



## **Manson's Girls**

book by Scott Guy  
music by Todd Irving  
lyrics by Mitch Glaser

developed in association with the Academy for New Musical Theatre  
for the UC Irvine Department of Drama

CAST

Linda Kasabian  
Cheryl "Zephyr" Saige  
Susan "Sadie Mae" Atkins  
Patricia "Big Patty" Krenwinkel  
Mary "Marioche" Brunner  
Lynnette "Squeaky" Fromme  
Charles "Tex" Watson  
Robert "Bobby" Beausoleil  
Charles "Charlie" Manson  
Sharon Tate

TIME:

July 4 to August 9, 1969

PLACE:

The Manson Family Ranch, Chatsworth, California  
Sharon Tate's Home, Hollywood Hills, California

*Manson's Girls* traces the storylines of a half-dozen of the young women who were involved with the Sharon Tate and LaBianca murders in August, 1969. During the course of the musical, Linda Kasabian joins the Manson Family and transforms from a wide-eyed young runaway from New Hampshire to one of Manson's Girls, capable of committing murder 35 days later.

## Musical Numbers

		script	collated
1.	Rains to Cool My Anger .....	1	1
2.	The Cyclone .....	11	32
3.	A Lot Outta Life.....	18	45
4.	Fear .....	25	59
5.	The Creepy Crawl .....	30	77
6.	Rains to Cool My Anger - Reprise .....	35	91
7.	The Mirror.....	41	100
8.	Little Lamb of God .....	48	111
9.	Little Lamb of God - Tag.....	51	120
10.	Every Day I Fall in Love .....	57	131
11.	Gratitude .....	63	144
12.	Help Yourself.....	70	165
13.	Empty .....	75	183
14.	Helter Skelter .....	79	192

Scene Fourteen

The ranch. BIG PATTY rocks Tanya while Linda leans up against Big Patty's legs. SADIE MAE is packing up everyone's audition costumes. ZEPHYR lingers in the shadows, worried. SQUEAKY paces.

SQUEAKY

The way Charlie looked at me, did you see, it was like I wasn't even there. Did you see, he introduced everyone but me, everyone, as if I didn't exist anymore.

SADIE MAE

(placating, but secretly enjoying this)  
Maybe he just didn't see you.

SQUEAKY

That's what I'm saying! He didn't see me, and he was looking right at me. He's stopped loving me, Sadie Mae.

SADIE MAE

Well, that happens.

ZEPHYR

Sadie Mae.

SADIE MAE

It does. My worry is for Zephyr.

ZEPHYR

(knows full well)  
Me? Why, what'd I do?

SADIE MAE

Running for the car.

ZEPHYR

I didn't run for the car.

SADIE MAE

You would've.

ZEPHYR

You don't know.

SADIE MAE

I saw you. And Charlie saw you. Charlie wanted us all at Terry Belcher's door, all of us.

ZEPHYR

His name is Melcher.

SADIE MAE

Charlie calls him Belcher.

PATTY

You shouldn't've run, Zephyr.

ZEPHYR

Well, if we'd known it was only Sharon Tate's door, but we didn't. It might've been someone with guns or something.

PATTY

It wasn't someone with guns.

ZEPHYR

We didn't know.

SADIE MAE

Charlie knew. Charlie knows everything; he's always right in everything, and we gotta obey him. All of us. In everything and in every way.

SQUEAKY

Whatever he wants, whatever he says.

ZEPHYR

Yeah. I'm not so sure.

SADIE MAE

(steel)

Charlie is right every time in every thing.

SQUEAKY

Every time in every thing. I think...he's like Christ.

(ZEPHYR and LINDA laugh at this idea.)

SADIE MAE

Shut up!

(then to Squeaky)

Not just *like* Christ. He *is* Christ.

ZEPHYR

C'mon, Sadie Mae.

SADIE MAE

His eyes. The way he loves us. The way he sacrifices for us.

ZEPHYR

He's not Christ.

(CHARLIE appears wearing nothing but an American Indian buckskin thong. HE holds out two supplicating arms outstretched wide to Sadie Mae: a Christ-like pose. SADIE MAE nods to Zephyr knowingly, then SHE prances up to have sex with Charlie.)

