign which reads "Too Lonely to Say

No." ZEPHYR watches Linda with sympathy. As with Linda's singing, Zephyr's appearance is unrealistic; neither girl is on Spahn Ranch; Linda is not singing to Zephyr. Linda does not notice Zephyr; the opposite is not true, however, Linda is a figure in Zephyr's psyche, not a person in her world.)

LINDA

STRANGE MEN IN THE HOUSE
TREAT ME LIKE A DOG
A MONTH OR TWO AND THEN THEY'RE THROUGH.
IT ALL BECOMES A FOG.

THE LAST ONE WAS THE FINAL STRAW.
HE GAVE ME GIFTS, HE GAVE ME HOPE.
THEN HE TOOK ALL THERE WAS TO TAKE.
GOD I WAS SUCH A DOPE

HE TAUGHT ME THINGS NO GIRL SHOULD KNOW
THEN SAID I WAS HIS LITTLE WHORE
I CRACKED A BOTTLE ON HIS HEAD
AND I WAS OUT THE DOOR

(Behind Linda, the Family on Spahn Ranch now begins to move in forward motion again, eventually returning to the positions they were in before Linda's "step-out".)

SAGE AND SUMMER, MOUNTAIN AIR
STARRY NIGHTS AND DESERT DAWN
ALL THESE THINGS HAVE BROUGHT ME PEACE
AND NOW I FEEL, NOW I FEEL
FINALLY FEEL I CAN GO ON.

2 - Gratitude

Linda has been part of the Family for a few weeks, and has joined them on their harmless pranks, (e.g., sneaking into people's homes and re-arranging furniture), but now, worried that urban uprising is just around the corner and the Family is going to need to learn how to protect itself, Charlie has asked the girls to step up their pranks. He asks them to steal a single five-dollar bill. Linda isn't comfortable with this and says it crosses a line for her. **Gratitude.**

SADIE MAE

Now listen here, Linda. You're the last one to join the Family. I was against it. We had it all worked out till you came along.

LINDA

What? Why didn't you say something? I can --

SADIE MAE

Now, Patty.

(PATTY whirls on Linda. **Gratitude.**)

PATTY

WHEN YOU HAD NO PLACE TO GO
WE TOOK YOU IN.
IF IT WEREN'T FOR US WHERE WOULD YOU BE?
NOW WE GIVE YOU A SIMPLE JOB
AND YOU SAY "I DON'T KNOW."
THAT DON'T SOUND LIKE GRATITUDE TO ME.

LINDA

I CAN'T THANK YOU ALL ENOUGH
FOR WHAT YOU'VE DONE,
CAN'T PUT A PRICE ON THE LOVE
I'VE BEEN FEELING
OF COURSE I WANT TO PAY YOU BACK
FOR GIVING ME A HOME
BUT DO I HAVE TO SHOW
MY THANKS BY STEALING?

MARIOCHE

It's not stealing, it's self defense! We have to get ready for the war that's coming. Helter Skelter's right around the corner.

LINDA

It is?

SADIE MAE

You bet it is. The Family protected you and Tanya from the cold, cruel world; now it's time for you to help the Family protect itself.

LINDA

I'LL DO MY PART
TO KEEP THE FAMILY STRONG
IF FIVE DOLLARS HELPS,
I'LL TAKE IT.

SQUEAKY

IT'S NOT FIVE BUCKS, IT'S NOT TEN,
IT'S WHATEVER CHARLIE WANTS.
IF HE TELLS YOU TO BREAK THE LAW,
YOU BREAK IT!

LINDA

Okay, okay!

SADIE MAE

It's got to be a lot more than just okay, Sister Moon. We need to know if you're one of us, and heaven help you and Tanya if you're not!

LINDA

I am! I mean it!

SADIE MAE

WILL YOU FOLLOW CHARLIE?

LINDA

I WILL!

MARIOCHE

ALL HIS ORDERS TO THE LETTER?

LINDA

I WILL!

SADIE MAE

WOULD YOU GIVE YOUR LIFE FOR HIM?

LINDA

YES!

SADIE MAE

THEN YOU SHOULD SAY
"THE SOONER THE BETTER".

