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SF PERUSALS

Lust 'n Rust

The Trailer Park Musical

by Frank Haney, Carol Kimball,
and Dave Stratton

A Samuel French Acting Edition



SAMUEL FRENCH
FOUNDED 1830

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LUST 'N RUST: THE TRAILER PARK MUSICAL opened in Chicago at the Theatre Building on January 18, 2001 in a production by Lawn Chair Theater. It was directed by Michael Fritz, with choreography by Marla Lampert, sets by Chris Jensen, lighting by Kevin Shaw, and costumes by Kimberley Schuler. The stage manager was Jason Palmer, assisted by Christine R. X. Bolles. The cast was as follows:

RED . . . . . Whit Spurgeon
STEVE MORGAN . . . . . David P. Bryson
JUNIOR, HENDERSON . . . . . Thomas Colby
CONNIE KROESSER . . . . . Laura Scott Wade
DUANE KROESSER . . . . . Marc Jablon
JANETTE . . . . . Francesca Peppiatt
LATISHA WASHINGTON . . . . . Jasmyne Brown
BUZZ . . . . . Fred Warner
TANYA . . . . . Heather Donaldson-Moran

CHARACTERS

STEVE – Thirty-something East Coast yuppie with mid-western roots.

CONNIE – Thirty-something waitress at Smitty's Diner, soon to be divorced from Duane.

DUANE – Thirty-something blue-collar worker at the Agribig plant.

RED – Fifty-something resident manager and unofficial Mayor of the Redbud Mobile Estates trailer park.

LATISHA – Late-twenties, African-American hair stylist, moved into the park from Chicago about a year earlier.

TANYA – Thirty-something best friend of Connie.

JUNIOR – Tanya's husband, a late shift worker at Agribig.

BUZZ – Another late shift worker at Agribig.

JANETTE – A newcomer to the park, mother of twin two-year-olds.

HENDERSON – the Corporate Vice President of Production, Agribig, Inc. (Note: This role can be doubled with the Buzz or Junior role.)

MUSICAL NUMBERS

ACT ONE

Mobilized . . . . . **STEVE**
Look Away . . . . . **CONNIE, STEVE**
Rebud Mobile Estates . . . . . **RED, BUZZ, JUNIOR, TANYA, DUANE, CONNIE, LATISHA, JANETTE**
Caucasian Hair . . . . . **LATISHA**
Double Wide . . . . . **RED, LATISHA**
What We're Doin' . . . . . **TANYA, BUZZ**
Let Her Go . . . . . **DUANE**

ACT TWO

Bigger than Yours . . . . . **CONNIE**
Once Upon A Time. . . . . . **STEVE**
They Say . . . . . **CONNIE**
Cajun Cookin' . . . . . **BUZZ, LATISHA**
Off To Mexico . . . . . **STEVE, DUANE**
Over and Done . . . . . **CONNIE, STEVE**
Mobilized Reprise . . . . . **ALL**

Scene One

(intro walk-in music)

(A lighting special hits **STEVE** *in a downstage area – he is driving. He dials his cell phone.)*

(Red's cell phone rings. Lights up on **RED** *at the diner.* **CONNIE** *has just served him a patty melt.)*

RED. *(answering phone)* This is Red.

STEVE. Hi, it's Steve Morgan. Did I catch you at a good time? Do you have a few minutes…?

RED. Uh, yeah, good a time as any. Steve…?

STEVE. Morgan. From New Jersey.

RED. Steve! Yeah. Sorry – spaced for a second there. You got my latest offer on the Olsen trailer?

STEVE. I did, and you got a deal. I'll take it.

RED. You sure? You haven't even seen it in person yet.

STEVE. Yeah. The pictures on your website are good enough. I'm sure it'll be fine for what I need.

RED. Okay. When should I expect you?

STEVE. I'll be getting in late tonight, around ten o'clock. Can you recommend a place to get a bite to eat at that hour?

RED. Sure. Smitty's Diner just off the exit from the bypass will be open. I recommend the patty melt, unless you're trying to watch your girlish figure.