SADIE MAE

And the government shall be upon his shoulders!

(SQUEAKY jumps up.)

SQUEAKY

Me, too, Charlie, right? You know I'll do anything for you, don't you, Charlie?

CHARLIE

(he means it sexually)

Anything!?

SQUEAKY

(she means even more)

Anything.

CHARLIE

Yeah. Well, not tonight, Squeaky. Old Man Spahn wants you.

SQUEAKY

We could first, you and I could, Old Man Spahn is eighty years old, he could wait till you and --

CHARLIE

Squeaky. When you give Old Man Spahn what he wants, then he don't charge us no rent.

SQUEAKY

I know, Charlie.

CHARLIE

And he wants you. You're so...valuable to us, Squeaky.

SQUEAKY

I know.

CHARLIE

It means a lot to me...you giving yourself to him. For me.

SQUEAKY

Really?

CHARLIE

Means you love me.

SQUEAKY

'Kay. G'night then, Charlie.

CHARLIE

G'night, Squeaky.

(MANSON goes off with SADIE MAE.)

SQUEAKY

Sweet dreams.

(SQUEAKY heads off in the opposite direction,  
towards Spahn.)

LINDA

Night, Squeak.

(SQUEAKY fights back her emotions; doesn't say  
anything more. Lights gradually shift to:)

Scene Fifteen

As the lights gradually dim around her, SQUEAKY slowly removes her clothes. Near her is a protest sign which reads "Love Means Giving Yourself to Someone Else."

**10. Every Day I Fall in Love.**

SQUEAKY

YOU'RE A ONCE IN A LIFETIME SOUL.  
I'M FULL OF YOUR TRUTH.  
I'M IN YOUR CONTROL  
THE ONLY TIME THAT I FEEL WHOLE  
IS WHEN I HAVE YOU INSIDE.  
YOUR LOVE IS ALL I CAN SEE.  
WHEREEVER YOU WANT IS WHERE I'LL BE.  
THOUGH I NEED YOU MORE THAN YOU NEED ME,  
OUR BOND CAN'T BE DENIED.

A SINGLE GLANCE FROM YOUR EYES  
CAN MAKE ME FEEL BRAND NEW.  
WHEN YOU GIVE ME TO SOMEONE ELSE,  
I GIVE MYSELF TO YOU.  
YOU'RE THE SOURCE, THE DRIVING FORCE,  
THAT I'VE BEEN WAITING FOR.  
AND EVERY DAY I FALL IN LOVE WITH YOU  
JUST A LITTLE MORE.

LIFE IS EMPTY WITHOUT YOU  
LIKE A DESPERATE DREAM THAT WON'T COME TRUE.  
I AM NUMB AS IF I'M FROZEN BLUE  
CRAVING YOUR TOUCH.  
I AM HOLLOW WHEN YOU'RE NOT HERE.  
LIKE A PUPPET WITH NO PUPPETEER.  
SOMETIMES I'M AFRAID I'LL DISAPPEAR  
I MISS YOU SO MUCH.

EVEN WHEN YOU GO AWAY  
I FEEL YOUR FIRE BURN.  
HOLDING ON WHILE YOU'RE GONE,  
I PRAY FOR YOUR RETURN.  
THOUGH IT TAKES A THOUSAND YEARS,  
I'LL NEVER SHUT THE DOOR.  
CAUSE EVERY DAY I FALL IN LOVE WITH YOU  
JUST A LITTLE MORE.

(Squeaky heads off to Old Man Spahn, leaving her protest sign and clothes behind. Lights rise again on:)



Scene Sixteen

(ZEPHYR, LINDA and PATTY. Linda tidies the ranch, including picking up Squeaky's clothes.)

ZEPHYR

(choosing her words)

So, Linda, I'm thinking maybe to head off to San Francisco or someplace to live, get an apartment or something. You want to join me?

LINDA

(shocked; hurt)

What do you mean, leave the commune?

ZEPHYR

Yeah.

LINDA

No! Why would you want to do that?

ZEPHYR

I'm not really liking what I'm seeing. Things are kinda getting out of hand.