MARIOCHE
IF HE ASKS YOU TO JUMP IN FIRE?

LINDA
I'LL DO IT RIGHT AWAY.

SQUEAKY
IF HE TELLS YOU TO PAY YOUR DEBT?

LINDA
THEN I'LL PAY!

ALL
WE'LL DO WHATEVER CHARLIE ASKS
CREEP AROUND IN GLOVES AND MASKS
NO HOLDING OUT, NO HANGING BACK

ALL BUT LINDA
IF HE WANTS US TO ATTACK
THEN WE WILL.
NOT FOR MONEY,
NOT FOR THRILL
BUT FOR HIM
WE'RE HIS ARMY, WE'RE HIS HAND
AT HIS COMMAND!

SADIE MAE
WILL YOU FOLLOW CHARLIE?

LINDA
I WILL!

SQUEAKY
ALL HIS ORDERS TO THE LETTER?

LINDA
I WILL!

MARIOCHE
WOULD YOU GIVE YOUR LIFE FOR HIM?

LINDA
YES!

PATTY
YOU SHOULD SAY

LINDA

"THE SOONER THE BETTER"!

ALL

WE'LL DO WHATEVER CHARLIE ASKS
CREEP AROUND IN GLOVES AND MASKS
NO HOLDING OUT, NO HANGING BACK
IF HE WANTS US TO ATTACK
THEN WE WILL
NOT FOR MONEY,
NOT FOR THRILL
BUT FOR HIM
WE'RE HIS ARMY, WE'RE HIS HAND
AT HIS COMMAND!

3 -- Helter Skelter

Urban unrest is rising. The Family has begun having financial troubles. Manson's record deal has fallen through. So when one of the Family members, Bobby Beausoleil, panics and accidentally kills a guy in an attempted robbery, Manson swings into action to protect Bobby. He asks his Family members to go out and cause a series of copycat murders, which will not only take the heat off of Bobby, they will ignite the inevitable urban armageddon *now*, ushering in a new era in which the citizens are in charge, not government.

CHARLIE

We're all going to be in this together; we all gotta get our hands dirty. Here. This is a Hopi Indian knife. Nice and sharp. Bring this back to me, used.

(MANSON grabs an American-Indian-looking sharp dagger and holds it out for Linda to take; a long, slightly-curved blade. LINDA is standoffish.)

MANSON

(after a moment)

Dirty hands, Linda. Everybody's gotta have dirty hands.

TEX

Here, everyone, a little confidence, care of our friend, Mamma Acid.

SADIE MAE

Mamma Acid!

CHARLIE

You trust me, don't you?

LINDA

You know I do, Charlie.

(LINDA takes the Indian dagger. MANSON stokes the bonfire. All the GIRLS dance; LINDA with greater and greater frenzy.)

CHARLIE

NOW THE TIME HAS COME.
THE CLOCK HAS FALLEN OFF THE WALL.
SUNSET ON A PATIENT AGE,
A BLOODY DAY HAS DAWNED.
TIME TO BEAT THE DRUM.
TIME TO HEED THE DRUMMER'S CALL.
RAISE UP OUR FISTS IN RAGE,
FOR TOMORROW AND BEYOND.

WE'RE GONNA SHAKE UP THE CONVERSATION
WE'RE GONNA WAKE UP A SLEEPING NATION.
TROUBLE'S COMING TO YOUR TOWN.
HELTHER SKELTER, ALL FALL DOWN!

ALL
EVERYTHING WILL CHANGE.
CASTLES CRUMBLE TO THE GROUND.
THOSE THINGS THAT ONCE WERE STRONG
WILL ALL BE SWEEPED AWAY.
COMMON TURNS TO STRANGE.
FIRES BLAZING ALL AROUND.
VOICES JOINED IN HELLISH SONG
WILL DOMINATE THE DAY.

WHEN THE FLOOD WATERS START TO RSIE,
WHEN THE BLOOD SPLATTERS IN YOUR EYES,
IF YOU CAN'T SWIM, YOU'RE GONNA DROWN.
HELTHER SKELTER, ALL FALL DOWN.