STEVE. Thanks, I'll check it out. So I should see you to get my keys when I get in?

RED. Not if you're getting in that late. I'll leave the keys inside your trailer. The door'll be unlocked.

STEVE. You're just going to leave it unlocked?

RED. Sure, it'll be okay. This ain't no crime infested hell-hole like Newark.

STEVE. Point taken. Oh, I've got another call coming in. I've got to take this. I'll see you tomorrow.

RED. Okay. 'Later.

STEVE. Bye.

*(***STEVE** *ends the call, then takes the call-waiting. A lighting special reveals* **HENDERSON** *calling from the New Jersey office.)*

STEVE. Steve Morgan.

HENDERSON. Hey, Steve. I'm on my way to the Hamptons tomorrow to get a jump on the weekend – so I wanted to give you a little send-off tonight. Would you like to join me for a drink at the club?

STEVE. Oh, gosh, Mr. Henderson – thanks for the offer. But I'm already on the road. I think I'm in Indiana.

HENDERSON. Oh, too bad. All set for your move out to the boonies?

STEVE. Yeah, I just got off the phone, finalizing the deal on a place to stay.

HENDERSON. Nothing too permanent, I hope.

STEVE. Nah, just a…just something for the time being.

HENDERSON. Good. We really appreciate your flexibility. I know you're probably not looking forward to this move, but I think this is a good opportunity for to you gain some visibility corporate-wide. What you do there will not go unnoticed.

STEVE. That's exactly how I'm looking at it. I didn't take this assignment for the fresh air and scenery.

HENDERSON. Can I count on you to be at the beach house for the Labor Day clambake?

STEVE. I'll be in Illinois…

HENDERSON. Book a Friday meeting here and stay for the weekend. Everyone's going to be there. I've already booked tee times for all of us on Saturday – I'll make sure there's room for you. It won't hurt to come back and let the senior staff see your face now and then. Unless you're afraid of missing the pig races at the county fair or something.

STEVE. *(laughs)* How do you know about pig races?

HENDERSON. I did my time out in the hinterlands on my way up, just like you. Floydville, Iowa. So I know what a sacrifice you're making. But, don't worry, if you do well there you'll be moving up to something better very soon.

STEVE. Sounds good to me. The sooner the better.

HENDERSON. Just remember – this, too, will pass. Well, I'm off to the Hamptons tomorrow to get a jump on the weekend, so I won't see you before you leave. Have a safe trip and keep in touch.

STEVE. Will do, sir. So long.

*(***HENDERSON** *exits on the opening chord of "Mobilized," which* **STEVE** *sings. Harmony vocals to be sung off-stage.)*

SONG: "MOBILIZED"

I'M MOBILIZED
A LITTLE HYPNOTIZED
THAT'S WHY I'M MOBILIZED
MOBILIZED

WELL, I LIVED MY LIFE IN A SMALL TOWN
IN A FARM HOUSE BUILT BY DAD
BUT NOW I'VE FALLEN FOR SOMETHING ELSE
IT AIN'T LOVE BUT IT AIN'T BAD.

DON'T TALK TO ME ABOUT LONGEVITY
OR BUILDING UP EQUITY
I'M A MAN OF MEANS BY NO MEANS
I'M A MODERN DAY KING OF THE ROAD.

STEVE. *(cont.)*

THAT'S WHY I'M MOBILIZED
AND I'M ACCESSORIZED
I'M MOBILIZED
MOBILIZED

I DON'T WANT TO SPEND ANOTHER SECOND HERE
JUST ENOUGH TIME TO FINISH THIS BEER
I DON'T NEED NONE OF THIS MORTGAGE STRESS
SO I'M PUTTIN' THIS TRAILER ON AMERICAN EXPRESS.

WELL, MY GIRLFRIEND THOUGHT I WAS CRAZY
AND WE'VE SINCE PARTED WAYS
BUT I'VE NEVER BEEN HAPPIER
IN MY TRAILER DAZE.

