

THE GREAT AMERICAN TRAILER PARK

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MUSICAL
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PIANO/CONDUCTOR

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Book by
BETSY KELSO
from Dramatists Play Service, Inc.

Music and Lyrics by
DAVID NEHLS

THIS SIDE OF THE TRACKS

#1
DAVID NEHLS

Gtr. fill

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Pickles
Betty
Lin

6

Rubato

BETTY:

5

Just feel that late sum-mer fire

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Detailed description: This block contains the musical score for Betty's line, measures 6 through 5. It features a vocal line for Betty and piano accompaniment. The tempo is marked 'Rubato'. The lyrics are 'Just feel that late sum-mer fire'. A large watermark is overlaid on the score.

Pickles
Betty
Lin

10

PICKLES:

burn - in' up the sky. It makes time stand still, and your

Detailed description: This block contains the musical score for Pickles' line, measures 10 through 9. It features a vocal line for Pickles and piano accompaniment. The lyrics are 'burn - in' up the sky. It makes time stand still, and your'. A large watermark is overlaid on the score.

#1 THIS SIDE OF THE TRACKS 11/7/06

Pickles
Betty
Lin

12

LIN:

A Tempo

brain starts to fry. Though you'd trade your left tit, for a dip in the pool, Ain't

Pickles
Betty
Lin

15

Back to Rubato

LIN:

no sense want-in' what you can't have no sense dream-in' like a fool Is this the

Pickles
Betty
Lin

19

PICKLES:

BETTY:

right side of the tracks? Is this the wrong side of the tracks? Well

Pickles
Betty
Lin

23

Tempo (Gospel-Funk)

I'm here to tell ya it's nei-ther. So let's lay down the facts that we live

(BETTY cont.)

Pickles
Betty
Lin

27

this side of the tracks, we live this side of the tracks, where it's hot-ter than

Pickles
Betty
Lin

32

Ha-des, and in heat like this it's hard to act like la-dies when you're

Pickles
Betty
Lin

35

this side of the tracks. We live a life of gla-mour

Pickles
Betty
Lin

38

PICKLES & LIN

**PICKLES
BETTY
LIN:**

to the max, ain't that right? It's a fact! Here on this side of the tracks.

BETTY: "Well, hello there..."

"... and this here is Armadillo Acres...."

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"...exclusive..."

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"...and I am the leasing manager..."

from Dramatists Play Service, Inc.

Pickles
Betty
Lin

VAMP

BETTY:

Cue out:
PICKLES: "Well, what did you say back?"
BETTY: "Nothing."

BETTY (in clear): "It's not my fault that cock-smokin', tongue waggin', cheese suckin', dick-in-a-bag doesn't know a lady when he sees one." They call me

Pickles
Betty
Lin

61 BETTY (cont.)

bad - ass Bet - ty from High - way 3 - 0 - 1 and my ti - tle's not ea - si - ly won. I've lived in

Pickles
Betty
Lin

65

Arm - a - dil - lo Ac - res since Nine - teen Sev - en - ty - Thres. Oh yeah. I been a

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Pickles
Betty
Lin

69

care - tak - er, home - mak - er, cake - bak - er, lawn - rak - er, ball - break - er, earth - shak - er, sex - fak - er, head - ach - er,

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Pickles
Betty
Lin

73

that's just scratch - in' the sur - face of a trail - er trash bride like me and I live

Pickles
Betty
Lin

77 ALL 3:

this side of the tracks. We live this side of the tracks. We are

Pickles
Betty
Lin

81

poor and we're ti - red. That's the top two things that are re - qui - red here on

Pickles
Betty
Lin

85

this side of the tracks. We're what so - ci - e - ty let slip through

Pickles
Betty
Lin

88

— the cracks, but who cares? We don't! We live this side of the tracks.

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Musical score for measures 91-96, featuring piano accompaniment in G major. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

Musical score for measures 97-101, continuing the piano accompaniment from the previous system.

Musical score for measures 102-106, continuing the piano accompaniment.

Pickles
Betty
Lin

VAMP

Cue out: LIN:
"...not the job of the government."

LIN: (in clear)
"It is the job of a wife."

Musical score for measures 107-110, featuring piano accompaniment. The right hand has chords and the left hand has a bass line.

Pickles
Betty
Lin

LIN:

Ev'-ry bod - y keep your lights _____ on, so the pri-son turns Ol' Smo - key off. Burn _____

Musical score for measures 111-115, featuring piano accompaniment. The right hand has chords and the left hand has a bass line.

8
115

LIN (cont.)

#1 THIS SIDE OF THE TRACKS 11/7/05

Pickles
Betty
Lin

— the mid - night oil — ev-en if your lov-er man wants to boff. I been on this cru-sade of

Pickles
Betty
Lin

jus - tice to clear my man of what he's done. LIN: (spoken): "Earl was right o shoot that son-of-a-bitch."

Pickles
Betty
Lin

(in clear) "He was in So un - til my man's back home in bed — ev' - ry the wrong lane."

