



## **Manson's Girls**

book by Scott Guy  
music by Ron Barnett  
lyrics by Mitch Glaser

## Synopsis - *Manson's Girls*

*Manson Family Ranch, Chatsworth, California. July 4, 1969*

Flower-child Zephyr introduces wide-eyed Linda to her wonderful "family": a half-dozen mellow, guitar-playing, free-loving hippie types. Zephyr explains that Linda's husband left her and a baby without a penny and Linda has no place to go tonight. Big Patty melts when she sees Linda's baby, but Squeaky is already on the offensive: *Charlie's gotta approve her before she can join us*. Squeaky and Zephyr's territorial battle is cut short by the saint-like appearance of Charlie, trailed by Sadie Mae like a disciple. Charlie focuses on the new girl like a laser, clamping onto her ankles, calves and then thighs, feeling her energy flow through him to the rest of the family. Linda freaks out a little and turns inward (**Little Girl Lost**), but Charlie's warmth and kindness overwhelms her, so when he asks her to give him her father's fancy expensive watch, Linda is happy that she seems to have found a new wonderful home for her and her baby.

The next morning, Charlie grills Linda, trying to see if Linda spooks when she learns that the city's going to rise up, black man versus white man, and Charlie's preparing his family to become an army to defend themselves against the victorious black man. Charlie insists there won't be any killing; killing is wrong...but Linda needs to learn how to protect herself and the family. Linda says she's ready to learn, and Charlie tells Zephyr that Linda has his approval.

In the intervening couple of weeks, Linda is put through a series of increasingly dangerous tests, pushing Linda at each step of the way to consult and then ignore her moral compass, always choosing "family" over her own conscience. The first tests are fairly innocent (**Creepy Crawl**) in which the girls sneak into people's homes in the middle of the night, playing little harmless pranks on them (such as turning the paintings around, or putting a single egg on the toilet seat). But the pranks become increasingly criminal, beginning with stealing a little food for the family, and then stealing a single five-dollar bill. When Linda finally questions the rest of the girls, they make it explicitly clear that if she wants to be part of the family, she is not to question Charlie. If Charlie says to steal money, then you steal money, and you'll ask no questions. Does Linda want to be a part of the family or not? (**Gratitude**). Linda, terrified of being on her own with her baby, goes along with the girls and swears her allegiance to them and to Charlie.

Sidenote: Throughout the musical, each of the seven girls has a "portrait song", sung from the bandstand, apart from the action of the storyline, presenting a particular point of view or social comment about her relationship to Charlie or family. These songs include: Sadie Mae (**Whole Lot Outta Life**), Big Patty (**Color Me Red**) and Squeaky (**Every Day I Fall in Love**). The other song titles are integrated here into this synopsis: Linda (**Little Girl Lost**), Sharon Tate (**Little Girl Lost**), Marioche (**Help Yourself**) and Zephyr (**Fall Into Night**).

Things begin to spiral out of Linda's control. She becomes a pawn for the girls to fight over...whoever brings Linda in line is going to receive the most praises from Charlie. Charlie and the family visit the home of a record producer who supposedly offered them a recording contract. But it's an actress who answers the door: Sharon Tate, from *Valley of the Dolls*; Roman Polanski's pregnant 26-year-old wife. (**Little Lamb of God**) Charlie over-reacts to Sharon's unwillingness to help, and the girls see a Charlie they've not seen before: seething, lethal. The sound of a police siren saves Sharon's life, as the family runs away, giggling.

Zephyr didn't find Charlie's behavior funny; she's disturbed by it, and the stealing, and the girls' decaying morals. She asks Linda what she thinks about moving on to San Francisco or some place. The very thought of leaving the family makes Linda sorrowful. She begs Zephyr not to go. Zephyr's torn....

About this time, Charlie begins to put pressure on other family members to step up and get some money from somewhere. Charlie's first girl, the wily Marioche, cooks up a scheme to link up with one of the guys, Bobby Beausoleil, and intimidate a rich guy. (**Help Yourself**). But not-so-bright Bobby wants to be Charlie's financial hero, so he goes by himself. Things go terribly wrong, and Bobby ends up killing the guy. Bobby prides himself on not having panicked; instead making it look like some blacks must have done it, writing some anti-white slogans on the wall.

It's at this moment that Zephyr decides to run away, but it's clear that Charlie can't have a stool-pigeon out on the loose, so one of the other guys, Tex, quietly kills Zephyr. (**Fall Into Night**)

When the cops arrest Bobby, Charlie decides in a panic that the best course of action now is to make it look like the blacks are committing murders all over the city (so it couldn't be Bobby who killed the guy, see, because he's in jail). Charlie instructs his army of girls to go into the homes of the rich and kill them, making it look gruesome, to ensure that the riots are ignited at last (**Helter Skelter**). The girls swear their allegiance to Charlie, even if it means murdering innocent people. When Linda realizes she and her baby might suffer the same fate as Zephyr, she swears as well, and is finally accepted as a true member of the Family.

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.

## Track List

1.	Rains to Cool My Anger.....	Manson Family	1
2.	Little Girl Lost .....	Linda	12
3.	Whole Lot Outta Life.....	Sadie Mae, Squeaky, Patty, Marioche	15
4.	The Creepy Crawl.....	Instrumental	27
5.	Color Me Red.....	Big Patty, Sadie Mae, Zephyr	37
6.	The Mirror.....	Manson	41
7.	Little Lamb of God .....	Sharon	57
8.	Little Lamb of God - Tag.....	Sharon, Tex, Bobby, Manson	60
9.	Every Day I Fall in Love .....	Squeaky	66
10.	Empty .....	Tex, Bobby, Linda	72
11.	Gratitude .....	Girls	80
12.	Help Yourself.....	Bobby, the Girls	89
13.	Run Away .....	Zephyr	98
14.	Helter Skelter .....	Manson, Ensemble	105

Scene One

Late afternoon; Topanga Canyon Road, July 4, 1969.

18-year-old LINDA KASABIAN stands numbly by the side of a canyon road, clutching a baby. LINDA holds up a vague, half-hearted hitchhiking thumb, but she has her eyes cast down with diminishing hope. Dimly, however, she is aware of a distant honking of a horn down the road a couple hundred yards. She hastily gathers up her backpack and stuff, and runs down the road after the car. The lights cross-fade to:

Outside the front porch of a ramshackle ranch house; Chatsworth, California, the same day: July 4, 1969. Various hippie-types are sitting outdoors, smoking weed, listening to MARIOCHE play some homemade drums. A gangly guy named TEX has a guitar. SQUEAKY and BIG PATTY paint hand-made "protest" signs. BOBBY's stoned; mesmerized by a machete. The first moment is wordless; bongos, smoking, contentment. **1. Rains to Cool My Anger.)**

<b>TRACK #1</b>
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MARIOCHE

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.  
 ISN'T IT STRONG THESE DAYS?

SQUEAKY

STRONG.

MARIOCHE  
ISN'T IT WRONG THESE DAYS?

SQUEAKY  
WRONG.

MARIOCHE/SQUEAKY  
IT WON'T BE LONG

MARIOCHE  
THESE DAYS.

SQUEAKY  
(taking the lead)  
OH, WE ARE STRONG THESE DAYS.

MARIOCHE/PATTY  
STRONG.

SQUEAKY  
LET RAYS OF LIGHT FLOW THROUGH ME.

SQUEAKY/MARIOCHE/PATTY	TEX/BOBBY
I AM CLEAR	CLEAR
AS AIR ABOVE MOUNTAINS, PURE	PURE
AS THE MELT OF GLACIERS.	
I AM NOT TO BE SEEN,	SEEN
NOT TO BE HEARD,	HEARD
ONLY TO BE FELT.	FELT

SQUEAKY  
(reading her signs)  
Make love, not war!

PATTY  
Down with government.

TEX  
Drop acid, not bombs!

BOBBY  
If it feels good...uh, I forgot the rest of it....

(There's a lot of hugging, and loving. ZEPHYR  
enters with LINDA and her baby.)

ZEPHYR  
Hey! Back from Topanga.

Hey Zephyr!

SQUEAKY

(ad-lib)  
Hey! Peace and love. Happy fourth!

ALL

1969!

TEX

(ALL greet the new arrival, except MARIOCHE, who's more interested in her drums. MARIOCHE continues tapping on her bongos, under the following dialogue.)

Who's this?

SQUEAKY

This is Linda.

ZEPHYR

Hey! Far out. Keen-o.

ALL

Saw her hitching in Topanga. Her husband dumped her.

ZEPHYR

Awww....No!

GIRLS

Dig this. Linda's husband told her to come across country to meet him, but he went off to South America before she arrived.

ZEPHYR

I kinda told you that in confidence.

LINDA

I know, but that's okay. We don't have secrets from each other here. What's mine is yours is ours.

ZEPHYR

(to the family)  
I told her she could join us.

SQUEAKY

Well, Charlie's gotta approve her.

ZEPHYR

What's mine is yours is ours.



SQUEAKY

Charlie's gotta say first.

ZEPHYR

(blowing off Squeaky; trying a different tactic)  
This is Linda's little girl, Tanya.

BIG PATTY

(melting)  
Awww, she's adorable! Omigod! Look at her little mouth. Can I?

(Before LINDA can protest, BIG PATTY scoops up  
TANYA and rocks her in arms.)

LINDA

No, that's okay, I'm --

BIG PATTY

Oh, I haven't held a baby since [mrneee-mrneee-mrneee]....

LINDA

(Patty's so gentle and warm...)  
Oh....

BIG PATTY

(bounces Tanya)  
Linda is so staying with us!!

(More laughter and love. But MARIOCHE turns her  
back on LINDA, drumming again softly.)

ZEPHYR

And this is Tex. You can tell that from the hat.

TEX

(laying it on thick)  
Rully, an' I thought it wuz my Boston accent done guv me away.

ZEPHYR

Tex has got us all a recording contract! He says he knows Doris Day's son.

TEX

I know a guy who knows Doris Day's son.

ZEPHYR

Well, that's the same thing in the recording biz. Anyway, this cat here is Bobby.

BOBBY

(not the smartest among them)

Hey, sweetheart. Bobby Beausoleil.

LINDA

Beausoleil....

BOBBY

I know, right? It's Spanish or something.

ZEPHYR

French, I think. In French it means beautiful sun.

BOBBY

Yeah? Well, in Topanga it means...I'm really high.

(This makes everyone laugh.)

ZEPHYR

(somehow still losing ground)

Right on, Bobby. And this, this is Squeaky.

LINDA

Sorry, did you say Squeaky?

SQUEAKY

Yeah, I kinda squeak when I get nervous. Or have sex.

ZEPHYR

And this is....

MARIOCHE

(stops drumming)

I can introduce myself, Zephyr.

ALL

Ooo. Mrrrrow!

MARIOCHE

(as if it's profound)

Marioche. It's like Marrrry...and the first part of o-cean.

(deliberately beatnik)

"We walk sliding through the sand-voyage of space on a desert rainbow of peace and brotherhood under the love-soaked sky."

TEX

Marioche is a poet.

LINDA

Heavy.

MARIOCHE

(some sort of threat)

I also keep a real close eye on the commune's money jar, so....

(returns to her drumming)

ISN'T IT STRONG THESE DAYS?

SQUEAKY & BOBBY

MY HEARTBEAT THROBBING LIKE A CONTINENT IN TORMENT.

ALL BUT LINDA

ISN'T IT WRONG THESE DAYS?

MARIOCHE

WITH THE FLOW OF SLOW MAGMA

CREEPING THROUGH MY VEINS.

ALL BUT LINDA

IT WON'T BE LONG THESE DAYS

MARIOCHE

WHAT RAINS TO COOL MY ANGER?

WHAT SNOWS SHALL SOOTHE MY PAINS?