DON'T TALK TO ME ABOUT LONGEVITY
OR BUILDING UP EQUITY
I'M A MAN OF MEANS BY NO MEANS
I'M A MODERN DAY KING OF THE ROAD.

I'M MOBILIZED
I'M SIMONIZED
AND I'M MOBILIZED
MOBILIZED

I DON'T WANT TO SPEND ANOTHER SECOND HERE
JUST ENOUGH TIME TO FINISH THIS BEER
I DON'T NEED NONE OF THIS MORTGAGE STRESS
SO I'M PUTTIN' THIS TRAILER ON AMERICAN EXPRESS.

I'M MOBILIZED
AND I'M SUPER-SIZED
I'M MOBILIZED
MOBILIZED

(At end of song, lights fade to end the scene.)

(Music vamp on chorus of "Mobilized.")

Scene Two

(Late at night in Smitty's Diner. **CONNIE** *is working as a waitress there.* **DUANE** *enters.)*

DUANE. Hi, Connie. How you doin' tonight?

CONNIE. What do you want, Duane?

DUANE. Why do you have to come at me with that attitude?

CONNIE. I told you to stop bothering me at work.

DUANE. I'm not here to bother you, I just need a favor.

CONNIE. What now?

DUANE. I gotta get to the dentist this week, this tooth is really hurtin' and I thought I could wait 'til next payday, but I can't. Can you float me a fifty 'til next week? Just 'til next week…

CONNIE. Wait a minute, I'm having a déjà vu. Didn't you not pay your share of the pad fee this month 'cause of that dentist bill?

DUANE. First off, I don't see why I should be payin' half the pad fee when I don't even live there anymore.

CONNIE. Don't change the subject. Did you guys play poker last night?

DUANE. What's that got to do with anything?

CONNIE. You lost, didn't you?

DUANE. That is the one form of entertainment I'm able to enjoy after workin' hard all week.

CONNIE. Why don't you guys play for pennies or somethin'…

DUANE. Pennies? We're men. We're not gonna play penny-ante.

CONNIE. Well then, you're gonna have to be man enough to wait until you get paid to see the dentist. Won't he run a tab for you?

DUANE. Not anymore – the jerk. Please, hun, don't make me go on suffering like this. It really hurts…

(Pause as **CONNIE** *looks at* **DUANE***'s pleading expression.)*

CONNIE. Oh, alright.

(She digs out some cash, counts out most of it and hands it to **DUANE***.)*

You're lucky tips was good tonight. Big busload of seniors was in earlier. Tour group on the way to Branson. They don't tip well, but there was a lot of 'em.

DUANE. Thanks, hun. I promise, I'll pay you back just as soon as I cash that paycheck.

CONNIE. Yeah, whatever. You better get out of here 'fore Smitty sees you. You know he doesn't want you comin' in here if you're not ordering something.

DUANE. I know, I'm on my way. Thanks again for the, uh…

CONNIE. Just pay me back this time, okay?

*(***DUANE** *gives her a hurt look, then turns to exit. As he leaves, he bumps into* **STEVE** *entering. They exchange dirty looks, then* **DUANE** *exits.* **STEVE** *lingers upstage looking at* **CONNIE** *as the song "Look Away" begins. Harmony vocals to be sung offstage.)*

SONG: "LOOK AWAY"

CONNIE.

I'M WORKING ON A MIDNIGHT SHIFT
POURING COFFEE, GIVING SOULS A LIFT
PUTTIN' IN AN ORDER FOR A CHICKEN STEAK
I'M TIRED AS HELL AND MY ANKLES ACHE

THEN HE WALKS IN SITS DOWN FOR A MEAL
BUT TONIGHT HE'S IN FOR ANOTHER DEAL

STEVE.

I RUB MY EYES AND AN ANGEL'S THERE
HANDS ME A MENU THROUGH FLUORESCENT GLARE
SHE WAITS AND SMILES AS MY EYES LINGER
SHE'S NOT HIDING HER BARE RING FINGER

HEY WATCH IT BUDDY, BETTER PLAY IT SMART
WITH JUST ONE LOOK SHE'S GONNA STEAL YOUR HEART

BOTH.