WE'RE GONNA FIGHT FIRE WITH FIRE.
AND USE ANY WEAPON WE CHOOSE.
ONE SPARK IS ALL IT TAKES.
NOW'S THE TIME TO LIGHT THE FUSE!

GOVERNMENT MUST FALL!
NO MORE FIGHTING THE RICH MAN'S WAR.
OUR LIVES WORTH AS MUCH AS THEIRS,
TO HELL WITH ALL THEIR GREED.
UP AGAINST THE WALL,
STAND BACK AND HEAR US ROAR.
WE'LL KICK THEM DOWN THE STAIRS,
LAUGHING AS THEY BLEED.

SCREW THE BANKERS AND THEIR AMBITIONS.
SCREW THE JUDGES AND THE POLITICIANS.
THE KING IS GONNA LOSE HIS CROWN.
HELTHER SKELTER, TROUBLE'S COMING TO YOUR TOWN.
HELTHER SKELTER.

(The GIRLS dance, whipping into a frenzy.)

ALL
IF YOU CAN'T SWIM, YOU'RE GONNA DROWN.
HELTER SKELTER, ALL FALL DOWN.
ALL FALL DOWN, ALL FALL DOWN,
HELTER SKELTER, ALL FALL DOWN.
ALL FALL DOWN, ALL FALL DOWN,
HELTER SKELTER, ALL FALL DOWN.

(The scene begins to dissolve into the next, while the music continues. Sharon Tate's house. The dancing from the previous scene carries over into this scene, ritualizing everyone's movements, and stylizing their actions. TEX, PATTY and SADIE MAE run inside Sharon Tate's house, where we can see them in silhouette in the living room. The curtains are drawn, but the lights are on inside, and we can see shadows of the figures inside. In a stylized version of the actual events, we see Sharon Tate and two other people killed by Tex, Sadie Mae and Patty.)

ALL
IF YOU CAN'T SWIM, YOU'RE GONNA DROWN.
HELTER SKELTER, ALL FALL DOWN.
ALL FALL DOWN, ALL FALL DOWN,
HELTER SKELTER, ALL FALL DOWN.
ALL FALL DOWN, ALL FALL DOWN,
HELTER SKELTER, ALL FALL DOWN.

(The chanting rises to a feverish pitch...but the killing now continues without lyrics -- just savage, tribal drumming. Stylized, silhouetted, slow-motion killing. It goes on for longer than we care to watch. Then, after prolonged drumming, lights rise on LINDA, who stands in fear, the American Indian knife in her hand.)

LINDA
WHOSE THOUGHTS ARE THESE INSIDE MY HEAD?
DID THEY COME FROM SOME FOREIGN LAND?
I DON'T RECOGNIZE THE THINGS I'M DOING
OR THIS KNIFE IN MY HAND.

(Lights include the ranch, where SQUEAKY is extremely, irrationally upset, behind Charlie, who watches something in the distance, his eyes like telescopes.)

SQUEAKY
(hysterical; sobbing; screaming)
Let me go, Charlie! Let me go with them!

CHARLIE
Shh...shh....

LINDA

I'VE BEEN LOST FOR FAR TOO LONG
IN PLACES I SHOULD NOT LET ME GO.
NOT SURE I CAN TELL RIGHT FROM WRONG
OR KNOW HOW TO SAY NO.

ONE FOOT IN FRONT OF THE OTHER,
HOW ON EARTH DID I GET HERE?
DON'T GIVE YOUR WILL TO ANOTHER
OR YOUR SOUL MAY DISAPPEAR.

(TEX steps out from inside the silhouetted living room; he holds a knife and some short pieces of rope; he is bloody. Behind him, still in silhouette, SADIE MAE and PATTY continue the stylized, slow-motion killing.)

TEX

Charlie told us that each one of us has an ego, which we hang on to because it's the only thing that lets us survive, thinking without it we'd perish. True freedom means giving up ourselves, letting that old ego die so we can be free of the self that keeps us from one another, keeps us from life itself. "Cease to exist," Charlie sang in one of the songs he'd written. "Cease to exist, come say you love me." The girls repeated it, over and over. Cease to exist, kill your ego, die-so that once you cease to be, you can be free to totally love, totally come together.