LINDA

Just cuz Sadie Mae chewed you out a little bit....

ZEPHYR

I'm not talking about Sadie Mae. Tex all beat up -- again. Charlie was weird with Sharon Tate. Didn't you think he was weird?

LINDA

He was angry with that record producer.

ZEPHYR

And Bobby's machete. And, and Tanya.

LINDA

What about Tanya?

ZEPHYR

I'm not so sure it's good for her to be spending so much time in Big Patty's arms rather than yours. No offense, Patty.

(PATTY shrugs; content.)

LINDA

Tanya loves Big Patty. Hell, I love Big Patty. I love you, too, Zephyr, so much. Don't go. Don't go to San Francisco. I thought you liked it here.

ZEPHYR

Maybe it's just our crappy Flintstone car. I've always said material things don't matter, money and stuff just corrupts you and gets between you and God or whatever, but you know, dammit, one day I'd love a big shiny new Buick LaSabre or something.

LINDA

(it's both funny and horrible)

A Buick LaSabre!!? Zephyr!

ZEPHYR

Yeah, you're right. I'm not going anywhere. Just something to think about.

(A strange look passes between ZEPHYR and BIG  
PATTY. Jealousy? Combativeness? Paranoia?  
Lights change to:)

Scene Seventeen

CHARLIE has gathered the girls;  
SADIE MAE is handing out the  
creepy crawl ski masks and gloves.

SADIE MAE  
Gloves and masks, gloves and masks....

CHARLIE  
Okay, my groovy girls!, here's something new for tonight's creepy  
crawl. You ready to try something new?

GIRLS  
(ad-lib; are they ever!)

CHARLIE  
First of all, Patty is joining you tonight.

(This is news to everyone except Patty.)

CHARLIE  
And Zephyr's staying here with Linda's baby.

ZEPHYR  
(looking at Patty, who must've suggested this)  
You punishing me, Charlie?

CHARLIE  
You questioning me, Zephyr?

ZEPHYR  
No.

SQUEAKY  
So, Charlie, does that mean, Charlie...do I get to go on the  
creepy crawl?

CHARLIE  
Right on, Squeaky.

SQUEAKY  
Thank you, Charlie! Thank you! I'll do anything for you.

CHARLIE  
I got that. But, Squeaky. Last chance. If I hear from any of  
the girls your squeaking blows it for anyone, you're not going  
anymore.

SQUEAKY

I won't squeak. I won't --  
(squeaks)  
Dammit.

ZEPHYR

And why Patty? Instead of me.

CHARLIE

(to Zephyr)  
Patty's gotta be in on more of the crawling. We all need to trained if we're going to be an army. It's not just fun, girls. We all need survival skills: getting food for each other, training just in case. I want us all involved, all of our hands dirty, just in case. So for tonight's creepy crawl, here's what I want you to do: Bring me back a five dollar bill.

GIRLS

(ad-lib; exciting!)

CHARLIE

That's it. Nothing more. Nothing less. One five dollar bill from someone rich pig's cookie jar. Clear?

GIRLS

(ad-lib)

CHARLIE

All right, girls, see you all in the morning.

(HE leaves, amid much kissing and hugging.)

PATTY

I love it. Not just food; finally the real thing.

LINDA

He was kidding though, right?

SADIE MAE

What do you mean? Charlie don't kid about things. He tells you to bring him a five dollar bill, you bring him a five dollar bill.

LINDA

But it's stealing.

SQUEAKY

Hold on. It's not stealing. What's mine is yours is ours is theirs, it's all the same thing.

LINDA

Sure, for us. But we're in a commune.

SQUEAKY

No, we take food from anyone, that's just sharing, 'cuz if they'd ever come to us hungry, we'd give 'em some of the family's food, just like we did for you.

ZEPHYR

I'm kinda with Linda. Taking a little food so we all can eat is one thing.

LINDA

Who's taking food?

ZEPHYR

C'mon, Linda, really? You ever see any of us in a grocery store? But stealing money kinda crosses a line for me. Slippery slope, you know?

SADIE MAE

Careful, Zephyr.