I'D BETTER LOOK AWAY, BETTER LOOK AWAY
LOOK AWAY, BETTER LOOK AWAY

CONNIE.

WHILE HE DECIDES I THINK I'LL CHECK HIM OUT
HE'S KIND OF CUTE WITHOUT A DOUBT
NOT THAT I'M LOOKIN' FOR ANOTHER GUY
THERE'S SOMETHING HERE THAT I CAN'T DENY

BE CAREFUL DARLIN', BETTER PLAY IT SMART
WITH JUST ONE LOOK HE'S GONNA TO STEAL MY HEART

BOTH.

ONLY A LOOK AWAY, JUST A LOOK AWAY
ONLY A LOOK AWAY, JUST A LOOK AWAY

STEVE.

MY MIND'S MADE UP, I'LL TAKE THE PATTY MELT
LET THE GAMES BEGIN 'CAUSE I'VE JUST DEALT
THERE'S SOMETHING HERE I CAN'T VERBALIZE
I'M FALLING INTO THOSE DEEP GREEN EYES

BOTH.

THE MOMENT'S COME THAT WE BOTH KNEW
I FEEL A SPARK, DON'T YOU FEEL IT, TOO

CONNIE.

HE ASKED FOR THAT BURGER AND HE WANTED IT WELL

STEVE.

THE DINER SPUN LIKE A CAROUSEL
COULDN'T HELP IT, DIDN'T PLAY IT SMART

CONNIE.

HE SHOULDA STOPPED AT THAT MINI-MART

BOTH.

THE MOMENT'S COME THAT WE BOTH KNEW
I FELT A SPARK, DON'T YOU FEEL IT, TOO
ONLY A LOOK AWAY, A LOOK AWAY
ONLY A LOOK AWAY, ONLY A LOOK AWAY
IT'S JUST A LOOK AWAY

STEVE. Uh, could you tell me how to get to the Redbud Mobile Estates?

CONNIE. Sure. That's where I live. You just stay on this road heading into town and it's on your left about a quarter mile down the road.

STEVE. Oh, that's easy.

CONNIE. So you must be that new guy moving into the old Olsen trailer.

STEVE. Yeah. How'd you know that?

CONNIE. Oh Hun, everybody knows everything about everyone else in this town. I hope you're not planning on keeping any secrets.

STEVE. I guess not. I'm Steve, Steve Morgan. I'm going to be working out at the Agribig plant…

CONNIE. You're the new plant manager out there.

STEVE. Wow, I'm impressed. You probably know what brand of boxers I'm wearing.

CONNIE. Not yet, but it's still early.

STEVE. Hnmp. So what's your name?

CONNIE. I'm Connie Kre…Nichols. Connie Nichols.

STEVE. You're sure?

CONNIE. I'm just going through some changes now, is all. Hey, I'd better get Smitty started on your patty melt.

STEVE. Oh, yeah. Well, nice meeting you Connie Nichols. I guess I'll be seeing you around, neighbor.

CONNIE. Okay.

(Lights fade to end scene.)

(instrumental tune - blues/swing thing - in the key of G)

Scene Three

(Sunday afternoon at Redbud, a week and a half has passed since **STEVE** *moved in. There is an informal gathering of all the residents, except* **STEVE**, *in front of* **RED***'s trailer.* **CONNIE** *and* **DUANE** *are both there, but apart. A band can be heard nearby running through an instrumental tune-blues/swing-thing, in the key of G.)*

*(***JANETTE**, *a park resident, confronts* **RED**. *As they talk some other residents wander into* **RED***'s court.)*

JANETTE. Red, can you do something about those Markley brothers and that band 'a theirs? I'm tryin' to put the twins down for a nap and there's no way…

RED. Hold it right there. What time is it?

JANETTE. I dunno, 'bout one thirty I guess.