ALL BUT LINDA

OH WE ARE STRONG THESE DAYS.

MARIOCHE

YES, WE ARE STRONG! ISN'T IT STRONG!?

ZEPHYR

(to Patty)

Isn't Linda great? Charlie's gonna thank me....

(LINDA's rockin'/groovin', aching to join in.)

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.  
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.

SQUEAKY

I AM LOVE, I AM LIGHT.

ALL BUT LINDA

ISN'T IT STRONG?

TEX

I AM HATE, I AM FIRE.

ALL BUT LINDA

ISN'T IT WRONG?

ZEPHYR

I AM DAY, I AM NIGHT!

BOBBY

I AM BURNING FOR REVENGE!

ALL BUT LINDA

(laughing)  
IT WON'T BE LONG...

(LINDA now tentatively joins in.)

TEX, BOBBY, PATTY, LINDA  
OH WE ARE STRONG  
FOR THE SOULS OF ALL THE CHILDREN TO  
COME!

SQUEAKY/MARIOCHE  
I AM YOU, I AM ME.  
WE ARE ONE IN THE BATTLE  
FOR THE SOULS OF ALL THE CHILDREN TO  
COME.

(CHARLES MANSON enters, and the group parts  
subconsciously, as if for the Red Sea. MANSON is  
bare-footed and wears American Indian buckskin  
vest and pants. SADIE MAE follows at his heels.)

## CHARLIE

WE TAKE FLIGHT  
 WE LEAP THE CHASM OVER TIME,  
 OVER TERROR,  
 LIKE AN ARROW WE ARE SOARING THROUGH THE NIGHT.  
 COME THE DAYS OF FLAMING CHAOS  
 WE SHALL HIDE IN CAVES OF WONDER,  
 UNDER STONES AND UNDER MOUNTAINS OUT OF SIGHT.  
 WE WILL SINK BENEATH THE SORROWS  
 OF THE WORLD WE LEFT BEHIND.  
 WE WILL PRAY FOR THE TOMORROWS WHEN WE RISE  
 WHEN WE RISE  
 WHEN WE RISE....

(There's a group hug. LINDA is grinning from ear-to-ear, in awe of where she has found herself, wanting to join in the hug.)

## MANSON

(performing a role; mesmerizing everyone)

WHEN WE RISE IN LIGHT AND LAUGHTER  
 WHEN WE RISE AFTER DARKNESS,  
 WHEN WE RISE  
 IN THE NEW WORLD THAT WILL BE.  
 WHEN WE RISE AFTER BATTLE  
 WHEN WE RISE AFTER STRUGGLE,  
 WHEN WE RISE  
 WE SHALL INHERIT ALL WE SEE.  
 OH, LORD, I AM HERE,  
 I AM WAITING  
 FOR THE END TIMES  
 WHEN YOUR WRATH  
 SHALL STRIKE THE WICKED

(riffing)

AND YOUR MERCY RAISE THE SPIRITS  
 OF THE RIGHTEOUS  
 TO SOARING GLORY  
 LEAVING NONE UNJUDGED,  
 COME SOON, COME NOW,  
 I AM HERE, I AM WAITING.  
 NO MORE TIME FOR DISCUSSION.  
 NO MORE TIME FOR DEBATING.  
 I AM LOVE, I AM LIGHT. I AM HATE.  
 I AM FIRE. I WAS BORN TO DISRUPT.  
 I WAS BORN TO INSPIRE.

## ALL BUT LINDA

(in echo to Manson)

WHEN WE RISE...  
 WHEN WE RISE....  
 WHEN WE RISE...  
 ISN'T IT STRONG THESE DAYS?  
 ISN'T IT WRONG THESE DAYS?  
 IT WON'T BE LONG THESE DAYS.  
 OH, WE ARE STRONG!  
 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!

ALL BUT LINDA

NOT A MOMENT TO BE WASTED.  
 WE ARE SICK OF BEING SCAMMED.  
 TASTE THE FURY OF THE HOLY,  
 TASTE THE HATRED OF THE DAMNED.  
 GET THE POINT, GET THE MESSAGE,  
 GET THE HELL OUT OF THE ROAD.  
 IT'S THE TIME, IT'S THE MOMENT,  
 IT'S THE SEASON TO EXPLODE!

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!  
 WE ARE SO STRONG!

CHARLIE

(sizing her up)

Who's this?

ZEPHYR

This is Linda. I brought her in, Charlie, I found her. She doesn't have anywhere to go tonight.

(MANSON stares at her, unblinking; electric; powerful.)

LINDA

(to Big Patty, reaching for Tanya)

I'll take her back now, thanks.

BIG PATTY

But she looks so happy, doesn't she?!

(GIRLS murmur approval; so much love. LINDA grins. *Everyone's so nice here....*)

TEX

Why not? She thinks it's her father holding her; cuz y'know....

(indicates Patty's upper lip hair)

ZEPHYR

Tex.

TEX

All I'm saying is Patty's got a little facial hair problem. That, and she's built like a linebacker.

LINDA

I'm sure that's not it. It's...I think sometimes my sadness makes Tanya sad.

(LINDA allows BIG PATTY to continue to hold fast to Tanya.)

CHARLIE

(yet a third persona; his most powerful yet)  
All right now, flower child, hold still.

(HE bends down, clamps onto her legs. The group sobers; this is important. LINDA is fascinated, charmed, and is still.)

LINDA

What are you doing?

(HE feels her thighs. It's not quite sexual, but it's intimate and invasive. LINDA likes it.)

CHARLIE

I'm feeling your energy. You can read a person's character by vibing how Mother Earth's energy rises up from the ground through the body.

LINDA

Really?

CHARLIE

We are all connected, flower, to the earth and to each other. Once we've touched each other or I've touched something which you've touched, we're linked forever. It's called *homeopathos*. The Hopi Indians knew that we're transfused with some of the spirit of the animals we eat. You're transfusing some of your energy right now, to me, and through me, to all of them. That's very Hopi Indian.

LINDA

(her eyes bursting out of her head)  
I had a dream when I was growing up I would live on a Hopi Indian reservation. This is so freaky.

ZEPHYR

Not freaky. It's fate. You're meant to be here. I'm the one that found her, Charlie.

CHARLIE

All right, Zephyr.

(to Linda; gentle, but insistent)

Now, darling, I'm going to have to ask you to remove your watch. We don't have clocks here, cuz we don't accept time. Time limits us. Mankind invented time. There was never time before man invented it. We all exist only in the now. That's an expensive fancy watch.

LINDA

It's all I have left to pawn; it's kinda my final backup plan.

CHARLIE

You don't have to give it to us, I'm not asking you to give us your expensive fancy watch, just hide it from us. It's okay. It's all right. Look. C'mon now, nothing to be scared of. I'm not very wise to many things, but I know a scared little girl when I see one. I ain't going to lay on you no magical powers and mystical trips and all that kind of crap. Nothing to hurt you here. This is home. Home is here.

(Something dramatic suddenly happens to the lights, isolating Linda in a world of her own while behind Linda, 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. For instance, MANSON backs slowly into feeling Linda's thighs again, though Linda is no longer in that physical space, an approximate slow-motion replay in Linda's mind, except Linda is not aware of them...she is aware only of herself; an internal song, out of context of the book; a momentary portrait of Linda. **2. Little Girl Lost.**)

<b>TRACK #2</b>
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LINDA

LITTLE GIRL LOST  
CHRISTENED AND CROSSED  
LEFT HOME FAR BEHIND HER  
SHE RAN FROM THE RULES  
OF THE CHURCH AND THE SCHOOLS  
THAT ONCE HAD CONFINED HER

SHE SAID I'M SICK OF THE MYTHS AND THE FAIRY TALES  
THEIR WORDS ARE LIKE CHAINS, THEIR MORALS LIKE JAILS  
THIS WORLD'S FULL OF WONDERS UNKNOWN  
I GOTTA GET MOVING AND FIND OUT ON MY OWN

SHE'S OUT ON HER OWN  
SO ALL ALONE

LITTLE GIRL LOST  
BITTEN BY FROST  
CURSED THE COLD OF DECEMBER  
CAUGHT IN A STORM  
THE LAST TIME SHE FELT WARM  
SHE COULD HARDLY REMEMBER

SHE SAID "I KNOW IT'S THE JOURNEY AND NOT THE ROAD  
BUT OH IT'S SO HARD WHEN YOUR PACE HAS SLOWED  
WHEN YOU'RE BARELY CREEPING FORWARD AT ALL  
YOU'VE GOT TO KEEP MOVING THOUGH YOUR STEPS ARE  
SMALL."

GONE ASTRAY  
DAY BY DAY  
FADING AWAY.

LITTLE GIRL LOST  
TUMBLED AND TOSSED  
RAN OUT OF ROAD NEAR THE OCEAN  
AT THE END OF HER ROPE  
CLOSE TO GIVING UP HOPE  
EVERYTHING MOVED IN SLOW MOTION

SHE SAID "I JUMPED TO CONCLUSIONS AND CRASHED TO THE  
GROUND  
LIES AND ILLUSIONS ARE ALL THAT I'VE FOUND  
THERE'S NO USE PRETENDING THAT THIS IS MY GOAL  
IS MY HAPPY ENDING  
AS OUT OF REACH AS MY SOUL."

SAID THE LITTLE GIRL LOST.

(Behind Linda, the Family on Spahn Ranch now begins to move in forward motion again, eventually returning to their positions before Linda's internal moment.)

MANSON is near Linda, again eyeing her expensive watch.)

CHARLIE

I ain't going to lay on you no magical powers and mystical trips and all that kind of crap. Nothing to hurt you here. This is home. Home is here.

LINDA

(taking off her watch)

No, here, you can have it. What's mine is yours is ours.

(SHE removes it; MANSON takes it, whisks it to Bobby, and it's gone.)

CHARLIE

Right on Linda.

ZEPHYR

I did okay, right, Charlie?

CHARLIE

She got a baby, Zephyr. I mean, what the hell? Get her something to eat, we'll talk in the morning. Now, where's Sadie Mae?

SADIE MAE

At your side, always.

CHARLIE

And Squeaky. C'mere.

(SQUEAKY and SADIE MAE are instantly at Manson's side. MANSON kisses Sadie Mae. It lingers; turns into arousal. SQUEAKY joins Manson and Sadie Mae in a group kiss. TEX kisses Zephyr. That, too, lingers. BOBBY kisses Marioche. A long awkward moment between LINDA and PATTY as they are both left out; they smile at each other,

then at the baby, in PATTY's arms. LINDA turns away, unsure now where to look.)

LINDA

Wow. Trippy.

(Blackout.)

Scene Two

There's a brief, wordless unrealistic transition, as each of the girls circles around Linda, sizing her up.

Then suddenly from out of nowhere an onstage band appears with SADIE MAE at a microphone, singing directly to the audience, interacting with the band; breaking any conventional sense of a fourth-wall. **3. Whole Lot Outta Life.)**

**TRACK #3**

SADIE MAE

DON'T TELL ME WHERE TO GO.  
 DON'T TELL ME WHAT TO DO.  
 DON'T TELL ME HOW TO LIVE.  
 I DON'T WANT TO BE LIKE YOU!  
 LOOK WHAT YOU'VE DONE TO THIS WORLD.  
 LOOK WHAT YOU'VE DONE WITH YOUR DAY.  
 WE'LL FIX THE MESS YOU MADE  
 IF YOU'LL JUST GO AWAY!

WE WANT A WHOLE LOT OUTTA LIFE,  
 CAN'T YOU SEE  
 WE WANT A WHOLE LOT OUTTA LIFE,  
 GIVE IT TO ME.

(MARIOCHE steps onto the bandstand, carrying a protest sign which says "Stand Up!". She and Sadie Mae are singers in a concert here, rather than girls on the Spahn Ranch. SADIE gets hold of a protest sign, which we'll notice later says "Don't Trust Anyone Over Thrity" [sic].)