TEX AND LINDA

WHAT'S LEFT IS HOLLOW
LEAD ON AND HE WILL FOLLOW
LIKE AN ARROW IN A BOW
POINT HIM AND LET HIM GO

(TEX returns to the killings.)

SQUEAKY

(coming forward)

So that night, that summer, if Charlie told me to go out and snuff myself, I would have done it. But he didn't ask me anything. Then everyone got arrested, and that nutso trial happened and all the girls went insane in front of the TV cameras, right? And still I was all "Charlie, Charlie, look at me, just look at me!" but then he was in jail and I couldn't see him, I couldn't write to him. So you start to think, what could I do, what could little Squeaky Fromme do to bring attention back to Charlie and his ideas, you know? And suddenly, I didn't plan it, but there was President Gerald Ford, and me standing there with a gun, and...well, I think finally, finally Charlie looked at me. Charlie...looked at me.

SQUEAKY, TEX AND LINDA
ONE FOOT IN FRONT OF THE OTHER,
HOW ON EARTH DID I GET HERE?
DON'T GIVE YOUR WILL TO ANOTHER
OR YOUR SOUL MAY DISAPPEAR.

(The silhouettes continue killing, now more a series of tableaux than motion.)

BOBBY
No one ever heard of Bobby Beausoleil. Shit, I killed a guy, I started everything, I was the first to do it for the Family, and Manson never killed no one that night, but he's the one on the magazine covers. He's the one everyone knows. Maybe I shoulda killed him. I don't know. I made a mess of my life. What a waste.

(GYPSY emerges, from beyond the grave.)

GYPSY
I have nothing to say. I knew it was wrong. I should have run earlier. I should have said something. I should have done something.

(PATTY comes out from inside the living room, carying a knife; her face and especially hands are bloody. The killing and the drumming finally cease. Still in silhouette, we see TED make himself a sandwich, and SADIE MAE write on walls, dipping back several times for fresh blood.)

PATTY
So we got the death sentence: Charlie, Sadie Mae, Tex, and me, but then there came in 1972 *People v Anderson* and we all got commuted to life in prison, what's with that, huh? I'm 63 years old now and I wake up every day knowing that I'm a destroyer of the most precious thing, which is life; and I do that because that's what I deserve, is to wake up every morning and know that.

PATTY, GYPSY, BOBBY, SQUEAKY, TEX
AND LINDA
WHAT'S LEFT IS HOLLOW
LEAD ON AND HE WILL FOLLOW
LIKE AN ARROW IN A BOW
POINT HIM AND LET HIM GO

MARIOCHE
So here's some irony for you. The night of the murders, I went to steal some money and bail Bobby out of jail so he could join us, but the fuzz pulled me over and busted me on driving with a suspended license. So I was in jail the night of the killings. Huh. Who knows what I woulda done if I'd've been there that night. Killed someone, I guess, I don't know. I...eventually got custody of my son, Charlie's and my son...and now my son and I are living under a different name in a different state in a different life. Don't try to find us; you wouldn't recognize us anyway.

(SADIE MAE comes out from inside the living room, as bloodied as PATTY. SADIE finishes the last few letters on a protest sign, which she carries at her side, not displaying it per se, but we can see that it reads, "HEALTER SKELTER" [sic].)

SADIE

We thought Charlie was Christ. We really did. There was such love in his eyes, you need to believe me. Love, faith, hope, charity, all that. But years later, I came to know the real Christ, and I'm ashamed, I'm frightened, but now mine eye seeth wherefore I abhor myself, and I repent in dust and ashes. I give my life to him, I lay myself before him, and follow him wheresoever He may lead me. May He have mercy on my soul.

(TEX brings SADIE and PATTY sandwiches. The three of them eat together. LINDA contemplates the American-Indian knife in her hand.)

ALL BUT CHARLIE AND SHARON

ONE FOOT IN FRONT OF THE OTHER
CAN LEAD YOU STRAIGHT TO HELL.
WE'RE MEANT TO CARE FOR EACH OTHER OR DIE.
AND BE DAMNED AS WELL.