RED. Yup. Now, can you tell me a better time for the boys to practice than 1:30 in the afternoon? Would you prefer 1:30 in the a.m.?

JANETTE. It's just that the twins really have to get their naps…

RED. You didn't answer my question, and that's 'cause there is no better time for the boys to rehearse than right now. So I suggest that you find a better time to get those kids a nap than when the Markley brothers are playing. Besides – it's free music. Consider it one of the perks of living in the Redbud Mobile Estates. Just kick back and enjoy the tunes.

LATISHA. What's up, Red?

RED. Janette here has a little problem with the Markley brothers' music.

LATISHA. You're on your own, girl.

BUZZ. What!? Are you kidding? What's not to like about a free concert in the afternoon? What's wrong with you? Jeez Louise, pop open a beer and chill out.

JUNIOR. You got something against country music? You'd rather have a string quartet or some shit like that playin' here?

BUZZ. Ludwig van Mozart or somethin'…

LATISHA. You mean Beethoven.

BUZZ. Huh?

LATISHA. Ludwig Van Beethoven.

BUZZ. What was Mozart's first name?

LATISHA. Wolfgang.

BUZZ. Yeah, Wolfgang. A much better name than Ludwig. Hey, if we have a kid, can we name him Wolfgang?

LATISHA. Okay, now you're scaring me.

JANETTE. Look, it's not that I don't like the music. They sound pretty good, actually. It's just that I got twin boys that need their afternoon naps…

TANYA. Oh for cryin' out loud. The music'll probably put 'em asleep. My Heather just conks out as soon as the music starts. She's back at the trailer right now sound asleep.

RED. Look, Janette. You're new here so we're all gonna cut you some slack. See, the thing is, we got all kinds of people livin' here in a pretty close-knit community.

BUZZ. He's got us packed in here like sardines is what he's sayin'.

RED. Anyway, it's a tight little community we got here, and if you live here you have two choices – either get along, or get along. You followin' me?

JANETTE. Yeah – you're saying I don't have any choice but to get along.

RED. No, I'm saying you can either get along, or you can get along out of here. You can hitch up your home and roll on down the road.

JANETTE. I didn't mean to make no big thing about this…

RED. Before you get yourself in any deeper, here's what you need to know about the Redbud Mobile Estates…

(Cast begins the song "Redbud Mobile Estates," a country waltz. At first **JANETTE** *listens, then joins in for the final chorus, becoming one of the gang.)*

SONG: "REDBUD MOBILE ESTATES"

FULL GROUP.

JUST LOOK AROUND AT THIS PLACE
NOTHIN' FANCY, THAT MUCH IS TRUE
BUT AT THE END OF THE DAY
YOU'LL FIND THAT YOU LIKE IT, TOO
MOST MOVED IN JUST FOR AWHILE
BUT THEN THE YEARS, THEY FLEW
HELLO MY FRIEND, TAKE A SEAT
KICK BACK, RELAX, AND HAVE A BREW

HERE AT THE REDBUD, YOU WON'T BE IMPRESSED
MOSTLY WE SIT BACK AND CHILL
HERE AT THE REDBUD, YOU WON'T GET DEPRESSED
PLAY TUNES AND FIRE UP THE GRILL

RED SOLO.

WELL, I BEEN HERE SINCE HIGH SCHOOL
I AIN'T DONE MUCH WITH MY LIFE
DON'T GOT NO FANCY PROFESSION
NO TITLE, NO TROPHY WIFE
FOR MANY, LIFE IS A BAR FIGHT
BUT MOST OF IT DON'T MEAN A THING
GOT MY TRUCK, MY TRAILER, AND MY DOG
AT REDBUD, I AM A KING

FULL GROUP.

HERE AT THE REDBUD, YOU WON'T BE IMPRESSED
MOSTLY WE SIT BACK AND CHILL
HERE AT THE REDBUD, YOU WON'T GET DEPRESSED
PLAY TUNES AND FIRE UP THE GRILL

CHORUS.

TO BE RICH HERE AT REDBUD ESTATES

RED.