SADIE MAE/MARIOCHE

WE WERE PROPER CHILDREN ONCE  
 CAUGHT UP IN A CHILDISH GAME.  
 THE OLD FOLKS RAN THE SHOW  
 AND THE WORLD WENT UP IN FLAME.  
 SONS AND DAUGHTERS, GIRLS AND BOYS,  
 STAND UP! AND PUT DOWN YOUR TOYS.

(PATTY marches in with a protest sign which reads  
"Enough's Enough!")

SADIE MAE/MARIOCHE/PATTY

SAY "ENOUGH'S ENOUGH!  
WE'RE NOT TAKING THE BLAME!

(MARIOCHE and PATTY "march" in protest. SADIE MAE  
remains front and center.)

SADIE MAE/MARIOCHE/PATTY

WE WANT A WHOLE LOT OUTTA LIFE!  
THERE'S GOT TO BE SOMETHING MORE  
THAN FIGHTING FOR A DOLLAR.  
MAKE LOVE NOT WAR!

MARIOCHE

(pointing to SADIE's sign)  
Hey, Sadie Mae. You know your protest sign says "thrity."

SADIE MAE

What? No.

MARIOCHE

"Don't trust anyone over thrity." You gotta fix that.

SADIE MAE

(it's a threat)  
You telling me what to do, Marioche?

MARIOCHE

(it's a turf war)  
Uh-huh.

SADIE MAE

(sloughs it off)  
WE'RE STANDING TALL IN THE SUN.  
OUR TURN TO CALL THE TUNE.  
NO MORE CRAWLING, IT'S TIME TO RUN  
AND NOT A MOMENT TOO SOON.  
THE KIDS ARE TAKING OVER.  
THE KIDS ARE KICKING ASS.  
WE'RE WALKING ON THE LAWN  
AND WE'RE SMOKING THE GRASS.

(THEY pull off a decent rally now; energetic,  
coordinated sign-waving, and fists in the air. A  
lot of fun for them. Kind of adorable.)

SADIE MAE

Don't need your bomber planes.

MARIOCHE/SADIE MAE

Cooked up by crooked brains.

PATTY/MARIOCHE/SADIE MAE

Won't drive your deadly tanks.

SQUEAKY/PATTY/MARIOCHE/SADIE MAE

Don't want your war, no thanks!

WE WANT A WHOLE LOT OUTTA LIFE!  
SO MANY THINGS TO DO.  
GONNA CUT THROUGH ALL THE LIES  
TO FIND OUT WHAT WHAT'S TRUE!

WE WANT A LOT OUTTA LIFE.  
SO MANY DREAMS TO PURSUE.  
A MILLION REASONS TO LIVE  
AND WHAT WE DON'T NEED....  
IS YOU.

(War whoops, giggles and hugs. Lights change  
to:)

Scene Three

(CHARLIE addresses Linda and Zephyr, who sit cross-legged at his feet. LINDA has Tanya in an American Indian back-sack.

CHARLIE

So, Linda. Tell me more about that watch. That the last thing you got worth anything?

LINDA

You don't have to worry about that. I don't even own shoes.

CHARLIE

No rings, no fancy bank accounts?

LINDA

Left it all when I ran away.

ZEPHYR

I didn't know that, Charlie. I figured --

CHARLIE

Relax, Zephyr. You got pretty eyes, Linda. But they're open as wide as saucers. Ever been on a commune before?

LINDA

I read about 'em.

CHARLIE

Some things we do here, Linda, might need a little explaining. Landlord's an eighty-year old man named Spahn, hippie-dippie enough to let us hang out here, but we still gotta pay him rent some of the time. But it's communal money, what's ours is yours, what's yours is ours.

LINDA

No, I love that.

CHARLIE

Now it ain't commie economics. You gotta understand this. You spook easily, Linda?

LINDA

I don't know what you mean.

CHARLIE

The U.S. Government's about to collapse, and along with it the almighty dollar, I'm sure you seen it. The people gonna rise up against the Man. And the fuzz, the Pigs, they ain't got a chance against all the bloodshed which's gonna happen in the cities. See, without the Pigs, they're all gonna turn against each other. It's going to be helter-skelter.

ZEPHYR

Charlie seen it all coming.

LINDA

Like a prophecy!

CHARLIE

No, no, it ain't nothing like that. It's just human nature. Think about it. A vacuum of power, and the place is gonna be up for grabs, chaos everywhere, right? Then where they gonna go? They're gonna run for shelter, they're gonna come runnin' up here, right where we are, and we're going to be in their way. So we gotta learn to protect ourselves. Be our own army.

LINDA

Omigod.

CHARLIE

It's okay, you ain't gonna have to kill no one. Killing's wrong. But, now, self-defense! You want to protect that baby of yours, right? I don't know about you, but I will protect my family.

ZEPHYR

I will protect my family.

CHARLIE

Helter skelter don't have to be scary, if you're ready. Gotta train ourselves, conquer our fears, learn to sneak around in the dark, you know? You afraid of the dark?

LINDA

No. I'm afraid of people in the dark.

CHARLIE

Wow. Good answer. All right, Zephyr. She's got my approval. Take her on a creepy crawl.



LINDA

(beaming!)

ZEPHYR

I didn't think about her baby, Ch--

CHARLIE

She gotta contribute twice as much as everyone else, that's all.  
You done good, Zephyr.

(MANSON gives ZEPHYR a nice kiss. LINDA watches,  
longingly. CHARLIE leaves.)

LINDA

(excited)

So...? What's a creepy crawl?

ZEPHYR

C'mon, Linda. You're gonna like thi --

(Lights abruptly shift to:)

Scene Four

(SADIE MAE has a basket, and is handing out masks and gloves to Patty, Marioche and Squeaky. TEX is doing something with a tray of food or sugar cubes; we can't quite tell what he's up to. ZEPHYR flounces in, followed by LINDA.)

SADIE MAE  
Here's your black gloves and crawling mask, Patty.

BIG PATTY  
Love you, Sadie Mae.

SADIE MAE  
Here's yours, Osh. Squeaky.

SQUEAKY  
(squeaks!)

LINDA  
You all have such fun nicknames. Can I have a nickname?

SQUEAKY  
Charlie gives us our names.  
(giving a mask to Zephyr)  
Here, Zeph.  
(back to Linda)  
You don't get a nickname till Charlie thinks you deserve one.

LINDA  
Oh. Okay.

ZEPHYR  
And a crawling mask for Linda.

SADIE MAE  
Charlie say it's okay?

LINDA  
Yeah, he --

ZEPHYR

I got this, Linda. I just talked to Charlie. He said Linda's okay to go on the creepy crawls.

(off Sadie's stillness)

You can ask him.

SADIE MAE

Your neck on the line, Zeph. Right, Tex?

TEX

You're in charge, Sadie.

SADIE MAE

Damn right. Here you go, Linda.

(SADIE MAE hands LINDA a mask, who inspects it, wondering what to make of all this.)

SADIE MAE

And the last mask is for Tex....

TEX

Naw, I ain't goin' tonight.

GIRLS

(response; aww! Tex!)

SADIE MAE

Why not?

TEX

Charlie says you girls gotta get stronger; gotta practice harder. You take Linda with you on your creepy crawl tonight.

SADIE MAE

She got a baby.

PATTY

I'll watch the baby.

LINDA

Can we bring her along?

GIRLS

(ad-lib laugh; ridiculous, of course)

SADIE MAE

You got no idea what a creepy crawl is, do you?

LINDA

Tell me.

PATTY

I'll take Tanya.

LINDA

I'm okay.

(PATTY takes Tanya out of LINDA's Indian American backpack.)

TEX

(taking control)

Patty'll watch Tanya. You start your training. Tell her what a creepy crawl is.

ZEPHYR

It's where we all creep --

(TEX withdraws to the porch, where he continues his work with the sugar cubes.)

SADIE MAE

At night, we dress all in black and creep into other people's houses, just for fun, and rearrange their furniture or put their paintings upside-down.

MARIOCHE

I like putting paperback books in the slots of the toaster.

LINDA

Then you toast the books?

MARIOCHE

No, just leave 'em in the slots for people to find in the morning, wondering whaaa-aa?

GIRLS

(laugh)

SQUEAKY

Or maybe we'll shampoo the family dog and put a ribbon around its neck.

GIRLS

(laugh)

SADIE MAE

I once put on white lipstick and kissed their TV screen.

GIRLS

(laugh)

BIG PATTY

My favorite was when I put a single egg on the top of the toilet seat.

GIRLS

(even funnier)

LINDA

I want to do that! But I couldn't, it's too scary!

TEX

(coming down with the sugar cubes)

Sure you can, darlin'. Here's a little courage for you. I put it on a sugar cube so it'll go down better.

LINDA

What is it?

TEX

Lysergic acid diethylamide. LSD, darlin'. LSD.

LINDA

(scared)

Oh. No. I don't think so.

(The GIRLS are lapping up the sugar cubes, then putting on dark "creeping clothes".)

SADIE MAE

So what're you laying on us, Linda. You don't want the gift of drugs?

LINDA

Oh, I do. I'm sorry. But LSD.

ZEPHYR

You're safe with us, Linda.

SQUEAKY

Be one of us, Linda.

SADIE MAE

C'mere.

TEX

Back off, girls. If she don't wanna, then she don't wanna. Last time I checked, America was a free place where you could do what you wanted, huh? She got a right to express herself, huh? It's okay, Linda. No one's going to lay on you no magical crap. Nothing to hurt you here. Whatever you want.

LINDA

That's so beautiful. It's just...my step-father had some bad scenes with LSD is all. And now, with Tanya....

TEX

It's okay. You go on the creepy crawl. Patty'll watch Tanya. You take care of her now; wouldn't want anything bad to happen to any of you. Just have fun, girls!

GIRLS

Thanks, Tex!

SADIE MAE

C'mon, Linda. Watch and learn.

(Lights change to:)

Scene Five

Another unrealistic wordless sequence. The GIRLS (all but Big Patty) go on their creepy crawl, sliding around on their bellies, crawling over fences, in through windows, moving things; tiptoeing -- but it's stylized, not realistic, and resembles a dance, not a break-in. LINDA shivers with adrenaline. **4. The Creepy Crawl.**

<b>TRACK #4</b>
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Once the LSD kicks in, SADIE MAE is more aggressive than the others; mildly orgiastic. LINDA watch SADIE MAE writhe and twist, uncertain. MARIOCHE watches Linda.

ZEPHYR stuffs something into a gunnysack, and it's gone.

SQUEAKY

What'd you get, Zeph?

ZEPHYR

A loaf of bread.

SADIE MAE

Right on!

LINDA

(shocked)

You're stealing? You didn't tell me that part!

MARIOCHE

(a challenge)

Want her to put it back? Shall I tell Charlie you put back some of his food?

LINDA

(backing off)

I guess it's just a loaf of bread.

(Some SOUND in the house...a door closing.)

SQUEAKY

(squeaks!)

SADIE MAE

You can. not. squ --

(A police siren goes off, setting the girls scattering in a million directions, happy with alarm. LINDA stands stock-still, unsure what to do. ZEPHYR grabs her. The girls run. Lights shift to:)



Scene Six

PATTY is modeling a new vest for Charlie; a home-made faux-American Indian thing, with fringe. CHARLIE is preoccupied, writing something. TANYA's in a broken/repared crib; BOBBY's sharpening his machete.

PATTY

Charlie. Since I'm not on the creepy crawl tonight....

CHARLIE

What.

(PATTY models; doing her level-best at imitating a runway model; nonsensical for an Indian vest.)

CHARLIE

(not sure what she's up to)

What, Patty?

PATTY

(disappointed she has to point it out)

I put fringe on my vest. Made it myself. You like fringe, right?