Pickles
Betty
Lin

light in this town — is gon-na shine — from moon to sun. —

Direct segue from #1b

ONE STEP CLOSER

#2

DAVID NEHLS

80's Rock

NORBERT:

Norbert
Jeannie

The pret-ti-est girl in Ge - o - me-try is tak-in'

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JEANNIE:

Norb
Jean

5

time to tu-tor me. The foot-ball star and the math - e-lete, a per-fect

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NORBERT:

Norb
Jean

9

coup-le that's a guar-an - tee. Do you think we can stu-dy on Sat-ur-day night, and may-be

#2 ONE STEP CLOSER 11/7/05

JEANNIE:

13

Norb
Jean

groove to the tunes of Bar-ry White? I'll have to ask my Dad, but it sure sounds out-ta sigh -

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NORBERT:

JEANNIE:

17

Norb
Jean

ee - i - ite. One step clo-ser. Add your cir-cum-fer-ence and then you're done.

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LIN
PICKLES
BETTY:

Lin
Pickles
Betty

Ooh

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NORBERT:

JEANNIE:

21

Norb
Jean

One step clo-ser. I'll help you with your test at one.

Lin
Pickles
Betty

One step clo - ser. Ooh

LITTER BOX TRANSITION

#2A

DAVID NEHLS

Applause segue

Slow blues

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5

Cue out: BETTY: "Business' up front..."

In clear: BETTY: "Party in the back. Gentlemen... let's party"

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9

Cue out: LEO: "And in Oklahoma City's premier adult dinner thee-ayter..."

Short segue

THE BUCK STOPS HERE

#3

DAVID NEHLS

Cue: LEO:
"Chicken 'n' Cooter."

Dirty Blues

Musical score for "Dirty Blues" in G major, common time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line is mostly rests, with some notes appearing at the end of the piece.

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PIPPI:

5

Musical score for Pippi's first line of lyrics. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note bass line and chords.

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Come on boys, — lay them dol-lars down. — This girl don't show it for free.

8

Musical score for Pippi's second line of lyrics. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note bass line and chords.

8 Just because I'm the new girl in town, don't be shy with me.

2
12

#3 THE BUCK STOPS HERE - 11/7/05

3 3

ad-libs

I just blew in a coup-le ho-urs a-go and Stark, Flor-i-da feels pret-ty

Musical notation for the first system, including vocal line and piano accompaniment.

16

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good But af-ter leav-ing my men that no good so and so an-y place would.

Musical notation for the second system, including vocal line and piano accompaniment.

20

MULLETS:

PIPPI:

MULLETS:

ad-libs

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The buck stops here. The buck stops here. Yeah the buck stops here. The

Musical notation for the third system, including vocal line and piano accompaniment.

24

PIPPI:

buck stops here. I'm gon-na stay a-while, this place is just my style. The buck stops here.

Musical notation for the fourth system, including vocal line and piano accompaniment.

#3 THE BUCK STOPS HERE - 11/7/06

28

I been through Saint Lou-is, Mo and At-lan-ta G. A.

31

Froze my ass up in Green Bay In Tex-as got down to the nit-ty and grit-ty.

34

Last stop, Ok-la ho-ma Ci-ty I've lived most

37

ev-ery-where that you can shake it while you're bare.

IT DOESN'T TAKE A GENIUS

Cue: PICKLES:
"I think those two
people are gonna fuck."

Freely

PICKLES:

Pickles
Lin
Betty

I ain't nev-er been the kind _____ to judge _____ that ain't how I been raised

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BETTY:

LIN:

PICKLES:

Pickles
Lin
Betty

Peo-ple deal _____ with diff-erent things _____ in diff-erent kind a' ways _____ I

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A Tempo

Pickles
Lin
Betty

hear I'm dumb-er than a box of hair, _____ not the sharp knife in the drawer _____ But you

(vocal riff)

#4 - IT DOESN'T TAKE A GENIUS 11/7/05

A Tempo

2
14

Pickles
Lin
Betty

don't have to be no Ein - stein smart - y pants _____ to get what these two _____

ALL 3: This score has been downloaded from

PICKLES
LIN
BETTY:

Pickles
Lin
Betty

are buckin' for _____ It does -

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Pickles
Lin
Betty

n't does n't does - n't take a gen - ius. It does -

Pickles
Lin
Betty

n't does - n't does - n't take a gen - ius. It does -

Pickles
Lin
Betty

31

- n't take a gen-ius to see what they're up to now.

crescendo *f*

Pickles
Lin
Betty

35

One week later he's sneak in' out the door to

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Pickles
Lin
Betty

39

meet in the place they met one week be - fore

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Pickles
Lin
Betty

43

There she stands look-in' sweet as ap - ple pie.

#4 - IT DOESN'T TAKE A GENIUS 11/7/05

Ballad

Pickles
Lin
Betty

4
47

Lip-stick and leath-er go ea - sy on the eye__

Piano/Strings

52

NORBERT:

Twen-ty four hours a day all I do is think a - bout her.

No performance or use of this score is

56

PIPPI:

Twen-ty four hours a day I can't wait to spend__ some time with my brand new friend.

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from Dramatists Play Service, Inc.