TEX

HIS KNIFE IS GLEAMING
UP AND DOWN THE STEEL BLADE FLASHES.
A VOICE IS SCREAMING
BUT HIS EARS ARE STUFFED WITH ASHES.
INSIDE HE'S FALLING,
SINKING DOWN WITH EVERY THRUST.
HIS FEARS ARE CALLING
BUT THEY VANISH IN THE DUST.

TEX AND BOBBY

WITHOUT LOVE AND WITHOUT HATE
HE'S DROWNING IN DEEP WATER.
NO DOUBT AND NO DEBATE
HIS HANDS ARE RED WITH SLAUGHTER
HE LONGS TO BE RELEASED.
BEWARE THE GRINNING BEAST.
HE IS VIOLENCE WITHOUT FORM.
THE CALM EYE OF A SAVAGE STORM.

ALL BUT TEX, CHARLES & SHARON

(interspersed with Tex and Bobby, above)
GLEAMING, SCREAMING, FALLING DOWN.
CALLING FEAR, DROWNING IN DEEP WATER.
HANDS ARE RED WITH SLAUGHTER.
HE LONGS.
BEWARE. HE IS VIOLENCE WITHOUT FORM.

(Music shifts mood. MANSON materializes, as if not of living flesh, but something much holier; the kind, gentle Manson of whom Linda dreams.)

CHARLIE

BECAUSE YOU DO ALL I ASK
EVERY LITTLE THING,
THAT'S WHY I LOVE YOU.
AND IF THE WORLD FOLLOWED ME
EVERY MAN AND CHILD
WOULD FEEL MY LOVE, TOO.
IF THEY TRUSTED AND OBEYED ME,
IF THEY RESPECTED AND PAID ME MY DUE,
THE DREAM WOULD COME TRUE.

I'D STOP THE WAR AND RIGHT THE WRONGS.
WE'D BE FREE TO SING OUR SONGS OF PEACE.
MY LOVE WOULD SHINE THROUGH.
I'D STOP THE WAR AND RIGHT THE WRONGS.
WE'D BE FREE TO SING OUR SONGS OF PEACE.
MY LOVE WOULD SHINE THROUGH.

(The GIRLS step forward, including GYPSY. From behind, the men watch.)

LINDA

ISN'T IT STRONG THESE DAYS?
ISN'T IT WRONG THESE DAYS?

(Linda stops singing.)

MARIOCHE, GYPSY, SADIE MAE, PATTY
AND SQUEAKY

IT WON'T BE LONG THESE DAYS,
O WE ARE STRONG THESE DAYS.

(MANSON comes forward; the GIRLS gather near him. TEX and
BOBBY watch from a distance.)

MANSON

I AM LOVE, I AM LIGHT.
I AM HATE, I AM FIRE.
I AM DAY, I AM NIGHT.
I AM BURNING FOR REVENGE.
I AM YOU, I AM ME.
WE ARE ONE IN THE BATTLE
FOR THE SOULS OF ALL THE CHILDREN TO
COME.

ALL BUT LINDA

ISN'T IT STRONG THESE DAYS?
ISN'T IT WRONG THESE DAYS?
ISN'T IT STRONG?
ISN'T IT WRONG?
IT WON'T BE LONG.
OH, WE ARE STRONG!
FOR THE SOULS OF ALL THE CHILDREN TO
COME.

(TEX and BOBBY come forward; the Family together for a final picture.
LINDA doesn't sing. SADIE raises her sign.)

MANSON

BECAUSE YOU DO ALL I ASK
BECAUSE YOU DO ALL I ASK
THIS IS WHY
THIS IS WHY I LOVE YOU
MORE THAN ALL THE REASONS
MORE THAN ALL OF THEM COMBINED
THIS IS WHY I LOVE YOU.

ALL BUT LINDA

ISN'T IT STRONG THESE DAYS?
ISN'T IT WRONG THESE DAYS?
IT WON'T BE LONG THESE DAYS.
OH, WE ARE STRONG THESE DAYS!
NOT A MOMENT TO BE WASTED,
TASTE THE FURY OF THE HOLY.
TASTE THE HATRED OF THE DAMNED.

(Blackout.)