BOBBY

Yeah, fringe -- sorta matches the hair on your lip.

CHARLIE

Be nice, Bobby. She could beat you up if I asked her to. Couldn't you, Big Patty?

(PATTY grins; close enough for a compliment.)

CHARLIE

(something else altogether)

Hey, Marioche, you back yet!? You got my MJ?

(MANSON goes into the house, leaving Patty still in her runway pose, crestfallen. Silence.)

PATTY

(beat; then, trying to salvage)

So, Bobby, you like my fringe, right?

BOBBY

I'm good.

(Lights shift to:)

Scene Seven

It's late. CHARLIE and MARIOCHE linger over a mostly-eaten loaf of bread; THEY're getting ready to toke.

MARIOCHE

So, Charlie, I'm a little worried about Squeaky. During the crawl tonight, she squeaked and it nearly --

CHARLIE

Yeah, Sadie told me. Squeak's mine; you worry about Linda and her sayin' not to steal the loaf of bread.

MARIOCHE

Linda's making progress, but it's Squeak who --

CHARLIE

I said lay off Squeak. You gotta get Linda up to speed quicker than Zephyr's doing.

MARIOCHE

Okay. I'll talk to her.

CHARLIE

No. Get Sadie Mae to talk to her. You talk to Sadie Mae; Sadie Mae talks to Linda.

MARIOCHE

What do you want me to say?

CHARLIE

(a little edge)

Jesus. You want me to do all your thinking for you? The women I keep I don't got to tell them what to do. If I got to tell them what to do, I'll set them up on the highway and get them away from me. I don't deal with women who don't know what to do. They know what to do. If they don't know what to do, they better stay away from me.

MARIOCHE

Charlie, I don't need you to think for me. I'll get Sadie Mae on Linda.

CHARLIE

But don't make it sound like a command. Sadie Mae needs to keep thinking she's my number one girl, not you.

MARIOCHE

Far out. No worries. It's all Lucy in the sky. I was your first girl, first member of the Family, and no one can take that away from me. I'm good.

(THEY toke.)

MARIOCHE

Charlie. You ever think about our son? You ever think about Valentine?

CHARLIE

No.

MARIOCHE

He'd be four or five by now. Goddamn state took him from us. Child neglect, I don't think so!

CHARLIE

I said I don't think about him.

MARIOCHE

I'll get him back, Charlie, one day. If it takes ten years, twenty years, I'll get him back and we'll --

CHARLIE

Why don't you stop thinking about the future and worry about the Now, the NOW, girl, and figure out instead what you're gonna say to Sadie Mae about Linda, all right?

(getting up; mildly annoyed)

Helter-skelter's coming, I gotta remind you again? It's right around the corner. There'll be time to think about other people later, Marioche; right now, we gotta worry about ourselves, protecting ourselves, stepping up our game, getting ready for what's coming; can't have the pigs busting you before it's time. You ain't preparing quick enough! Any of you!

(HE storms off, brooding.)

MARIOCHE

I was the first, Charlie. No one can ever take that away from me.

(Lights fade to:)

Scene Eight

Outside; on the porch. MARIOCHE approaches Sadie Mae, all sweetness and girly-buddy. SADIE MAE works on a hand-sewn headband.

MARIOCHE

Hey, flower!

SADIE MAE

Heya, Osh!

MARIOCHE

How's my favorite ex-stripper?

SADIE MAE

Huh, funny, I was just thinking about that. I kinda miss stripping. I'm thinking of going back to the Viper Room, maybe, I don't know, after Christmas, do a little more, y'know....

(SADIE MAE does a grind. MARIOCHE whistles and applauds. SADIE MAE grins. Sits back down.)

SADIE MAE

Extra money, too. We could all use it.

MARIOCHE

Say, I been worrying a little about Linda.

SADIE MAE

Questioning the loaf of bread?

MARIOCHE

(a tiny shadow crosses her face; but then:)  
That could go really bad in the wrong time. You want me to say something to her?

SADIE MAE

Aww, sweet, Marioche, but no, I got it. I'll keep her in line. I'm Charlie's number one girl, so he expects me to, so you know, don't say nothin' to her, or you'll get me all

(suddenly ferocious; not entirely comic)

BACK OFF! She's mine! She's mine!

(THEY both laugh. But MARIOCHE has a slight evil grin on, thinking she has won the round. Lights change to:)

Scene Nine

ZEPHYR is in some sort of meditation lesson with Linda.

ZEPHYR

So, Linda, since Charlie needs you to contribute twice as much on accounta Tanya, you can't freeze up during the next creepy-crawl....

LINDA

I know, I won't!

ZEPHYR

I'm going to make sure you won't. I learned this zen thing might work for you.

LINDA

Teach me, Zephyr Zen!

ZEPHYR

Yeah, yeah. Close your eyes; do your fingers like this. And I'm going to be someone creeping up behind you....

LINDA

(giggly)

I'm scared already!

ZEPHYR

(bit of an edge)

Dammit, Linda. They're going to blame me if you freeze, so, focus here.

LINDA

I'm focused. I want to earn a nickname!

ZEPHYR

Okay. You're in someone's living room. It's pitch black. You're on your stomach. You're slitherin', right?

LINDA

Slitherin'.

ZEPHYR

You're reaching for a loaf of bread....

LINDA

I'm reaching, I'm reaching....

ZEPHYR

When all of a sudden....

(SADIE MAE strides in, ruining the exercise.)

SADIE MAE

Hey.

(LINDA and ZEPHYR both startled; it's scary and funny.)

LINDA/ZEPHYR

Woah! Jee....

ZEPHYR

(a little guilty; caught; then:)

Sadie.

SADIE MAE

What're you doing.

ZEPHYR

A little zen thing. In my commune in San Francisco there was a chick who --

SADIE MAE

Yeah, yeah, Zephyr, I got it. You go take off.

ZEPHYR

Just trying to help here.

SADIE MAE

You worry about you. That's all you gotta do. Okay?

ZEPHYR

I think she was actually --

SADIE MAE

(a little bit of menace)

No, she wasn't, Zephyr, okay?

LINDA

Did I do something wrong?

SADIE MAE

You stick by me. I'm the one's gonna fix you, okay? Not Zephyr. Me. We clear?

ZEPHYR

(backing down)

I'm sorry, Sadie Mae. Didn't mean anything.

SADIE MAE

It's okay. Love ya, Zeph. Now c'mere, you. We got some work to do.

LINDA

Okay.

SADIE

Now, let's say it's not a loaf of bread, but a five-dollar bill.....

(SADIE MAE drags LINDA away; off. ZEPHYR is alone, a little disoriented. We see TEX, dimly in a shadow; HE has been watching, apparently. Lights suddenly shift to:)



Scene Ten**TRACK #5**

The bandstand. BIG PATTY grabs the mic. **5. Color Me Red.**

BIG PATTY

I MET A GUY WITH AN EVIL EYE.  
HE MADE ME HOTTER THAN THE FOURTH OF JULY.  
"SORRY, BABY, YOU DON'T QUALIFY," HE SAID.  
SO I PROCEEDED TO TAKE A LITTLE SLICE OF LIFE  
FROM THAT JOKER'S HEAD.

COLOR ME RED.

COLOR ME RED

(ZEPHYR watches Big Patty, identifying with the anger. THEY're in separate worlds...Zephyr's aware of Big Patty, but Big Patty doesn't have any sense of Zephyr.)

I HIT THE SACK WITH A MAN NAMED ZACK.  
BUT ALL HE WANTED WAS TO SCRATCH MY BACK.  
"WHY DON'T YOU GROW A PAIR AND CUT ME SOME SLACK?" I SAID.  
HE TOOK A KNIFE AND CARVED A PSYCHEDELIC ROSE  
ON MY NECK INSTEAD.

COLOR ME RED.

COLOR ME RED.

(SADIE MAE now is also present, getting a little aroused by Patty's imagery.)

I DON'T NEED JEWELS OR EXPENSIVE FURS,  
JUST WANT A LITTLE BIT OF HIS AND HERS.  
SHOW SOME CHARITY AND MAKE A DONATION.  
I GOTTA GET SOME SWEET VALIDATION.

THAT NIGHT I BLED, BUT NO TEARS WERE SHED.  
RAN DOWN THE ROAD ANGELS FEAR TO TREAD.  
"WHEN NOTHING HURTS, THERE IS NOTHING TO DREAD," I SAID.  
AND AS I STOOD THERE BENEATH THE STARS  
I COULD FEEL THE DARKNESS SPREAD.

COLOR ME RED.

COLOR ME RED. (ETC.)

Scene Eleven

CHARLIE scowls over Marioche's shoulder, as she shows him some ledgers. BOBBY is nearby, whittling with his machete.

CHARLIE

Negative! What do you mean there's negative six hundred in the bank?

MARIOCHE

I mean, Charlie, we don't have enough to buy a new car; we're down six hundred and we haven't even bought groceries for the month.

CHARLIE

We need money to fix the car. There's a leak in the dash, so it smells like gas, and there's a hole in the floor. Yesterday I was behind the wheel, and my feet were standing on the ground; it's like a Flintstones' car! Yabba-dabba-doo.

(imitates Fred Flintstone; but then grows dark)

You're the one that keeps the books, Marioche. Find us some more money. Sadie's bringing me plenty. You're slippin'.

(TEX walks in; stashes some drugs under the porch.)

CHARLIE

Did you know about this, Tex?

TEX

About what?

MARIOCHE

Charlie's upset we can't afford to fix the car.

TEX

Yeah, it's a little Flintstones, isn't it?

CHARLIE

Not funny, Tex.

TEX

You said that last night.

CHARLIE

This is your fault.

TEX

Hold on. I haven't taken nothin' from the jar for months --

CHARLIE

You're the one with the connections in the record industry. But you don't call 'em up. What's his name? Doris Day's son. Belcher something. What's his name, Tex?

TEX

Terry Melcher.

CHARLIE

Melcher. Belcher. You said he promised us a recording contract.

TEX

He did. Last year. But now he ain't returning my calls.

CHARLIE

Then you make him!

TEX

That ain't the way it works in the record industry. You can't just make people do things. They got their own minds.

CHARLIE

Well, that's the problem, idnit! People thinking they know what's good for 'em. Well they don't! They're fools, they're blind, they're idiots! They can't stop what's coming!

TEX

I'll be back when you're not yelling!

(TEX starts to leave, but CHARLIE steps in front of him, slipping an arm over his shoulder.)

CHARLIE

Whoa, man, hold on, peace. No, you're right. You don't gotta make people do nothing. Not if you don't want to. But is that what you're saying, though, Tex? You don't want to do what I ask you to do? You know what happens when you say that, don't you?

TEX

I know.

CHARLIE

And are you ready for it?

TEX

It's why I yelled back, isn't it?

CHARLIE

Stand right here. Don't move.

(TEX knows what's coming; longs for it. HE looks CHARLIE in the eyes; melts a little. **6. The Mirror.**)

<b>TRACK #7</b>
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CHARLIE

WHAT DO YOU SEE WHEN YOU SEE YOURSELF IN A MIRROR?  
A MAN WHO LIKES TO THINK THAT HE'S IN CONTROL.  
STUDY THE REFLECTION FLOATING IN MY EYES  
I'M THE SHINY MIRROR OF YOUR SOUL

NO MATTER WHAT YOU DO,  
YOU CAN'T GET AWAY FROM YOU.  
SEE YOURSELF FOR TRUE  
IN MY MIRROR  
IN MY MIRROR  
IN MY MIRROR.

(Without warning CHARLIE slugs TEX, knocking him to the ground, and continues beating him sporadically throughout the song.)

WHO GAVE YOU PERMISSION TO HAVE AN OPINION?  
WHEN DID I SAY "TEX, PLEASE THINK ON YOUR OWN"?  
MAYBE YOU EXPECTED SOME KIND OF MEDAL  
OR THOUGHT IT'S TIME I THREW THE DOG A BONE.