60

NORBERT & PIPPI:

Twen-ty four hours a day__ I keep won - drin' where we're head - in' and it

rit.

OWNER OF MY HEART

#5

DAVID NEHLS

Cue: NORBERT:
"I'm gonna go outside
and get some air."

Musical score for Electric Piano, featuring a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The score consists of two measures. The first measure contains a series of chords and a melodic line in the treble clef, while the bass clef has a sustained chord. The second measure continues the melodic line in the treble clef and has a sustained chord in the bass clef.

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3 JEANNIE:

Jean

Musical score for Jean, featuring a vocal line and piano accompaniment. The score is in a key signature of one sharp (F#) and common time (C). The vocal line starts with a measure rest, followed by the lyrics: "Them wed-ding vows sure are fun-ny for bet-ter or worse." The piano accompaniment consists of chords in the right hand and a single note in the left hand.

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5

Jean

Musical score for Jean, featuring a vocal line and piano accompaniment. The score is in a key signature of one sharp (F#) and common time (C). The vocal line starts with a measure rest, followed by the lyrics: "Well, my man's seen the worst of me for sure." The piano accompaniment consists of chords in the right hand and a single note in the left hand.

#5 OWNER OF MY HEART

2
7

Jean

But the light _____ at the end of the tun-nel is get-ting near _____ It's time to make things clear, gon-na

Piano

Jean

wipe a-way my fear. And I'll do it all for the one that I a-dore For

No performance or use of this score is

Jean

you are the own-er of my heart, keep-er of my dreams, hold-er of my

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from Dramatists Play Service, Inc.

Jean

thoughts, when at times it seems I might _____ slip a-way, too far a-way, _____ so far a-part _____ I got-ta

#6 OWNER OF MY HEART

19
Jean

stop my - self, re - mind my - self that you are the own - er of my heart.

22
Norb

NORBERT:

Some peo-ple say time real-ly flies by and I think I a - gree.

25
Norb

But times done and made a stop 'round here.

27
Norb

When you see a smile on your wom - an's face you ain't seen in twen - ty years it

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#5 OWNER OF MY HEART

Norb

makes all time stand still — so beau-ti-ful un-til you re-a-lize there's some-one else-'s

Norb

smile that can make ev'-y-thing dis-ap-pear. But you are the own-er of my

Norb

heart, keep-er of my dreams, hold-er of my thoughts when at times it seems I might

Norb

slip a-way, — too far a-way, — so far a-part. — Got-ta stop my-self, re-mind my-self that

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THE GREAT AMERICAN TV SHOW

#6

Cue: BETTY:
"Hello there, Jeannie."

DAVID NEHLS

Betty

BETTY:

VAMP

Thank you all for tu- nin' in. You

Cue to proceed: JEANNIE:
"I don't feel so good..."

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5

Betty

make my rat-ings soar! I got some chair crash-in', cat scratch-in', white trash-in' ac-tion and a

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9

Betty

hell-uv-a whole lot more. To - day's show fo-cus-es on one coup-le's trag-e-dy from

The Great American Trailer Park Musical

Betty

coast to coast we go! ——— I pro-mise to make your prob-lems look small-er in com-par-i-son and

Betty

that's the point — of The Great A-mer-i-can T. V. Show! Well,

Cue to proceed: LIN: "Asshole."

Betty

tell your sto-ry, don't — be shy — you have noth-ing to fear, — ex-cept the

Betty

twelve mil-lion view-ers that are wait-ing for — you to spill your guts up here. — My

29 Betty

nur-tur-ing na - ture should make you re-lax. I am a trained pro-fess-ion - al. So

33 Betty

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come on sweet-ies spit it out on my T. V. con-fess-ion-al and that makes The

37 Betty

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Great A-mer-i-can T. V. Show that puts great A-mer-i-cans in the know. Your

41 Betty

so-fa's all the fur-ther you need to go for a dose of dra-ma from the ave-rage Joe. It's The

4
45

#6 THE GREAT AMERICAN TV SHOW 11/7/05

Betty

Great A-mer-i can T. V. Show. We're in your liv-ing room. Pour some

This score has been downloaded from

Betty

ja-va, stir in your Sweet-'N-Low for The Great A-mer-i-can T. V. Show.

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Pickles Lin

56 **VAMP** **PICKLES:**

Cue out: BETTY: "...our live, studio audience." I think that girl's quite a

59 PICKLES (cont.) LIN:

Pickles Lin

shame - ful hus - sy throw - ing her - self at a mar - ried man. Like a

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62

Pickles Lin

bitch in heat she's just look - in' for meat, an - y which way she

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65 PICKLES & LIN:

Pickles Lin

can. And who are you, Mis - ter Toll Col - lec - tor, some

Pickles Lin
mid-dle aged Ro - me - o? _____

PICKLES
BETTY
LIN:

Pickles Betty Lin
Put it back in your pants there might

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Pickles Betty Lin
still be a chance to get a - way from that dir - ty ho. _____ You

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Pickles Betty Lin
should - n' - ta could - n' - ta would - n' - ta ought - n' - ta done it. You

Pickles
Betty
Lin

76

should - n' - ta could - n' - ta would - n' - ta ought - n' - ta seen that tramp, — no you

Pickles
Betty
Lin

78

should - n' - ta could - n' - ta would - n' - ta ought - n' - ta done it. In this

Pickles
Betty
Lin

80

per - iod of your life she's a maj - or cramp. — You

Pickles
Betty
Lin

82

should - n' - ta could - n' - ta would - n' - ta ought - n' - ta done it. It might not

8
84

Pickles
Betty
Lin

be my place to say, but, you

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86

Pickles
Betty
Lin

should- n' - ta could - n' - ta would - n' - ta ought - n' - ta if - 'n you had - n't you would - n' - ta been in this

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from Dramatists Play Service, Inc.