YOU WON'T NEED A WHOLE LOT OF CASH

BUZZ.

GIVE US SOME BEER AND TV

JUNIOR & TANYA.

AND LATER, SOMEPLACE TO CRASH

TANYA.

SOME FOLKS LOOK DOWN ON OUR HOMES

TANYA & CONNIE.

BUT HERE'S A BIG NEWS FLASH

LATISHA.

WE LIVE IN TRAILERS, THAT'S TRUE

CHORUS.

WE'RE PEOPLE, AND NOBODY'S TRASH

FULL GROUP.

HERE AT THE REDBUD, YOU WON'T BE IMPRESSED
MOSTLY WE SIT BACK AND CHILL
HERE AT THE REDBUD, YOU WON'T GET DEPRESSED
PLAY TUNES AND FIRE UP THE GRILL

HERE AT THE REDBUD, YOU WON'T BE IMPRESSED
MOSTLY WE SIT BACK AND CHILL
HERE AT THE REDBUD, YOU WON'T GET DISTRESSED
YOU'RE FREE TO DO WHAT YOU WILL

JUNIOR. Hey, Red, look at that cloud. Does that look like a funnel cloud to you?

JANETTE. You see a twister? Oh, shit. Where is it?

JUNIOR. That one there…

RED. That ain't no funnel cloud! First of all the current atmospheric conditions aren't conducive to tornadoes. See, tornadoes form along fronts between areas of cold dry air and warm moist air, and we don't have that here. Second, the wind is moving those clouds south away from us anyway. The weather service is calling for all this to blow over in the next couple'a hours. We should have a clear sky tonight.

JUNIOR. You're sure? That one still looks kinda funky to me.

RED. You're just being paranoid. How many times I gotta tell ya that statistically you're not any more at risk of being hit by a tornado in a trailer park than, say, getting struck by lightning on a golf course.

LATISHA. But that happens a lot, doesn't it?

RED. Well, maybe that's not the best example, but you get my point.

JANETTE. I have to get back to the twins, so if anything changes, weather-wise, somebody come and let me know, okay?

RED. Don't worry, it's going to be a nice night tonight.

JANETTE. If you say so…By-eee.

ALL. *(mimicking her)* By-eee.

*(***JANETTE** *exits, there is a pause as she leaves.* **DUANE** *doesn't speak until she is out of earshot.)*

DUANE. Do those twins have names?

JUNIOR. Just "the twins" is all I ever heard her call 'em.

BUZZ. What are they conjoined, or something?

DUANE. That would explain it.

BUZZ. It'd be cool if they was. Two heads, four arms, one body, two legs – something like that…

(All give **BUZZ** *a concerned look.)*

BUZZ. Well, it wouldn't be cool for them, I guess.

DUANE. Buzz, have you ever considered getting professional psycho help.

BUZZ. I just think conjoined twins are interesting.

CONNIE. It's not nice to make fun of people less fortunate than yourself.

BUZZ. Who's makin' fun? And who's to say we're more fortunate. It's all relative. The average conjoined twins probably look at us and say, "Oh my god, they work at Agribig and live in trailers. How can they stand it?"

JUNIOR. How'd we even get on this subject?

DUANE. Talkin' about Janette's twins.

RED. Janette's little boys are not conjoined and they do have names. One's called Billy and the other one's Willie, and they're a couple of good lookin' little fellas.

LATISHA. But that's the same name. Billy and Willie are both short for William.

DUANE. She named both her twin boys William?

JUNIOR. That's screwed up…

CONNIE. *(annoyed)* She could have named them both William but with different middle names, like William Ryan and William, uh, Shawn or something. And if they planned from the start one would be called Bill or Billy and the other one Will or Willie, then it's no big deal. God, it's not that hard to figure out.

(They all contemplate the possibilities of the twins' names, except **DUANE***, who is giving* **CONNIE** *a curious look.)*

RED. So what's that new plant manager like?

JUNIOR. I dunno. Steve seems okay. He's kinda laid back…

BUZZ. That job can't be all that hard. Plant's makin' money, everyone's pullin' O.T.