(Neither BOBBY nor MARIOCHE lifts a finger to help TEX. THEY both watch, rather impassively; they've seen this before TEX writhes a moment, then tries to get up, *wanting more*. MANSON kicks him, hard, in the abdomen.)

TELL YOU WHAT WE'LL DO:  
 IT'S TIME TO TURN THE SCREW  
 WHILE YOU ENJOY THE VIEW  
 IN MY MIRROR.  
 IN MY MIRROR  
 IN MY MIRROR  
 IN MY MIRROR

I AM YOUR FIASCO, I AM YOUR TRAUMA.  
 I'M YOUR GENERAL CUSTER, NOT YOUR DALAI LAMA.  
 I'M THE BURDEN BORN OF YOUR DEFIANCE,  
 THE DYING FLAMES OF YOUR SELF RELIANCE.

(TEX makes another attempt to get up, but CHARLIE kicks him a second time. LINDA and ZEPHYR enter. LINDA partially withdraws, frightened by the violence she has just walked in on, but she catches a wagging finger from MARIOCHE, and backs off, clinging to Zephyr, who grimaces, not really approving. CHARLIE watches for signs of a fight from TEX, and when he doesn't see it, CHARLIE kicks him a third time, then a fourth. Draws blood.)

YOUR THOUGHTS WILL BE OUR THOUGHTS MEANING MY THOUGHTS.  
 NOTHING ELSE SHOULD BE INSIDE YOUR HEAD.  
 IF YOU HEAR A VOICE IN THERE THAT'S NOT MINE,  
 STRANGLE IT AND LEAVE THOSE WORDS UNSAID.

FACE YOUR GREATEST FEAR.  
 YOUR FUTURE'S CRYSTAL CLEAR.  
 THINGS ARE JUST AS THEY APPEAR  
 IN MY MIRROR.  
 IN MY MIRROR  
 IN MY MIRROR  
 IN MY MIRROR

(TEX rolls over; he's had enough. HE sees the girls, and manages a grin for them.)

TEX

("uncle"; with a grin)  
 How about I call Terry Melcher tomorrow?

CHARLIE

I'm not making you do that.

TEX

(he really does)

No. I want to.

(CHARLIE grins. TEX grins right back; they're at peace. BOBBY, SQUEAKY, MARIOCHE and LINDA smile at the reconciliation; ZEPHYR doesn't. Lights fade out.)

Scene Twelve

PATTY has a Daisy rifle pellet gun. Nearby is a basket in which sleeps TANYA. PATTY shoots the gun; something along the ground.)

PATTY

(missed)

Damn!

(LINDA comes in; startles when she sees the gun.)

LINDA

Oh.

PATTY

It's just a BB gun.

(PATTY shoots the gun.)

LINDA

(jumpy)

And what're you shooting...tin cans?

PATTY

Lizards.

LINDA

Wow. That's.

(bails)

So, Patty, I been thinking about the hair on your upper lip and wondered whether you ever thought about, you know, trying Nair. Works for me and --

(PATTY shoots the gun.)

PATTY

Got him!!

(laughs)

Or her.

(laughs harder)

LINDA

That's, um....Can you, uh, not do that around Tanya?

PATTY

Take her away. If you want. But as a mother, I'd think you'd want her to be prepared for the day that's coming. Right around the --

(PATTY shoots three times in succession.)

PATTY

I'll stop if you want. Say the word and I'll stop.

(Pause. PATTY is deadly still, her eyes still in the scope.)

LINDA

No, you're right. I want her to be prepared for, what does Charlie call it, helter-skelter? Better to be prepared for --

(PATTY shoots the gun. Then, her hands and shoulder utterly unmoving, PATTY turns her gaze directly at LINDA, staring her straight in the eye. Then without taking her eyes away from LINDA, PATTY squeezes the trigger again. The gun shoots. Lights cross-fade to:)



Scene Thirteen

Night. Incense, crickets, small fire. Drugs. Nudity. MARIOCHE gathers everyone at the porch, using it like a performance stage. Everyone's happy; this is a Kumbaya family moment.

MARIOCHE

All right everyone, tomorrow we're going to Terry Belcher's place, but tonight mellow, peace, I got a thing. Charlie, you're right here.

CHARLIE

What is this, a show?

MARIOCHE

I wrote it for you.

CHARLIE

All right, if it's for me, then everyone got to be quiet.

MARIOCHE

No, everyone's got to sing. We're all in this. It's like a vibrating encirclement. I call it "Vibrating Encirclement."

(MARIOCHE beats her bongos; a performance.  
**Groovy Happy.**)

MARIOCHE

Once upon a beatnik time....

(Bit of a dance; everyone approves; this is fun.)

MARIOCHE

There was First Man Adam.

(SHE acts this out, gesturing towards Charlie, knighting him First Man Adam.)

NA NA NA NA NA NA....  
And his First Woman Eve.

(she herself is Eve, of course)

NA NA NA NA NA NA....  
AND THERE AIN'T NO VICE IN PARADISE.  
C'mon, now, everybody....

NA NA NA NA NA NA....

ALL

(enjoying it)

NA NA NA NA NA NA....

MARIOCHE

Yeah, yeah.

Now this First Woman Eve

Who from Adam's rib

Loved him

With supranatural canyons

Of the Paleozoic mindset

With Thisness, Thisness, Thisness.

And mmm, they were groovy-happy!

NA NA NA NA NA NA....

ALL

NA NA NA NA NA NA....

MARIOCHE

Feel free to make up harmony!

ALL

NA NA NA NA NA NA....

GROOVY HAPPY.

MARIOCHE

The First Woman Eve

Who from her primal womanhood

Felt the electric Gaia

And fulfilled her Adam in every

Jungle night heat beat bone grind

Nipple nipple nipple

And mmm, they were groovy-happy!

NA NA NA NA NA NA....

ALL

(it comes together; they're musicians)

NA NA NA NA NA NA....

GROOVY-HAPPY.

NA NA NA NA NA NA....

MARIOCHE

(lets it loose)

THE FIRST SHALL BE LAST

AND THE LAST FIRST TO DIE.

THEY WERE THE COSMOS.

THEY WERE THE SUN, THE MOON, THE SKY.

A COSYMBIOTIC EDEN ETERNAL.

THE FIRST AND HER ADAM

ALONE IN LOVE HODIERNAL.

PARAPHERNAL IN HER LOVE.

SADIE MAE

(whisper, to Squeaky)

What the hell is she talk --

(CHARLIE looks at SADIE MAE, so she immediately joins right back in the singing.)

ALL

NA NA NA NA NA NA....

GROOVY-HAPPY.

NA NA NA NA NA NA....

MARIOCHE

But later upon a beatnik time....

(Another bit of a dance to indicate a passing of time.)

MARIOCHE

THE FIRST WOMAN EVE

WHO WITH TELEPATHIC ECSTASY

BORE ADAM A SON

IN UNION WITH HER AND HIS

PSYCHEDELIC LEGACY LEGACY LEGACY.

AND MMM, THEY WERE GROOVY--

(MANSON leaps up; enraged. MARIOCHE is startled, frightened, astonished that she so misread the look he just gave SADIE MAE.)

CHARLIE

Stop it Marioche. I see right through you. Ain't gonna work.

MARIOCHE

(stopping her drumming and dancing)

What ain't, Charlie?

CHARLIE

Don't even try, Marioche. This was a mistake.

MARIOCHE

It's just a poem, Charlie. I didn't mean anything by it.

CHARLIE

Bullshit you didn't, Marioche. I told you I don't think about him. That's the last time I'm going to say that. Do we have an understanding? No, lemme rephrase that. We have an understanding. Now where's my girl,

(searching for the right one)

uh, Big Patty....

BIG PATTY

(at his side instantly)

Really? Right here, Charlie.

MARIOCHE

But, Charlie, honest....

(MANSON has his arms around Patty, walking her inside...though his eyes are piercingly fixed on Marioche, and he talks to TEX. SADIE MAE and SQUEAKY look longingly, but acceptingly, that they have to give up Charlie to Patty tonight.)

CHARLIE

Tex, make sure Marioche's car's gonna make up the hill to goddamn Terry Belcher's tomorrow.

TEX

I'll get us there, Charlie.

MANSON

Damn right you will.

(to Patty)

Hey. How're you doing with that gun practicing...?

(MANSON's gone with Patty. SADIE MAE struts over to Marioche, who is reeling.)

SADIE MAE

Well, that kinda back-fired, didn't it, Marioche?

MARIOCHE

Shut your box, Sadie Mae.

SADIE MAE

Yup. My box is sealed.

(SADIE MAE dances in mockery of Marioche. **Groovy Happy - Tag.**)

NA NA NA NA NA NA....

ALL BUT MARIOCHE

NA NA NA NA NA NA....

GROOVY-HAPPY.

NA NA NA NA NA NA....

(MARIOCHE puts on a brave "I'm not worried!" front, and joins in.)

NA NA NA NA NA NA....

ALL

NA NA NA NA NA NA....

GROOVY-HAPPY.

NA NA NA NA NA NA...!

Scene Fourteen

The home of Terry Melcher. Except for Patty, the entire FAMILY approaches the door. BOBBY has his machete. The GIRLS are giggly, especially LINDA and SQUEAKY, who are bonding over this adventure. The Girls are dressed in their best "audition" clothes. TEX's face is bruised.

SADIE MAE

Ter-ry Bel-cher's house!

LINDA

(giggly)

I can't believe I got snagged at the top of the security fence! Look at my pants, they're all --

BOBBY

Sh! Shit, we don't want to scare 'em there's burglars.

ZEPHYR

If we don't want to scare 'em, what'd you bring the machete for, Bobby?

BOBBY

Protection. You never know.

ZEPHYR

Daytime creepy crawl. Gives me the willies. This whole thing.

CHARLIE

It ain't a creepy crawl. Tex here has arranged a meeting with Terry Belcher, about our record contract.

TEX

We show up at his front door where there's no way he can say no, right?

ZEPHYR

What if he calls the fuzz?

SQUEAKY

(squeaks)

CHARLIE

(unfairly whirling suddenly on Squeaky)  
 God damn it, Squeaky, okay, that's it, you're the one staying  
 with Tanya at the ranch from now on instead of Patty.

SQUEAKY

(a death sentence)  
 No, Charlie! No, anything. I can --

CHARLIE

(alarmed)  
 Shh! I hear something?

(It's a tense moment. There's fear in Charlie's  
 eyes, so everyone -- everyone -- is absolutely  
 still. Slowly Bobby reaches for his machete. No  
 one else moves. Then:)

ZEPHYR

Meet you back at the car.

(But SADIE MAE blocks her. A powerful standoff,  
 broken only because the door to the mansion  
 suddenly opens. Everyone turns, as if to meet  
 their Maker. Scary. But then, it's just an  
 eight-month-pregnant woman, pretty, blonde, and  
 clearly a class above everyone in the Family.  
 This is SHARON TATE.)

SHARON TATE

Julio? I thought I heard --

(SHE stops stock still when she sees how many  
 people are at her front door.)

SHARON TATE

Jeez. What is this? How'd you get in? What are you doing  
 here?

TEX

(quickly; casually)  
 I'm a friend of Terry Melcher. Is he --

CHARLIE

(swinging into action; smooth)

It's okay, we didn't mean to scare you. We probably shouldn't have hopped over your fence, sorry. Hi. I'm Charlie Manson! And this is Sadie Mae, Marioche, Tex, Zephyr, Bobby, and Linda.

(Nodding of heads; muffled greetings. SQUEAKY's eyes grow wide; she was not introduced.)

CHARLIE

Terry's in, right? Terry said drop in any Saturday. He probably didn't mean literally drop in, y'know, over the fence!