ZEPHYR

You worry about you, I'll worry about me. I'm going to bed. But hey, Linda. Just so we're clear. Tomorrow night, you're staying home from the creepy crawl with Tanya, and I'm going.

LINDA

Whatever Charlie says.

ZEPHYR

Yeah, whatever I say, too. I brought you in, I can get you out.

LINDA

Whoa, chill. What do you mean, get me out?

ZEPHYR

Gimme Tanya, I'm going to bed.

LINDA

No, wait, what do you mean by that?

(ZEPHYR takes TANYA from PATTY, and slips away.  
ZEPHYR's gone.)

LINDA

What'd she mean by that? things are getting weird here. She's got Tanya, Charlie's asking us to steal --

SADIE MAE

We said it ain't stealing.

LINDA

Well, sure it is.

SADIE MAE

No it ain't. Charlie says we take five bucks, we take five bucks.

LINDA

Okay. Maybe you girls do it then, but I -- I think I'm getting in over my head.

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. **11. 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!

(cheers/snarls)

(Blackout.)

Scene Eighteen

BOBBY's on the porch. It's nighttime. A five dollar bill sits on a pedestal, like a shrine. BOBBY stares at it. MARIOCHE slips in, uncertainly.

MARIOCHE

Don't think about pocketing that five dollar bill, Bobby. It's for Charlie.

BOBBY

Then why doesn't he take it? It's been sitting there since Thursday night.

MARIOCHE

He asked us to get it for him.

BOBBY

I know.

(There's an awkward pause. MARIOCHE starts to ask something, then stops, jittery.)

MARIOCHE

(trying again)

Hey, Bobby. Can I ask you...something? Look, I'm no dummy. I know where "steal a five dollar bill tonight" is headed, and I'm cool with that, ripping off fat establishment cats, but now with Linda and Tanya we have two more mouths to feed.

BOBBY

Where're going with this? Tossing Linda off the ranch?

MARIOCHE

No! I couldn't do that to her. She's sweet, and she's really lost. No, I'm thinking about something a little more long-lasting than that.

BOBBY

We eat her?

MARIOCHE

Ew.

BOBBY

Just kidding. Let's just eat her baby.

MARIOCHE

Bobby, eww! No, remember Zephyr knows some rich guy in Topanga, Ted Hinman?

BOBBY

What about Ted Hinman?

MARIOCHE

Well, Zephyr says he supposedly just came into a big inheritance.

BOBBY

(getting interested)

Yeah?

MARIOCHE

Yeah, and I'm thinking I could ask him for some money.

BOBBY

Well, he's not going to just give us money.

MARIOCHE

An interest-free loan, then. Which maybe we pay back and maybe we don't.

BOBBY

No, Marioche, he's not gonna do that. Why would he do that?

MARIOCHE

Maybe...if you came along with me.

BOBBY

I'm not following.

MARIOCHE

With your machete.

BOBBY

(following now)

Cool.

MARIOCHE

No, not to hurt him.

BOBBY

(lost interest)

Oh.

MARIOCHE

Just maybe to let him think you *might* hurt him.

BOBBY

(interested again)

Oh.

MARIOCHE

You and I could be the heroes of the commune. You know, showing up with a bunch of money. Here you go, Charlie...for you. And, maybe a new car. Or however old Hinman's car is. If you follow me.

BOBBY

Yeah, I follow you. But I got a better version of that plan. I go myself. Just myself and the machete. You know?  
(fingering his machete, deliberately)

MARIOCHE

No. Bobby.

BOBBY

Don't you worry your pretty little head....

MARIOCHE

Sexist pig. I'll burn my bra after strapping it to your face. Forget it.

BOBBY

(getting up)

Burn your bra, don't burn it, it's a man's job to fix things. You stay here. I'll take care of it.

MARIOCHE

No. Bobby. Don't!