88

Pickles
Betty
Lin

mess you're in to - day.

Pippi

PIPPI:
Don't point your fin - gers at me.

Segue

FLUSHED DOWN THE PIPES

#7

DAVID NEHLS

Rubato

JEANNIE:

Jeannie

Joan Riv-ers help me please, do you car-ry what I need a-mong the

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6

Jeannie

things you sell on the Q. V. C.? I wish that you'd ad-ver-

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11

Jeannie

tise a cream to re-vi-tal-ize my man and me, "As Seen On T. V." —

Jeannie

Mis-ter Clean, look - in' lean in your musc - les and jeans, can I bor - row you to mop

3 3

Jeannie

up this mes - sy scene? No Scrub - bin' Bub - bles at hard and I'm

3

Jeannie

out of Spic' N' - Span it's like the two thou - sandth flush be - tween me and my man.

Jeannie

Feels like my love's been flushed down the pipes, now it's time to moan and

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39

Jeannie

gripe 'bout the way things used to be. My marriage is in the hands of the

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45

Jeannie

Ti - dy Bowl Man, plopped face down in the can, and then flushed down the pipes once a -

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51

Jeannie

gain.

PICKLES, LIN, & BETTY

Pickles
Lin
Betty

Love's been flushed, my heart's been crushed, life turned to

Jeannie

I see no re - lief from my mar - i - tal grief which gave new

Pickles
Lin
Betty

mush, ooh _____ la la ooh _____ la la

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Jeannie

mean-ing to the phrase, "Where's the beef?" Just like clothes from Wal -

Pickles
Lin
Betty

ooh _____ Big fat beef. Mmm Wal -

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Jeannie

Mart my love life's fall - ing a - part and it cuts like a Gin - su Knife

Pickles
Lin
Betty

Mart. Mmm a - part.

71

Jeannie
 Pickles
 Lin
 Betty

lodged in my heart. Feels like my love's been flushed down the
 Love's flu - sh'd

www.dramatists.com and is for perusal only.

76

Jeannie
 Pickles
 Lin
 Betty

pipes. Now it's time to moan and gripe 'bout the way things used to
 heart's cru - sh'd life mu - sh

81

Jeannie
 Pickles
 Lin
 Betty

be. My mar-riage is in the hands of the Ti - dy Bowl Man, plopped face
 Things used to be _____ Ti - dy Bowl

STORM'S A-BREWIN'

#8

DAVID NEHLS

Cue: NORBERT:

"Oh yeah, what else ya got for me?!"

[Huge clap of thunder and lightning]

"Okay, okay."

Like "It's Rainin' Men"

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7 BETTY:

Thun - der clouds are gath - er - in o - ver this ti - ny com - mu - ni - ty

11

set to spark a chain re - ac - tion of do - mes - tic e - lec - tri - ci - ty.

Hell's gon-na break loose, wait _____ and see, _____ heed my warn ing, hear _____ my plea _____ To-

LINOLEUM:

night's fore-cast _____ calls for in - fi - del - i - ty. _____ Bat-ten down _____ the hatch -

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es girls, _____ storm warn - ing's in ef - fect. _____ This sit - u - a - tion's much

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_____ too bad _____ for Dop-pler ra - dar to _____ de - tect. _____ Gus - ty winds _____ are gon -

32

na blow _____ soon as ev'-ry - bo - dy knows. _____ Hur-ri-cane Pip pi has set her course

ritard

37

A Tempo (Disco a la 80's)

di - rect. _____

Piano/Strings

LIN
PICKLES
42 BETTY:

Storm's a-brew - in' _____ storm's a-brew - in' _____

46

We're pur - su - in' shel _____ ter from the fall-out of a mar-riage gone wrong. It's time to call _____ out

storm's a - brew - in' storm's a - brew in'

What-cha do-in' sit - ting on your as-ses don't ya know a pres-i-dent called this a state of dis-as - ter."