(CHARLIE indicates to the Girls that it's okay to laugh at his joke, which they do.)

CHARLIE

But, well, we're here now, right? Again, sorry. We're just singers. We're just auditioning for Terry.

SHARON TATE

Mmm, no, that doesn't sound like Terry. He, he wouldn't say to come here for an audition.

CHARLIE

Sure. Drop in on Saturday, he said.

SHARON TATE

Except, Terry doesn't live here. He owns the house. I'm just renting it. Terry doesn't live here. So.

CHARLIE

Well, maybe you can help us! He's not returning my calls, and he owes me the agreement for a record deal. You know, he's a, we used to drink together.

SHARON TATE

I'm afraid I can't help you with a record deal. I'm not in that part of the biz. I'm in movies.

SQUEAKY

Hey, yeah, that's where I know you from! You're Sharon, Sharon Whatsyourname, from Valley of the Dolls! Mrs. Roman Polanski!

(MANSON visibly stiffens; a shudder.)



SHARON TATE

I'm Sharon Tate, yes.

SQUEAKY

See, Charlie! Aren't you glad you brought me along?!

CHARLIE

(as if Squeaky doesn't exist)

So where is he?

SHARON TATE

Roman's in London shooting a --

CHARLIE

(turning on a dime; a Charlie we've not seen before)

No, not Roman. Where's Melcher? Where's Terry Fucking *Belcher*?

SHARON TATE

Okay, I'm going to have to ask you to --

CHARLIE

I don't think you heard me. You got one shot to answer this. Where is Terry Belcher?

SHARON TATE

(taking him very seriously)

I don't know. Italy, I think?

CHARLIE

Liar. You're lying to us. He's here. You and your fucking house, your expensive earrings, your coked-up husband, about to have a baby, huh? Just great. Bring another rotted soul into the world to feed your establishment credo of stomp on the little guy, build a fence to keep him out, build a wall so you can't see us.

SHARON TATE

(turning)

I'm calling the cops.

(As quick as a python, CHARLIE's grabbed her. SHARON grows still, very still.)

CHARLIE

How much you pay in rent for this place?

SHARON TATE

(no answer)

CHARLIE

Five hundred a month? A thousand? Two thousand? Or does your husband pay your rent for you? Answer me.

SHARON TATE

He pays my rent. I'm his --

CHARLIE

Whore. You're his whore. And he's Belcher's whore, and Belcher is the studio's whore, and the studio is America's whore, and America is the world's whore, pumping and pumping, squeezing the middle class, the middle class, the lubricant of the rich, the willing to be shat on, the ruins of the Revolutionary War, am I scaring you? Am I scaring you?

ZEPHYR

Let's go, Charlie....

(ZEPHYR's interrupting CHARLIE is shocking to the Girls, especially SADIE MAE.)

CHARLIE

(whirling on Zephyr)

No one goes until I'm done here, until we're all done.

(back to Sharon Tate)

You ever go hunting, Mrs. Polanski? Y'ever kill an animal? Killing is wrong. Killing is a crime you should be punished in eternal hell for. I can see the muscles in your neck trembling. Girls, can you see them trembling?

(Suddenly, SHARON TATE steps into an unreal spotlight, an internal moment, completely separate from the Manson Family. **7. Little Lamb of God.**)

<b>TRACK #8</b>
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## SHARON TATE

LITTLE LAMB OF GOD,  
 I CAN FEEL YOUR HEART  
 BEATING CLOSE TO MINE.  
 LITTLE LAMB OF GOD,  
 WAITING IN THE DARK  
 FOR YOUR TIME TO SHINE.  
 HOW I LONG TO TELL YOU EVERYTHING  
 THAT'S BEAUTIFUL AND TRUE.  
 GATHER ROUND ME ALL THE BLESSINGS  
 THAT I WOULD GIVE TO YOU.

(PATTY steps forward behind Sharon, in an equally unreal light, dimly aware of the protest signs in her hands which read "Free the Innocent" and "Save the Planet." PATTY sways, her eyes affixed on SHARON'S pregnancy. SHE is not in Sharon's world; she is in psychic bond with it.)

## SHARON TATE

MAY YOU FIND A WORLD OF PEACE,  
 A WELL OF FAITH AND REASON.  
 MAY YOUR WISDOM SEE YOU THROUGH  
 EVERY AGE AND SEASON.  
 MAY YOU SHOW LOVE  
 IN THE FACE OF HATE  
 ANSWER INJURY WITH PARDON.  
 IN DESPAIR MAY YOUR HOPE SPRING UP  
 LIKE FLOWERS IN A GARDEN.

MAY YOU SEEK TO UNDERSTAND  
 MORE THAN TO BE UNDERSTOOD.  
 MAY YOU ALWAYS DWELL IN LIGHT.  
 MAY YOUR ACTIONS ALL BE GOOD.  
 MAY YOU GIVE OF WHAT YOU HAVE,  
 FOR IN GIVING, WE RECEIVE.

LOVE WILL BRING YOU ETERNAL LIFE.  
 THIS I DO BELIEVE.  
 YOUR LOVE WILL BRING YOU ETERNAL LIFE.  
 THIS I DO BELIEVE.

(PATTY sets her signs down, near the other signs which are now accumulating to a noticeable degree, and fades into the darkness. As SHARON finishes her internal moment, she returns to the

same position she was in before it began; with Manson's hands around her throat.)

CHARLIE

I can see the muscles in your neck trembling. Girls, can you see them trembling?

(arousing the girls)

Rise up, O feared ones, time we all rise up and look the government in the eyes, stare it down until we're no longer frightened little whores, but strong, steadfast, sturdy, powerful.

(This speech is stirring to the Girls. They have joined hands, one by one, in some sort of power circle. SQUEAKY reaches for Charlie's hand, causing him inadvertently to let Sharon go free. Suddenly the front door slams shut, and CHARLIE looks around, realizing Sharon Tate has slipped away.)

SQUEAKY

(a terrified tiny squeak)

CHARLIE

Shit, she's gonna call the cops. Let's get outta here.

(HE leads a retreat.)

SQUEAKY

I'm. So....

CHARLIE

(suddenly goofy, jovial again)

Yabba dabba doooo!

(HE laughs, which gives the Girls permission to laugh as well. This was fun! They all run away, giggling like six year olds. SHARON TATE glides back on, reading a letter she is writing.)

SHARON

Dear Roman. I hope your movie shoot is going well in London. I can't wait to see you next week just in time for the birth of our daughter. I wish you were coming tomorrow! I had such a scare this afternoon. I probably shouldn't even worry you with it because really, nothing happened, but I'm wondering whether once I come back from the hospital whether we might hire an additional security man. Just for a month or two until I'm strong again, and can make sure someone's watching round the clock. I would never forgive myself if I let something happen to our little lam --

<b>TRACK #9</b>
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(Incongruously, BOBBY, TEX and MANSON step back onstage, and sing back-up vocals and even dance. Sharon does not notice the boys; rather, she is part of *their* psyche; they see her, rather than the opposite. TEX carries two protest signs which read "Victim's Rights!" [sic] and "Listen to the People!" Once the boys start singing, we can no longer hear Sharon's voice, even though she's still speaking. **8. Little Lamb of God - Tag.**)

CHARLIE, BOBBY, TEX

MAY YOU SEEK TO UNDERSTAND  
 MORE THAN TO BE UNDERSTOOD.  
 MAY YOU ALWAYS DWELL IN LIGHT.  
 MAY YOUR ACTIONS ALL BE GOOD.  
 MAY YOU GIVE OF WHAT YOU HAVE,  
 FOR IN GIVING, WE RECEIVE.

SHARON

(we can't hear a word she's reading, but it's:)  
 She's so sweet, Roman. Already I can tell. She does this sweetest little pushing thing with toes which in other babies would be a kick, but in her, it's a little, I can't describe it; like she doesn't want to hurt me. Already I can tell she's going to be gentle and kind. You're going to adore her, Roman. She already looks up to you, I know, to keep the world safe for her, as her father, her mentor and creator....

(SHARON walks away, reading her letter, tears in her eyes, as the boys burst into a big overblown finish:)

CHARLIE, BOBBY, TEX  
LOVE WILL BRING YOU ETERNAL LIFE.  
THIS I DO BELIEVE.  
I REALLY MEAN IT.  
YOUR LOVE WILL BRING YOU ETERNAL LIFE.  
THIS I DO BELIEVE.  
WAH, WAH, WAH, WAH.

(Lights change to:)

Scene Fifteen

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.

(LINDA pipes up; perhaps out of line, but:)

LINDA

You shouldn't've run, Zephyr.

ZEPHYR

(sensing it's becoming a big deal)

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.

LINDA

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

I know! I know you do, Charlie.

CHARLIE

G'night, Squeaky.

(MANSON goes off with SADIE MAE.)

BIG PATTY

(to Squeaky, unnecessarily cruel)

Say hey to Old Man Spahn.

(ZEPHYR figures she'd best cut her losses, so SHE sidles up to Patty as they exit, trying to join in the mockery of Squeaky. LINDA tries to offer some comfort to Squeaky, but can't think of anything appropriate to say.)

LINDA

(lamely)

'Night, Squeak.

(Lights slowly change on SQUEAKY, leaving Linda to meander to the porch step, a little lost, in the dark.)

Scene Sixteen**TRACK #10**

As the lights gradually dim around her, SQUEAKY slowly removes her clothes, humiliated. Near her is a protest sign which reads "Love Means Giving Yourself to Someone Else." During the following, she transforms from humiliation to the triumph of servile love. **9. Every Day I Fall in Love.**

SQUEAKY

LIFE IS EMPTY WITHOUT YOU,  
 LIKE A DESPERATE DREAM THAT WON'T COME TRUE.  
 I AM NUMB AS IF FROZEN BLUE,  
 CRAVING YOUR TOUCH.

I AM NOTHING WHEN YOU'RE NOT HERE,  
 LIKE A PUPPET WITH NO PUPPETEER.  
 SOMETIMES I THINK I'LL DISAPPEAR  
 I NEED 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.  
 'CUZ EVERY DAY I FALL IN LOVE WITH YOU  
 JUST A LITTLE MORE.

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.

EVERY DAY, EVERY DAY,  
 EVERY DAY I FALL IN LOVE WITH YOU  
 JUST A LITTLE MORE.

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.  
WHATEVER YOU WANT IS WHAT I'LL BE.  
THOUGH I NEED YOU MORE THAN YOU NEED ME,  
OUR BOND CAN'T BE DENIED.

EVERY DAY, EVERY DAY,  
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 Seventeen

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

ZEPHYR

(choosing her words, aware of Patty)

So, Linda, I'm thinking maybe to go back to San Francisco or someplace, 'n' maybe visit my old commune or something. I never meant to stay here this long. You want to join me?

LINDA

(shocked; hurt)

What do you mean, leave the Family?

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 all the stealing. It's not just food now, it's money. 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's guarded; watchful.)

LINDA

Tanya loves Big Patty. Hell, I love Big Patty. I love you, too, Zephyr, so much. Don't go. Don't go back to your other commune. I thought you liked it here.

ZEPHYR

(retreating, under Patty's stony stare)

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.

(no, sticking to her guns)

But you know, dammit, one day I would 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.

(TEX suddenly steps out from behind the ranch.)

TEX

Could at least be a Cadillac.

ZEPHYR

Woah, Tex. Didn't see you there. Were you listening?

TEX

Yeah.

ZEPHYR

Well, I'm not going anywhere. Just something to think about.

TEX

Yeah. Patty?

BIG PATTY

(deliberately enigmatic)

Uh-huh. You wan' me to make you some pancakes, Zeph? Y'know, like peace pancakes.

ZEPHYR

(justifiably paranoid; something's up)

Uh....

BIG PATTY

I'm making you some pancakes. Come on.

