

Scene Five

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.

Instrumental.

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?

MARIOCHE

(a challenge)
Want her to put it back?

LINDA

(backing off)
No. 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

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

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.

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.
RAND 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 Eight

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

MARIOCHE

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

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 Nine

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 Ten

ZEPHYR has hold of both of LINDA's hands; they're doing some sort of breathing/acting/trust exercise. Next to them, TEX has a guitar, and is picking out chords off of a scribbled lead sheet, but also keeping an eye on Zephyr and Linda. **6. Helter Skelter Preprise.**

TEX

(plunking notes; under Zephyr's speaking, below)
 SCREW THE BANKERS AND THEIR AMBITIONS.
 SCREW THE LAWYERS AND POLITICIANS.
 TROUBLE'S COMING TO YOUR TOWN.
 THE KING IS GONNA LOSE HIS CROWN.
 IF YOU CAN'T SWIM, YOU'RE GONNA DROWN.
 HELTER SKELTER, ALL FALL DOWN.

ZEPHYR

(over Tex's strumming)

Okay, now. We used to do this in my old commune in San Francisco. Go with my flow here, bend your mind with me. We're in someone's living room. It's pitch black. We're on our stomachs. We're slitherin', right?

LINDA

Slitherin'.

ZEPHYR

Slinkin' around....

LINDA

Slinkin' around....

ZEPHYR

When all of a sudden, you see this loaf of bread....

(SADIE MAE strides in, ruining the exercise.)

SADIE MAE

Hey.

ZEPHYR

(a little guilty; caught; then:)
 Woah! Sadie.

SADIE MAE

What're you doing.

ZEPHYR

A little mind over matter exercise. 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?

(TEX stops his strumming, watching.)

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 MAE drags LINDA away; off. ZEPHYR and TEX are alone.)

ZEPHYR

What did she mean me worry about me? What's that mean? Am I in trouble, Tex? Charlie say something about me?

TEX

Charlie didn't say anything. That's just Sadie Mae doing some mind trip. Peace and love, Sister Moon.

ZEPHYR

Peace and love, Brother Sun.

TEX

(strums)

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

ZEPHYR AND TEX

(Zephyr's trying to feel it; she's a little worried)

HELTER SKELTER, ALL FALL DOWN.
ALL FALL DOWN, ALL FALL DOWN,
HELTER SKELTER, ALL FALL DOWN.

(Laughter. Lights change to:)

Scene Eleven

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:)