Hur - ry run for cov - er. Jean-nie's man gone and found him

PICKLES:

pp
Vibes

self a lov - er. Find some place to hide 'cause Mis-ter Gar-steck - it's got a

ALL 3:

PICKLES:

Piano/strings

66

ALL 3:

PICKLES:

piece on the side. _____ Dial up 9-1-1 _____ to a - lert them this e - mer - gen - cy has

pp
Vibes

70

ALL 3:

near - ly be - gun _____ Moth - er na - ture's fling - ing at - ti - tude _____

Piano/strings

73

PIPPI:

Sis - ters stick to - geth - er when a girl gets screwed. _____ What am I gon - na do? _____

77

_____ Can I fol - low this _____ thing through? _____ I

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6
80

#8 STORMS A BREWIN' 11/7/05

JEANNIE
PIPPI:

need some heart pro - tect - or from my toll coll - ec - tor. Can I a - void the pain? —

83

— Board up the win - dows run — from this rain —

NORBERT (8vb)
JEANNIE
PIPPI:

86

Some-things' gon - na blow be - fore — this storm — is through. —

LIN/NORBERT (8vb)
PICKLES/PIPPI
BETTY/JEANNIE:

90

Storm's a brew - in' — storm's a - brew - in' —

ROADKILL

#10
DAVID NEHLS

Applause segue

VAMP *last time: DUKE:*

Duke

DUKE: "Starke, Florida, here I come!" Watch out! I'm on fire.

Last time cue guitar

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4

Duke

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I love the smell of gas - o - line and the sound of screech-ing tires, I'm on her

7

Duke

trail. This hun-ter's got the scent and he will not fail to bag the

Duke

prize. I'll see through ev'-ry dis-guise. Pip-pi girl I'm pack-ing quite a sur-prise. DUKE: "I like the E-nough colors."

Duke

of talk-in' tough. No-bod,-y walks out on me with-out things

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Duke

get - tin' rough, now who's to blame? Life ain't no

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Duke

game when you're dat - in' a hootch - y cootch - y dame that lit - tle she be-ongs to

24 Duke

me. I'm stak-in' claim on some fine boot - y. Wo-men walk-in' out on me well that's a

28 Duke

nas - ty ha - bit. They're bound to get in trou-ble like this lit-tle bun-ny rab-bit.

DUKE: "Shit! Oh shit! I didn't mean to kill the bunny, etc."
[HE takes a deep, calming whiff off a marker]

32 Duke

It's Just a lit-tle road - kill. Hap-pens' when you stand still. Bot-tom of my boot - heel.

36 Duke

Real-ly ain't no big deal. Don't mean no ill will.

40

Duke

But if you get in my way, watch out! (kitty/screech) - You're just

43

Duke

road - kill. So long Jack-son, Miss. Stop in

Pickles
Lin
Betty

PICKLES
LIN
BETTY:

So long Jack-son, Miss.

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47

Duke

Tex - ar - ka - na for a brew and a piss, gas it up! Grabbed a



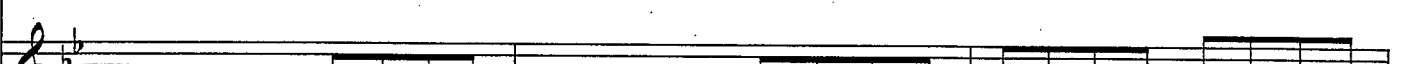
Pickles
Lin
Betty

Whoa _____ gas it up.

Glissando


51

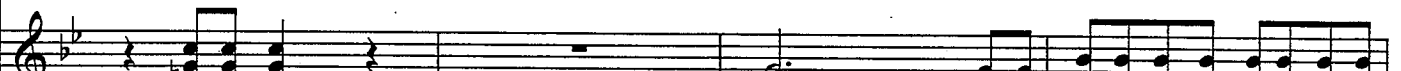

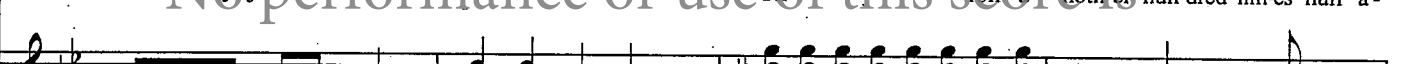
Duke  twelve pack of cool-ers to fill _____ my cof-fee cup, rice and beans, in New Or -

Pickles  Lin  Betty  Smel - lin' mean.



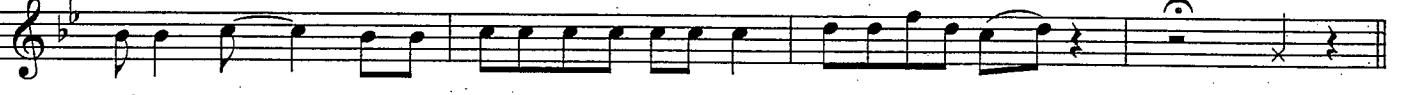
54

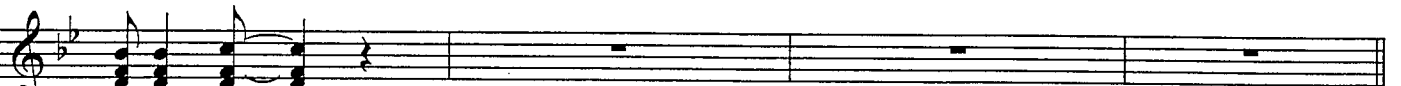


Duke  leans. Then once a - gain I'm on the scene. Roll a - noth-er hun-dred mil-es huff a -