LINDA

I'll join you.

PATTY

It's alright, Linda. Just me and Zeph this time.

LINDA

Oh. Okay.

ZEPHYR

How'd you know I was hungry, Patty?

PATTY

I just know these things.

(ZEPHYR goes off into the ranch with PATTY, their arms awkwardly around each other. Then: LINDA is suddenly alone with TEX, right in front of her.)

TEX

Have a seat, Linda. I want to talk to you a sec.

LINDA

I was going to wash Squeaky's clothes for her.

(LINDA sidesteps around Tex, but now suddenly there's BOBBY with his machete.)

BOBBY

Clothes can wait.

LINDA

(another startle)

Man, Bobby, with that machete....

BOBBY

(a grin)

I know, right?

TEX

It ain't a ambush, Linda. Sit down.

LINDA

I....

BOBBY

(an ambush)

Sit down.

(LINDA sits.)

LINDA

I done something wrong?

TEX

No, no, nothing like that. Just...Zephyr gets to talking, you know, too many thoughts in her head. Asking too many questions. And I'm seeing you beginning to make that same mistake. So, I want to share a little survival tip I picked up.

(BOBBY's behind LINDA with his machete. TEX in front with his guitar. **10. Empty.**)

<b>TRACK #11</b>
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TEX

Back in Texas where I grew up, ironically called Copeville, I was as lost as you, Linda. But now I don't think much about who I was, y'know, before Charlie saved me.

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.  
OH, OH...BOTH OF US WERE GONE.

(BOBBY joins in, with a theramin descant, miming playing his machete like a musical saw.)

BOBBY

AROOOO....



TEX  
NOW HE'S AN EMPTY GLASS.

BOBBY  
OOO...AROOO...

TEX  
WITHOUT A DROP TO DRINK.

BOBBY  
NO BOOOOOZE.

TEX  
HIS MIND'S AN OPEN BOOK.

BOBBY  
OH-PEN.

TEX  
WITH NO THOUGHTS LEFT TO THINK.

BOBBY  
NO-OH-OH-OH.....

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

LINDA  
EMPTY MEANS FREE TO DO ANYTHING  
FREE OF FEAR OR REGRETS.  
WHAT IS SAID AND WHAT IS DONE  
THE EMPTY MAN FORGETS.

(LINDA weeps with joy.)

LINDA  
Thanks Tex.

BOBBY  
What about me?

LINDA  
Thanks, Bobby.

TEX/BOBBY/LINDA

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

(Lights change to:)

Scene Eighteen

CHARLIE has gathered the girls;  
LINDA joins. SADIE is passing out  
gloves and masks.

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?

MARIOCHE

You questioning him, 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

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

SQUEAKY

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

ZEPHYR

But 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. There was two girls killed last night in MacArthur Park, did you hear about that?

GIRLS

(murmur; fear; grossed out)

CHARLIE

Can't have that happening to you. You *all* need survival skills: making sure you're ready when someone ambushes you. So starting tonight, on your creepy crawls, just in case of self-defense now, I want you to each carry one of these. Patty...?

(PATTY is ready with a basket of knives. SHE passes them out. LINDA and ZEPHYR take theirs and put them aside. The other GIRLS marvel.)

GIRLS

(reaction to the knives)

CHARLIE

Don't want you using them, you hear me? Just get used to having them, cuz you have a right to defend yourself. Clear? Let me hear you say that: I have a right to defend myself.

GIRLS

I have a right to defend myself.

CHARLIE

I will protect my family.

GIRLS

I will protect my family!

CHARLIE

Now Patty's been studying up; she's gonna teach you a thing or two.

GIRLS

(ad-lib; Patty/Charlie? knives)

CHARLIE

Have fun on the crawl tonight, girls, see you all in the morning.

(Much kissing and hugging, but CHARLIE sours the mood by brushing off Marioche.)

CHARLIE

(sotto, to Marioche alone)

Get money to fix the goddamn car.

(HE leaves. PATTY relishes her first real moment of being in charge. SHE steps right into instructions like a drill sergeant.)

PATTY

All right, listen up. Form a line right here....

ZEPHYR

We don't need knives. I learned some karate I can show everyone.

SADIE MAE/MARIOCHE/SQUEAKY

(mockery; karate?)

SADIE MAE

Zephyr, if an attacker's slinking up behind you, a karate kick ain't gonna to save your life. You gotta getta shiv between his ribs.

LINDA

What?

PATTY

Actually, Sadie Mae, you can't just stab him in the ribs. He'd get your knife then kill you. No, you gotta make a cut down the arm from wrist to elbow. Here, I'll show you.

LINDA

I don't know about this....

PATTY

See, watch, here's Squeaky, coming at me from behind, so I turn around, and --

(pretend-slices Squeaky)

Right here. Wrist to elbow!

(PATTY pretend-slices Squeaky.)

SQUEAKY

Ahhhh!

SADIE MAE

(has a visceral instinct for it)

Actually, wouldn't it be elbow to wrist, right? Like this.

(SADIE MAE pretend-slices Squeaky.)

SQUEAKY

Ahhhh!

LINDA

(it's kind of funny, but awful)

You guys!

SADIE MAE

And you're still wrong about the ribs. Tex showed me if you go in at a angle towards the left, you can get all the way in between to the heart. Like this!

(SADIE MAE attacks SQUEAKY again.)

LINDA

(panicking at what's happening)

Charlie said we wouldn't kill anyone.

SADIE MAE

It ain't killing if it's self-defense. Here, try it. Come at me.

MARIOCHE

I'll do it. I'm going to kill you, Sadie.

SADIE MAE

Not if I kill you first.

PATTY

Go for elbow to wrist.

SADIE MAE

I'm telling you a better way.

MARIOCHE

I'm going with Patty's. Like this!?

(MARIOCHE attacks SADIE MAE. SADIE plays wounded.)

SADIE MAE

Ahhhh!

LINDA

(it's not real; it's fun)

Ahhh!

(SADIE MAE and MARIOCHE stab each other; PATTY and SQUEAKY run after each other. LINDA laughs and applauds, but ZEPHYR's deliberately not participating as SADIE MAE and MARIOCHE get a little out of control; a foreshadow of the demons to come. SADIE gets Marioche to the ground.)

MARIOCHE

Ow. Sadie Mae!

SADIE MAE

(we don't quite believe her)

Sorry, Osh. Didn't mean to actually hurt you.

MARIOCHE

You didn't hurt me.

PATTY

Linda, lemme see what you got.

LINDA

No, I can't. It's killing.

SADIE MAE

It's self-defense. For when someone attacks us.

MARIOCHE

Gonna happen one day.

SQUEAKY

I have a right to defend myself.

LINDA

No, by the time helter skelter comes, we're going to be hiding in the mountains somewhere. Tell 'em, Zephyr.

ZEPHYR

I'm kind of with Linda. Taking a little food and money so we all can eat is one thing but killing someone crosses a line for me. Slippery slope, you know?

SADIE MAE

I will protect my family.

SQUEAKY/PATTY/MARIOCHE

I will protect my family!

ZEPHYR

I'm going to bed.

SADIE MAE

Careful, Zephyr.

ZEPHYR

You worry about you, I'll worry about me.

(ZEPHYR slips away. SQUEAKY, PATTY, MARIOCHE and SADIE MAE all turn as one to watch Zephyr go, with mocking titters, almost in exact synchronicity; a little creepy.)

ALL BUT LINDA

(mocking; ad-lib)

Mrr mrry about mee....

LINDA

Wait, what's going on? Things are getting weird here. Look, maybe you girls are okay with carrying knives tonight, 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 whirls on Linda. **11. Gratitude.**)

<b>TRACK #12</b>
------------------

SADIE MAE

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

No, wait!

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?\*\*\*<sup>1</sup>

SQUEAKY

You're missing the point, Linda, it's whatever Charlie wants.  
 Whatever he says! Thought you wanted a nickname.

LINDA

Okay, okay!

SADIE MAE

It's got to be a lot more than just okay, Linda. 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?

---

<sup>1</sup> revisit this lyric if this scene continues to be about carrying knives.

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.

ALL BUT LINDA

IF HE WANTS US TO ATTACK,  
HELL, YES, WE WILL.  
NOT FOR MONEY,  
NOT FOR THRILL  
THIS IS NO TIME FOR STANDING STILL.  
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, I will!

PATTY

YOU SHOULD SAY

LINDA

"THE SOONER THE BETTER"!  
IF HE ASKS ME TO JUMP IN FIRE,  
I'LL DO IT RIGHT AWAY.

ALL FOUR

WHATEVER THE PRICE HE ASKS OF US WE PAY.  
WE'LL DO WHATEVER CHARLIE ASKS.  
CREEP AROUND IN GLOVES AND MASKS  
IF HE WANTS US TO ATTACK  
YELL, YES, WE WILL  
NOT FOR MONEY,  
NOT FOR THRILL  
THIS IS NO TIME FOR STANDING STILL.  
WE'RE HIS ARMY, WE'RE HIS HAND,  
AT HIS COMMAND!

(cheers/snarls)

(Blackout.)

Scene Nineteen

BOBBY's on the porch, getting high. It's nighttime. MARIOCHE slips in, uncertainly.

MARIOCHE

Hey, Bobby. Can I ask you...something? You saw Charlie blowing up at me over my performance, and yelling about getting some more money for the car, and now with Linda and Tanya we have two more mouths to feed and....

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, it's about money. Remember Zephyr knows some rich guy in Topanga, Gary Hinman?

BOBBY

What about Gary 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 cash.

BOBBY

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

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

We visit Gary Hinman...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 heroes. You know, showing up with a bunch of money. Here you go, Charlie, for a new car. If you follow me.

BOBBY

(takes the machete back)

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

MARIOCHE

No. Bobby.

BOBBY

Hey, no magical crap. No one's hurting you here. 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. A vaudeville spotlight suddenly hits BOBBY. Near him is a grove of picket signs all of which read "Help Yourself!" **12. Help Yourself.**)

<b>TRACK #13</b>
------------------

BOBBY

IF YOU WORK ALL YOUR LIFE FOR A HAPPY HEREAFTER  
WHAT YOU'LL RECEIVE IS THE DEVIL'S LAUGHTER.  
SO DON'T WAIT, FILL YOUR PLATE, DRINK DEEP FROM THE STREAM.  
YOU WON'T GET NUTHIN' WHEN YOU DIE.  
THAT'S A FOOL'S DREAM.

YOU'VE GOT TO HELP YOURSELF!  
YOU'VE GOT TO HELP YOURSELF!  
YOU'VE GOT TO HEH-HEH-HEH-HEH-HEH-HEH HELP,  
YOU'VE TO TO HELP, HELP, HELP YOURSELF.

GOD SENT THE ISRAELITES MANNA FROM HEAVEN.  
TODAY THAT WOULD MAKE THE NEWS AT ELEVEN.  
IT'S NO USE WONDRIN' WHEN FREE LUNCH WILL BEGIN.  
IT'LL BE A LONG TIME TILL FRIED CHICKEN FLIES IN!

YOU'VE GOT TO HELP YOURSELF!  
 YOU'VE GOT TO HELP YOURSELF!  
 YOU'VE GOT TO HEH-HEH-HEH-HEH-HEH-HEH HELP,  
 YOU'VE TO TO HELP, HELP, HELP YOURSELF.

THOUGH YOU SWEAT AND YOU STINK CLIMBIN' UP THAT HILL,  
 HAUL YOUR ASS UP THAT SLOPE, 'CAUSE NOBODY ELSE WILL.  
 BUT YOU GOTTA BE SURE, BETTER MAKE UP YOUR MIND.  
 GOD HELPS THOSE WHO HELP THEMSELVES  
 AND THE REST GET LEFT BEHIND.