(BOBBY stands, swinging his machete like a Neanderthal's club. HE grins. Silly. HE goes. MARIOCHE hesitates. Lights change to:)

Scene Nineteen

A vaudeville spotlight suddenly hits BOBBY. Near him is a grove of picket signs all of which read "Help Yourself!" **12. Help Yourself.**

BOBBY

IF YOU WORK ALL YOUR LIFE FOR A TREAT IN THE HEREAFTER  
ALL YOU'RE GONNA MEET IS THE DEVIL'S LAUGHTER.  
SO DON'T WAIT, FILL YOUR PLATE, DRINK DEEP FROM THE STREAM  
'CAUSE YOU WON'T BE HANDED YOUR SHARE, THAT'S A FOOL'S  
DREAM.

YOU GOTTA HELP YOURSELF!

WHEN THE CHILDREN OF GOD WERE STARVIN' HE SENT MANNA FROM  
HEAVEN.  
IF HE DID THAT TODAY IT WOULD MAKE THE NEWS AT ELEVEN.  
THERE'S NO USE SITTIN' HOPIN' FOR THE PARTY TO BEGIN.  
YOU'LL WAIT A WHILE, MOUTH OPEN, 'TIL FRIED CHICKEN FLIES ON  
IN!

YOU GOTTA HELP YOURSELF!  
YOU GOTTA HELP YOURSELF!

(All the GIRLS stream in from the wings, carrying  
brightly-colored machetes. THEY dance with them.  
Silly; theatrical; vaudeville.)

YOU CLIMB AND SWEAT AND STINK TRUDGIN' UP THAT HILL.  
HAUL YOUR ASS UP THAT MOUNTAIN CAUSE NOBODY ELSE WILL.  
SEE THOSE TREES SEE FULL OF SWEET FRUIT OF EVERY TYPE?  
YOU BEST GET PICKIN', BABY, CAUSE THE TIME IS RIPE!

YOU GOTTA HELP YOURSELF!

THE JUNGLE'S FULL OF LIONS AND TIGERS EVERYWHERE,  
YOU CAN BE KING OF THE JUNGLE BABY IF YOU DARE.  
BUT NOT BY HANGIN' ROUND MAKIN' UP YOUR MIND,  
'CAUSE GOD HELPS THOSE WHO HELP THEMSELVES AND THE REST GET  
LEFT BEHIND.

YOU GOTTA HELP YOURSELF!  
YOU GOTTA HELP YOURSELF!  
YOU GOTTA HELP YOURSELF!

(A dance break; now the GIRLS and BOBBY flail  
with their machetes at the "Help Yourself"  
protest signs, hacking them mercilessly to shreds

and tatters. A littered mess, which delights everyone.)

THE GIRLS

(rousing, "big finish!")

THE JUNGLE'S FULL OF LIONS AND TIGERS EVERYWHERE,  
BUT YOU CAN BE KING. BABY IF YOU DARE.  
YOU'VE GOT TO TAKE EVERY BREAK AND MAKE EVERY MOVE YOU CAN  
FIND

BOBBY

'CAUSE GOD HELPS THOSE WHO HELP THEMSELVES AND THE REST GET  
LEFT BEHIND.  
YOU GOTTA HELP YOURSELF!

BOBBY AND THE GIRLS

YOU GOTTA HELP YOURSELF!  
YOU GOTTA HELP YOURSELF!

(The GIRLS all strike a pose around BOBBY.  
Blackout. Then the GIRLS come back on for an  
encore, all by themselves, without Bobby.)

THE GIRLS

YOU'VE GOT TO TAKE EVERY BREAK AND MAKE EVERY MOVE YOU CAN  
FIND  
'CAUSE GOD HELPS THOSE WHO HELP THEMSELVES AND THE REST GET  
LEFT BEHIND.

YOU GOTTA HELP YOURSELF!  
YOU GOTTA HELP YOURSELF!

(Blackout.)

Scene Twenty

(TEX is on the porch, where HE repairs the car engine, and drinks. BOBBY sneaks in, his face and clothes bloodied. BOBBY is hyperventilating, but trying to keep it quiet. TEX stands, wields his wrench like a lethal weapon.)

BOBBY

Tex, it's me.

TEX

Bobby...?

BOBBY

Something's happened, Tex. Get Charlie.

TEX

He's with Sadie.

(BOBBY shows TEX that his hands and machete are covered with wet blood.)

BOBBY

Get him?