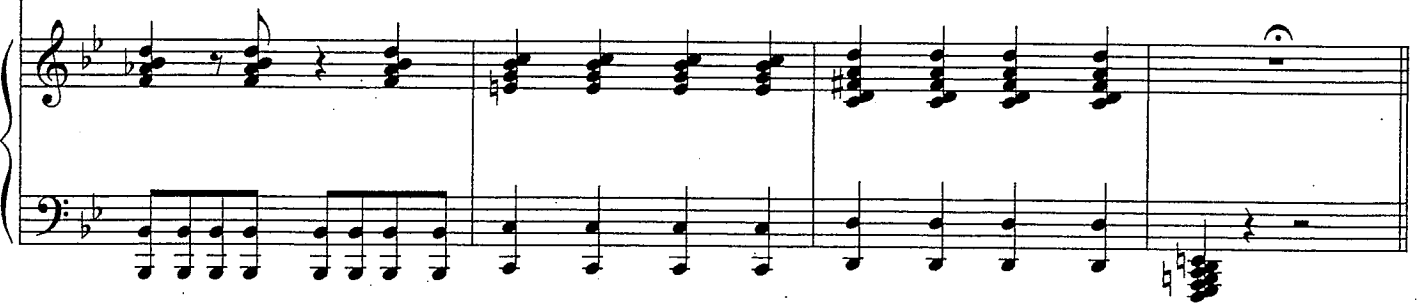
Pickles  Lin  Betty  Stinky jeans On roll a - noth-er hun-dred mil-es huff a -



58

Duke  noth-er pen, _____ nab that crit-ter with the jit-ters it's time to kill a - gain. _____ [DUKE laughs] It's

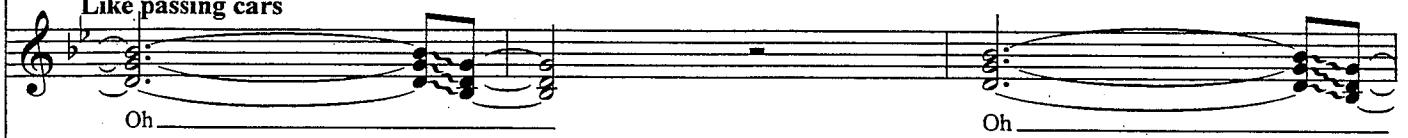
Pickles  Lin  Betty  noth-er pen, _____



62
Duke 

Just a lit - tle road - kill. Splat a - gainst the wind - shield. Chick - en fried or spit - grilled.

Like passing cars

Pickles
Lin Betty 

Oh

Oh



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65
Duke 

Gives the girls a big thrill. Just like Jack and Jill

Pickles
Lin Betty 

Oh

Oh



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69
Duke 

tum - blin' down that hill. Watch out! They're just road - kill.

Pickles
Lin Betty 

Oh

watch out!



BUT HE'S MINE/IT'S NEVER EASY

#11

DAVID NEHLS

Cue: PIPPI: "Who knew datin' a good man would be more trouble than datin' an asshole?"

PIPPI:

Pippi

So what if he's plain and no Rock-e - fel - ler, he's my

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www.dramatists.com and is for perusal only.

Pippi

tall-est star, don't care who you are, but that is what I see. He's got a beat-up old car.

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Pippi

I have to hold the door closed when we go out on the town, does-n't bring me down,

Pippi

as long as I'm with him and he's with me. You might say he's dull, or bet-ter

mf

Pippi

yet, that he's bor - ing. Al - right, he's not per - fect, but he's

Pippi

mine, he is mine and mine a - lone. He's the on - ly one I

Pippi

dream a - bout, can't be with - out, that's what makes him spec - ial, 'cuz he's

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18 Pippi

mine, he's got all that I could need, may-be you don't think he's much, so what, he's

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21 Pippi

mine.

NORBERT:

NORBERT: "Put it on my tab, would you"

When did all this get so

mp *mf*

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24 Norb

cra - zy? I thought I had the sim - ple life. But my

#11 BUT HE'S MINE/IT'S NEVER EASY - 11/7/05

Norb

heart's been com- pli- ca- ted, my home life's e- vap- o- ra- ted, and my girl- friend has cre- a- ted a new

Norb

prob- lem for my wife. I ain't the first in this po- si- tion.

Norb

Peo- ple break up all the time. Yet two wo- men bro- ken heart- ed from what

Norb

me and Pip- pi start- ed makes the guilt from when I part- ed from my girl seem like a crime.

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www.dramatists.com and is for perusal only

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39

Norb

No- thing's ea- sy, no- thing's safe, no- thing's not worth the mis- takes you make when you're

mf

42

Norb

caught be- tween the hard place and the rock. So take it

www.dramatists.com and is for perusal only.

44

Norb

ea- sy, take it safe. Then you're bound to make those mis- taes it hap- pens with

from Dramatists Play Service, Inc.

46

Norb

ev'- ry one. What's the an- swer af- ter all. It's nev- er

THAT'S WHY I LOVE MY MAN

#12

DAVID NEHLS

Cue: LIN: "Ya know, there was a time when a series of sexual favors really meant something to a Governor.