YOU'VE GOT TO HELP YOURSELF!  
 YOU'VE GOT TO HELP YOURSELF!  
 YOU'VE GOT TO HEH-HEH-HEH-HEH-HEH-HEH HELP,  
 YOU'VE TO TO HELP, HELP, HELP YOURSELF.

(All the GIRLS stream in from the wings, carrying brightly-colored machetes. THEY dance with them. Silly; theatrical; vaudeville. The GIRLS swing their machetes at the "Help Yourself" protest signs, hacking them mercilessly to shreds and tatters. A littered mess, which delights everyone.)

GIRLS  
 YOU'VE GOT TO HELP YOURSELF!

BOBBY  
 HELP YOURSELF!

BOBBY AND THE GIRLS  
 YOU'VE GOT TO HELP YOURSELF!  
 YOU'VE GOT TO HEH-HEH-HEH-HEH-HEH-HEH HELP,  
 YOU'VE GOT TO HELP, HELP, HELP YOURSELF.

(They all strike a pose. Blackout. The lights rise; the GIRLS come back for an encore, without BOBBY.)

GIRLS  
 YOU'VE GOT TO HELP YOURSELF!  
 YOU'VE GOT TO HEH-HEH-HEH-HEH-HEH-HEH HELP,  
 YOU'VE GOT TO HELP, HELP, HELP YOURSELF!

(Blackout.)

Scene Twenty

LINDA is alone, practicing the knife-to-the-ventricle move which Sadie taught her earlier, with a pretend, cardboard knife. But LINDA is weeping, and having troubles pulling it together. Suddenly, sinisterly, we see CHARLIE emerge out of the shadows. But all the sinisterism drops away when HE approaches Linda, and he's charming and paternal.

CHARLIE

Hey, coming up from behind. Don't want to scare you.

LINDA

(trying to cover her tears)

Oh. I thought I was alone.

CHARLIE

Never, darling. I been watching you. You're crying.

LINDA

It's nothing. I'm...Tanya's a little sick is all. Look, I'm practicing. See? From the elbow to the wrist! Self-defense!

(SHE tries. But it's too much for her, and she drops the ruse, ashamed.)

CHARLIE

You can do it.

LINDA

I can't.

CHARLIE

I seen you do it with Sadie.

LINDA

I can't kill anyone, Charlie. Don't make me do it.

CHARLIE

So Linda. Let's say the war's started. Someone's coming after Zephyr, gonna kill her. You not gonna save her?



LINDA

That's what I'm worried about. That I'm not going to save her, or anyone, Charlie. Helter skelter, it's going to get you. It's going to get all of us, isn't it?

CHARLIE

All right, that's enough of that. Now listen, I'm not your father, and I'm not going to pretend I am. But you come over here, and you cry.

LINDA

I'm good, Charlie.

CHARLIE

This is a one-time offer only, Linda. This night, this hour, never gonna come again. Come here, Linseed.

LINDA

You giving me a name, Charlie? I finally get a name?

CHARLIE

Little Linseed.

(This breaks her. SHE falls apart on Charlie's shoulder, and weeps.)

CHARLIE

It's all right. Let it out. I get it. I was your age once, in bigger trouble than you ever was. Me in an out of prison, Mama was a whore, Dad who knows...some guy somewhere. Yeah, I know how it feels when your world has ended and you can't see tomorrow. When you can't see tomorrow, it's okay to cry. It's okay, Linda. It's okay to cry.

LINDA

I don't want helter-skelter to come, Charlie. Make it not come; make helter-skelter not come!

CHARLIE

I can't do that. It's gonna come. And you gotta be ready, Linda. Okay.

(had enough; pulling away)

Okay. Now look me in the eye. I don't mean this as a threat. But you gotta get stronger, girl, or I gotta thin the herd. You understand what I'm saying?

LINDA

You throwing me out, Charlie?

CHARLIE

Too late to throw you out, Linda. Now you understand what I'm saying?

LINDA

(she doesn't)

Uh.

(SADIE MAE sticks her head out from inside.)

SADIE MAE

Charlie, I thought we were....

(stiffens when she sees the intimacy with Linda)

CHARLIE

(turning; grinning for sex; Linda's forgotten)

We are, Sadie. Yabba-dabba-doo!

SADIE MAE

Bam bam, bam-bam-bam!

(CHARLIE practically leaps into the house, tearing off his clothes as he goes. **Little Girl Lost - Reprise**)

LINDA

LITTLE GIRL LOST....

Scene Twenty-One

(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, naked. 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. Gary 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

Bobby. 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.

But then: ZEPHYR slips around the edge of the porch, with a backpack and suitcase, clearly running 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 a directive. MANSON does not shake his head no, which TEX takes as a sufficient yes, so TEX runs off after Zephyr, wielding the machete. There's a chase. It recedes. TEX and his prey are gone. Silence. BOBBY starts to cry.)

CHARLIE

(pause; 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 will protect my family. I will protect my family.

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

Scene Twenty-Two

(ZEPHYR appears in the shadows of the bandstand; bloodied; dead. SHE holds a protest sign, but nothing is written on it. **13.** **Run Away.**)

**TRACK #14**

ZEPHYR

HOW MANY WRONG TURNS CAN YOU TAKE  
TILL YOU FIND YOU CAN'T TURN RIGHT?  
HOW MANY GOOD DAYS CAN YOU WASTE  
TILL YOU CAN'T ESCAPE THE NIGHT.  
WHEN THE FEELIN' IS BREWIN'  
THAT WHAT YOU'VE BEEN DOIN'  
DON'T MAKE A LICK OF SENSE,  
DON'T MAKE A SOUND, JUST TURN AROUND  
AND RUN AWAY.  
RUN AWAY.

SO MANY MISTAKES I'VE MADE  
TIME AFTER TIME.  
I LET HIM THINK FOR ME,  
YEAH, THAT WAS MY CRIME,  
MY AWFUL CRIME.

THERE ARE SOME GOOD MEN IN THE WORLD  
AND PLENTY THAT ARE JUST PLAIN BAD.  
A MAN CAN GIVE YOU ALL YOU NEED  
OR TAKE MORE THAN YOU THOUGHT YOU HAD.

KEEP YOUR EYES OPEN,  
NO USE HOPIN'  
HE'LL EVER CHANGE HIS STRIPES.  
IF THERE'S ANY DOUBT,  
GET UP AND GET OUT  
AND RUN AWAY.  
RUN AWAY.

DOING WHAT WAS EASY  
INSTEAD OF WHAT WAS RIGHT.  
AT THE END OF THE DARKEST DAY,  
YEAH, I FELL INTO NIGHT,  
FELL INTO NIGHT.

(ZEPHYR starts wiggling out; SHE gets angry; then a little deranged; then maniacal at the life she's thrown away.)

WELL, IT'S A GOOD THING TO FORGIVE,  
BUT SOME GOOD THINGS GO ON TOO LONG.  
YOU'VE GOT JUST ONE LIFE TO LIVE.  
DON'T BE SCARED TO COME ON STRONG  
MAKE SURE THAT IT'S CLEAR  
WHAT'S HAPPENING HERE  
IS WHAT YOU HAD IN MIND.

QUIT PLAYING THE FOOL  
OR GET USED LIKE A TOOL  
AND RUN AWAY!  
RUN AWAY!  
RUN AWAY!  
RUN AWAY!

(Lights change to:)

Scene Twenty-Three

In the darkness, we hear:

TEX

They've arrested Bobby!

(Lights up. There's hysteria in the air. TEX and all the GIRLS are running around, directionless, panicking.)

SADIE MAE

They've arrested Bobby!

GIRLS

(ad-lib; chaos)

What'd he do? What happened? I told him not to go to Hinman's. Why didn't you stop him? We gotta bail him out. Who saw him last? This is your fault. Etc.

TEX

All right girls, I'll get some sugar cubes going.

(The girls gather around TEX, grateful for his leadership.)

LINDA

Where's Zephyr?

BIG PATTY

She left.

LINDA

She didn't leave; she wouldn't've left....

BIG PATTY

Open your eyes, Linda.

LINDA

What're you saying? What happened to her?

BIG PATTY

What do you think I'm saying?

LINDA

(gasps; putting it all together)



(CHARLIE comes in; unraveling. The GIRLS leave  
Tex and gather around CHARLIE. More noise;  
almost unbearable.)

GIRLS

(ad-lib; hysteria; greedy to touch him)  
Charlie! Gotta help Bobby. Tell me what to do. How're we  
gonna bust him out? I didn't know, Charlie. Marioche was the  
last one with him. Help us! Charlie, etc.

(CHARLIE cracks; goes mad for one brief second;  
then bursts with anger and planning.)

CHARLIE

Alright, knock it off! They arrested Bobby, thinking he killed  
Hinman.

LINDA

(almost too much for her)  
He killed him!?

MARIOCHE

I told him not to go, I told him!

CHARLIE

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. All your practice,  
it's finally going to pay off.

GIRL

(muttering; curious; likin' where this is headed)

CHARLIE

You're gonna start in one house tonight because you're going to leave the marks of Black Panthers all over some fat piggie'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.)

CHARLIE

So it's gotta look like hatred, you hear me, it's gotta look gruesome. Pick a fat pig'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)

SADIE MAE

(freaking out; not quite coherent)  
belly of the beast smthing witchy smthing witchy smthing witchy

(TEX comes to her rescue with LSD sugar cubes.)

TEX

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

SADIE MAE

Mamma Acid!

CHARLIE

Linda, you're gonna drive.

LINDA

(a little too much)

Lemme stay here tonight with Tanya.

CHARLIE

Remember what we talked about, Linseed. 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 hesitant, but beginning to face the inevitable.)

CHARLIE

You trust me, don't you?

LINDA

You know I do, Charlie.

<b>TRACK #15</b>
------------------

(MANSON stokes the bonfire. **14. Helter Skelter.** All the GIRLS dance; LINDA with greater and greater frenzy, working herself up deliberately.)

CHARLIE

I will protect my family.

ALL

I will protect my family!

CHARLIE

I will protect my family!!

NOW THE TIME HAS COME.  
 THE CLOCK HAS FALLEN OFF THE WALL.  
 TIME TO BEAT THE DRUM.  
 TIME TO HEED THE DRUMMER'S CALL.

CHARLIE SUNSET ON A PATIENT AGE, A BLOODY DAY HAS DAWNED. 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 FALL DOWN.	ALL HA HA HA HA HA HA HA etc.  SHAKE UP!  WAKE UP! HA HA HA HA HA HA HA HELTER SKELTER, ALL FALL DOWN! ALL FALL DOWN.
---	---

MARIOCHE

EVERYTHING WILL CHANGE.  
 CASTLES CRUMBLE TO THE GROUND.

TEX

COMMON TURNS TO STRANGE.  
 FIRES BLAZING ALL AROUND.

PATTY THOSE THINGS THAT ONCE WERE STRONG WILL ALL BE SWEEP AWAY.	ALL HA HA HA HA HA HA HA etc.
--	----------------------------------

TEX

VOICES JOINED IN HELLISH SONG  
 WILL DOMINATE THE DAY.

ALL

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

CHARLIE WHEN WE RISE IN LIGHT AND LAUGHTER, WHEN WE RISE AFTER DARKNESS, WHEN WE RISE IN THE WORLD THAT WILL BE, WHEN WE RISE AFTER BATTLE, WHEN WE RISE AFTER STRUGGLE, WHEN WE RISE, WE SHALL INHERIT ALL WE SEE.	ALL WHEN WE RISE WHEN WE RISE....
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(THEY take acid; THEY dance. THEY revel, stoke  
 the fire, and practice their killing moves.)

ALL

HELTER SKELTER.

HELTER SKELTER.

HELTER SKELTER.

HELTER SKELTER.

HELTER SKELTER!

(LINDA raises the dagger high above her head, one  
with the Family. Blackout.)

THE END