(TEX goes inside. BOBBY paces, fretting. CHARLIE comes out, without clothes on. TEX hovers at a distance, unsure.)

CHARLIE

We're in the middle of a *chakra*.

BOBBY

Sorry. But.

CHARLIE

(hostile)

What.

BOBBY

I killed a guy. Ted Hinman.

CHARLIE

Fuck.

BOBBY

I was trying to get money from him, and things got out of control, and he pulled a knife on me and I started swinging my machete until I killed him.

TEX

How much money you get from him?

CHARLIE

Tex.

BOBBY

Thirty one dollars. From his wallet. And the keys to his car.

CHARLIE

This isn't good. This. is. not. good, Bobby.

BOBBY

Well, hang on, maybe I won't be caught.

TEX

If you are caught, you might choose to leave out that "I killed him" part. Gimme your machete, I'll get it clean.

(BOBBY gives Tex the machete. TEX wipes it; pours gasoline on it.)

CHARLIE

Anyone see you?

BOBBY

No. I didn't panic neither. Before I left, I messed with the scene, covering my tracks. You know.

CHARLIE

Like what?

BOBBY

I smeared the walls with Black Panther symbols and words, to make it look like some gang did it. "All Power to the People" and "Kill Whitey."

TEX

(grins)

Kill Whitey?

BOBBY

(grins back)

Yeah.



(TEX lights the machete on fire. The three men watch it burn for a moment. And another moment. A strange, lingering picture, with the flaming sword, the bleeding Bobby, and the naked Charlie. Strangely beautiful.

At this moment ZEPHYR slips around the edge of the porch, starting to run away. SHE stops short when she realizes the guys are outside, not inside, but it's too late. All three men have seen her. SHE gasps, and takes off. TEX glances briefly at MANSON for reassurance, then runs off after ZEPHYR. There's a chase. It recedes. TEX and his prey are gone. Silence. BOBBY starts to cry.)

CHARLIE

(initially dismissive)

Ya got to cry, Bobby?

(BOBBY collapses. CHARLIE drops next to him, holding him, cradling him. A weird pieta.)

CHARLIE

It's gonna be all right. I'll protect you. I won't let 'em get you, Bobby. I'll protect you. I always protect my family. I always protect my family.

(CHARLIE rocks BOBBY. A moment; then a sudden and therefore slightly scary pitch-black blackout.)

Scene Twenty-One

TEX in a step-out. HE holds a protest sign which reads "Empty Yourself to Be Free." **13. Empty.**

TEX

ONCE THERE WAS A MAN  
WITH MY FACE ON HIS HEAD  
FULL OF HOPES AND DREAMS  
BUT NOW THAT MAN IS DEAD

IT WAS HIM OR ME  
THE FIGHT RAGED ON AND ON  
WHEN THE SMOKE HAD CLEARED  
BOTH OF US WERE GONE

(ZEPHYR appears in the shadows of the step-out;  
bloodied; dead. SHE holds a protest sign, but  
nothing is written on it. SHE stares blankly at  
TEX, unable to process what he's saying.)

NOW HE'S AN EMPTY GLASS  
WITHOUT A DROP TO DRINK  
HIS MIND'S AN OPEN BOOK  
WITH NO THOUGHTS LEFT TO THINK

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

(Lights change to:)

Scene Twenty-Two

Morning. Early, bright, warm August sunshine. Sound of birds. PATTY is doing a greet-the-sun ritual with Tanya next to her in a basket. LINDA comes out of the ranch house with two mugs of coffee.

PATTY

Ode to the morning sun, Tanya, see? Stretch your arms, breathe in deep and let the sun shine in you and through you, and be the sun. Be one with the sun.

LINDA

She likes that. Can you teach it to me?

BIG PATTY

I'm just making it up.

LINDA

Where's Zephyr? I made her her usual coffee, but I don't see her.

BIG PATTY

Yeah. She left us.

LINDA

What? No, she didn't.

BIG PATTY

She said she didn't want to wake you. She got up and out very very early this morning and left for San Francisco.

LINDA

(stunned)

Without saying goodbye?

BIG PATTY

She said goodbye to me.