LIN:

Lin

Since the pok-ey be - came my hus - band's home, I al - ways

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www.dramatists.com and is for perusal only.

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allowed without written authorization

4

Lin

knew this day would come.

BETTY:

Betty

When a trail - er park wo - man's man

LIN:

Lin

PICKLES:

LIN: "Only one?" He was a

Pickles

It's hard to let go of your on - ly one. _____

Betty

_____ gets fried, _____

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www.dramatists.com and is for perusal only.

A Tempo

Lin

beer guzz - lin' nor no watch - in', ass - scratch - in' strip - per - screw - in', an' y - thing that's mo - vin', do - in',

Cue to continue: LIN:

"No, I think I'm gonna like being on my own."

LIN (last time):

Lin

man.

A hus - band in jail gets him

16
Lin
out of your hair, though it sucks when you're wait-in' for the day he gets the chair.

19
Lin
Run - nin' house to house can make you such a bitch, just to

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www.dramatists.com and is for perusal only.

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21
Lin
wind up in a black-out with Earl get-ting the switch. I think of him fond-ly on ro -

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24
Lin
man - tic nights when my new boy - friend turns out the lights.

27

Lin
You know I love my man — He had a bitch - in' tan.

Pickles
You know I love my man —

Betty
You know I love my man —

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www.dramatists.com and is for perusal only.

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allowed without written authorization

29

Lin
You know I love my man. — He nev - er joined the Klan. You know I love my man. —

Pickles
You know I love my man. — You know I love my man. —

Betty
You know I love my man. — You know I love my man. —

From Dramatists Play Service, Inc.

32

Lin — His trial was on C - Span. — I'm that e - lec - tric chair's big - gest fan. —

Pickles

Betty

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www.dramatists.com and is for perusal only.

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allowed without written authorization

35

Lin — That's why I love my man. *Cue to continue: PICKLES: "doin' dinner theeyayter."*

Pickles — That's why I love my man. **PICKLES (last time):** It's

Betty — That's why I love my man. **VAMP**

#12 That's Why I Love My Man 11/7/05

6

38

Pickles

hard to des - cribe a man's love in terms of size, ev - en

40

Pickles

hard-er if you judge him when he can-not fer-ti-lize, I think the key to hap-pi-ness is

43

Pickles

hav - ing kids. So I op - en up my cook - ie jar and throw a - way the lid.

46

Pickles

Prac - tice makes per - fect for my spec - ial groom, some - times we

48

Lin
LIN: "Oh my gay hell." You know I love my man

Pickles
do it in sep' - rate rooms. You know I love my man.

Betty
You know I love my man

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51

Lin
You know I love my man

Pickles
I am his big - gest fan. You know I love my man. He starred in Pe - ter Pan.

Betty
You know I love my man.

Cue: DUKE:
"...because I... am a
member... of Costco!"

PANIC

#14
DAVID NEHLS

Big and Grand Faster

Jeannie

VAMP

mp

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www.dramatists.com and is for perusal only.

5 JEANNIE:

Jeannie

Heart beat, pulse race. I could stay tucked

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10

Jeannie

in my safe lit - tle place. But the sweat-ing and the

2
14

Jeannie

sha-king re-minds me there may be some lives for the ta-king to-night.

18

Jeannie

My knees weak, feel my

23

Jeannie

head spin. Can't move and the

27

Jeannie

world is clo-sing in. What can I do to save my neigh-

30
Jeannie

bors from the gur - ney like a Life-time T. V. mo - vie and I'm Mer - e - dith

33
Jeannie

Bax-ter - Bir - ney star - ring in pan - ic, I feel pan - ic. An at -

37
Jeannie

tack of the most se - i - ous kind. I feel pan - ic, it's sa - tan - ic this sit - u -

41
Jeannie

a - tion is play - ing tricks with my mind. My — nerves are frayed my

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Jeannie

teeth start to grind. Just like Whitney Houston feels in a customs line. Like a

Jeannie

round trip tick-et on the Ti-tan-ic. I got pan-ic.

VAMP

Jeannie

Cue out: PICKLES:
"You never pay attention' and I'm like
'I'm on my period, Cletus."

Cue to continue: PICKLES:
"Oh my God, I love you so much!!!"

[dialogue]

Jeannie

Look at you what a path-et-ic mess its been years

58
Jeannie

— since you bought your - self a sty - lish dress. Stuck in time

61
Jeannie

just like Cher and you been walk - in' 'round with. Su - zanne Som - ers hair. Got - ta

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www.dramatists.com and is for perusal only.

No performance or use of this score is

64
Jeannie

end this a - gor - a - pho - bic trail - er park — night - mare. —

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from Dramatists Play Service, Inc.

67
Jeannie

— It's time to break this pris - on sen - tence and

Cue: [The power comes back on - Christmas lights and all. PIPPI shrugs.]

FINALE

#15

DAVID NEHLS

Rubato

PIPPI (conversational):

Pippi

This ain't new, not to me. This ain't un-chart-ed ter-ri-to-ry.

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7

Pippi

Not to me. Got my eyes o-pened wide it ain't of-ten this girl

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allowed without written authorization
from Dramatists Play Service, Inc.