(back to Tanya)

And let the sun shine in you and through you, Tanya. Be the sun. Be one with the sun.

LINDA

But -- that doesn't make sense. I know Zephyr was talking about San Francisco, but she wouldn't of just gone off without saying something to --

BIG PATTY

Linda: I think it'd be better for you if you didn't ask any more questions about Zephyr. Know what I'm saying? For your own good.

(It takes a moment for LINDA to follow, but then her eyes pop wide. SHE nods vaguely. SHE reaches for her baby.)

LINDA

C'mere, Tanya, Mama wants to hold you for --

(But PATTY swoops in first and scoops Tanya into her arms.

PATTY

Yeah, and Tanya's own good too. C'mon Tanya, let's go see the morning sun...you wanna see the morning sun? I think you do....

(PATTY holds Tanya very close, very very close, as SHE walks away, leaving LINDA all alone.  
Lights change to:)

Scene Twenty-Three

CHARLIE has gathered everyone around a bonfire. Missing are Bobby and Zephyr. TEX prepares LSD sugar cubes.

MARIOCHE

(uncharacteristically emotional; a little high)  
Omigod, I told Bobby not to go after Hinman, I told him, what an idiot, putting you in danger now, Charlie, pigs coming sniffing around. I told him not to go, I told him!

CHARLIE

All right, Marioche, knock it off. Yeah, they arrested Bobby, thinking he killed Hinman, but here's what's gonna happen. Bobby made it look like it was Black Panthers, right? Right?

MARIOCHE

Right....

CHARLIE

So we do more of that; so girls, instead of a creepy crawl tonight, you're gonna start the revolution.

GIRL

(muttering; curious; likin' this)

CHARLIE

You're gonna start in one house tonight because you're going to leave the marks of Black Panthers all over some fat cat's house, destroying everything inside like there's a crime spree, y'got me, and the rich and the fuzz are gonna freak -- they're gonna freak! They'll think the riots are on already. It's all according to plan. It's just things are happening a little faster than we thought, is all, and that's good. Fast is good. We've been waiting long enough, right, waiting long enough?

SADIE MAE

Waiting long enough.

CHARLIE

Government going down!

MARIOCHE

Government going down!

SADIE MAE

Start the revolution now!

GIRLS

Start the revolution now!

CHARLIE

We're gonna make 'em turn on the blacks, and the blacks are gonna fight back this time, and cities gonna revolt against the government, tearing it down pillar by pillar, building by building, and the walls come atumblin' down. So tonight, you're going to the heart of darkness, to the lair of the beast, into the homes of the rich and corrupt!

GIRLS

(cheers!)

CHARLIE

You're going to kill the rich!

SADIE MAE, PATTY, MARIOCHE

(cheers!)

SQUEAKY

(squeak)

LINDA

(inhalation of shock)

CHARLIE

I know, I know, Linda, but it's not really us that's killing 'em, it's inevitable they're gonna die anyway, when the cities rise up. They're going to turn on the rich first. Only you're just using their deaths to do some good, to ignite the charge to start the revolution!

(The GIRLS cheer. **14. Helter Skelter.**)

CHARLIE

So it's gotta look like hatred, you hear me, it's gotta look gruesome. Pick a fat cat's house in Hinman's neighborhood, or, or Terry Belcher's, and leave some signs like Bobby did; write something witchy on the walls. Sadie Mae, you and Tex, and Marioche. And Patty -- you're strong enough for this, right, I can trust you not to freak, right?

PATTY

I won't freak.

CHARLIE

I know you won't. That's why I'm picking you.  
(a moustache joke)  
Stiff upper lip. Right?

SQUEAKY

And me too, Charlie, I'm going, I'm going?

CHARLIE

You're going to be right by my side, Squeaky.

SQUEAKY

(nirvana)

CHARLIE

Linda, you're gonna drive.

LINDA

(a little too much)  
Lemme stay here tonight with Tanya.

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.  
HELTER 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 RISE,  
WHEN THE BLOOD SPLATTERS IN YOUR EYES,  
IF YOU CAN'T SWIM, YOU'RE GONNA DROWN.  
HELTER 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!