Gospel!! (Hard, in Tempo)

13

Pippi

swal-lows her pride. Well, thanks for the ride. I got-ta leave and live my

2
19

Pippi

life on my own. I don't need a man to face the un-

24

Pippi

known. It's time to slip on my high-est heels, and raise my head a - bove this

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No performance or use of this score is

30

Pippi

back-break - in' heart - ach - in', for - sa - ken love. Ooh I wan-na make like this

from Dramatists Play Service, Inc

36

Pippi

day nev-er hap-pened. I wan-na make like the pain I feel is

41 Pippi

gone. I got-ta make my - self strong and move a - way from what's

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46 Pippi

wrong I got-ta make like a nail and press on. I got-ta make like a

No performance or use of this score is allowed without written authorization.

from Dramatists Play Service, Inc.

52 Pippi

nail and press on.

JEANNIE:
Is this

Jeannie

ov-er? Is this done? Is there some tro-phy thing I should have won? — This

3

Jeannie

strug-gle's nev - er done. Did I fall? Did I hide? Did I

No performance or use of this score is

Jeannie

mean to cut off that wo-man in side — and hurt those by my side? —

from Dramatists Play Service, Inc.

Jeannie

(get funky)

I need to face ev' - ry fear I've ev - er been fright - ened — of

3

78 Jeannie

and crush all ob-sta-cles. I must rise a - bove. Ev - en

83 Jeannie

Op-rah can't make ov - er the mess I've be - come. It is up to me, there's no

88 Jeannie

time to be, liv-in' life deaf blind and dumb. I can-not make like noth-in'

93 Jeannie

bad ev - er pened. I can-not make like I did-n't let things go

Jeannie

wrong. I need to make the most of the time I've got left on this

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Jeannie

earth, I got-ta make like a nail and press on. I got-ta make like a

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Pippi

Like the phoe-nix who rose from the ash - es.

Jeannie

nail and press on.

Lin
Pickles
Betty

LIN
PICKLES
BETTY:
Ooh Ooh

115

Pippi
Jeannie
NORBERT & DUKE:
Norbert
Duke
Lin
Pickles
Betty

I re - join the hu - man
I re - join the hu - man
Like Laz-a-rus com - ing back from the grave, I re - join the hu - man
doo doo doo doo doo wah oh

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121

Pippi
Jeannie
NORBERT & DUKE:
Norbert
Duke
Lin
Pickles
Betty

race with a pas-sion and grace. And I'm proud to be the wo-man I
race with a pas-sion and grace. And I'm proud to be the wo-man I
race with a pas-sion and grace. I'm proud to be the man that I
yeah oh yeah

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BOWS

#16
DAVID NEHLS

The first system of the musical score for 'BOWS' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 4/4 time. The music features a series of chords and melodic lines, with some notes beamed together. A watermark is visible across the score.

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The second system of the musical score for 'BOWS' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 4/4 time. The music continues with chords and melodic lines. A watermark is visible across the score.

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The third system of the musical score for 'BOWS' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 4/4 time. The music continues with chords and melodic lines. A watermark is visible across the score.

13

Pickles
Lin
Betty

Well it's what we call home, _____ Be it

Pippi
Jeannie

Well it's what we call home, _____ Be it

Norbert
Duke

Well it's what we call home, _____ Be it

8

This score has been downloaded from
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No performance or use of this score is

17

Pickles
Lin
Betty

land or sea or foam. _____ And we have no need to roam _____ far from

Pippi
Jeannie

land or sea or foam. _____ And we have no need to roam _____ far from

Norbert
Duke

land or sea or foam. _____ And we have no need to roam _____ far from

8

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EXIT MUSIC

#17

DAVID NEHLS

Musical score for measures 1-4. The score is written for piano in G major (one sharp) and common time. It features a melody in the right hand and a bass line in the left hand. The melody consists of quarter and eighth notes, while the bass line is primarily composed of quarter notes.

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5

Musical score for measures 5-8. The score continues the melody and bass line from the previous system. Measure 5 is marked with a '5' at the beginning of the staff.

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10

Musical score for measures 9-12. The score continues the melody and bass line. Measure 9 is marked with a '10' at the beginning of the staff.

from Dramatists Play Service, Inc.

15

Musical score for measures 13-16. The score continues the melody and bass line. Measure 13 is marked with a '15' at the beginning of the staff.

Musical score for measures 18-21. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The music consists of chords and melodic lines in both hands.

Musical score for measures 22-25. The score is in treble and bass clefs with a key signature of three sharps. A diagonal line labeled "Glissando" spans across measures 22 and 23. The music continues with chords and melodic lines.

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Musical score for measures 26-32. The score is in treble and bass clefs with a key signature of three sharps. A section labeled "[drum fill]" is indicated in the bass line. The music concludes with a double bar line and repeat signs.

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Musical score for measures 33-37. The score is in treble and bass clefs with a key signature of three sharps. The music features chords and melodic lines in both hands.

from Dramatists Play Service, Inc.

Musical score for measures 38-42. The score is in treble and bass clefs with a key signature of three sharps. The music continues with chords and melodic lines.