DUANE. You know that O.T. ain't gonna last forever.

JUNIOR. Why not?

DUANE. They're always tryin' to cut costs. It's obvious something is up. The suits are keeping it all hush-hush, so you know it's probably not gonna be good.

BUZZ. Like what?

DUANE. I dunno. Maybe put some of us on an overnight shift at regular pay.

JUNIOR. That would suck.

DUANE. No shit. But they know these are the only jobs in town, so why wouldn't they try to save a few bucks. They don't give a shit about us…all they care about is bottom-line…

*(***STEVE** *enters, and* **BUZZ** *notices and quickly interrupts* **DUANE**.*)*

BUZZ. Whoa, uh yo! Steve! How are ya. Grab a beer, pull up a chair. In fact, you can take mine, I was just heading out to do, uh, that thing, anyway. See you later.

(As **STEVE** *takes* **BUZZ***'s seat by* **RED***, most of the other residents wander off, too.)*

DUANE. *(to* **CONNIE***)* Let's go for a walk. Didn't you want to talk to me about the Trans Am?

CONNIE. Just that I want it out of my yard, is all. Thing's been up on blocks for about six months now, weeds growing up around it…

DUANE. It has not been no six months. I bought a new set of mags for it and I'll be able to get them off layaway after the next payday, so it'll be gone before you know it. C'mon, let's just go for a walk. We can just go for a little walk, can't we?

CONNIE. Yeah, okay. *(to* **STEVE, LATISHA** *and* **RED***)* Nice to see you again. I'll see you later. See you, Red.

*(***CONNIE** *and* **DUANE** *exit, leaving* **STEVE, RED**, *and* **LATISHA** *alone.)*

STEVE. *(looking at all the empty lawn chairs)* Was it something I said?

RED. Don't take it personal. You see, just about everyone here either works for the plant or are hooked up with someone who works for the plant, and this place is sort of a haven away from work and the bosses and all that. And you, you are *the* boss. So you can kind of understand why they all hightailed it out of here when you showed up.

STEVE. Yeah, I guess I can understand that. *(to* **LATISHA***)* I'm Steve Morgan.

LATISHA. Hi, I'm Latisha. Latisha Washington.

STEVE. So what's your story?

LATISHA. You mean, "What's a fine black woman like you doing living in this park with all these crackers?"

STEVE. Yeah, well, okay. I wouldn't put it that way, but…

LATISHA. That's okay, baby. Here's the thing. I do hair. I do a little cosmetology, too, and I can do a fair manicure, but mainly I do hair. I do waxing, too. Legs, bikini, whatever. Lotta guys are getting their backs waxed these days. How 'bout you, you got some back fur you want to get rid of?

STEVE. No, thanks.

LATISHA. It don't hurt near as bad as you'd think.

RED. Just have a few shots 'forehand.

STEVE. *(gives* **RED** *a puzzled look)* I'll think about it.

LATISHA. Okay, I'm in that trailer right over there if you change your mind.

STEVE. So you were telling me…

LATISHA. How I ended up here. Let me tell it like this…

*(***LATISHA** *begins the "Caucasian hair" rap. Harmony vocals can be sung by extras playing clients, or offstage.)*

"CAUCASIAN HAIR"

I WAS DOIN' HAIR – FOR MY LIVELIHOOD
UP IN CHICAGO – THERE IN THE OLD 'HOOD

THEY HAD ME DOIN' – WALK-INS FROM HELL
'CAUSE I COULDN'T BUILD UP – A CLIENTELE

I'M NOT INTO – THE CORN ROW CRAZE
A PROCESSED WAVE – PUTS ME IN A HAZE

(CHORUS)
I HAD THIS FEELING, I NEEDED A CHANGE
THERE'S NO CONCEALING, IT'S MIGHTY STRANGE

LATISHA. *(cont.)*

THE TRUTH REVEALING, FINALLY FOUND MY FLAIR
FOR HEADS APPEALING, I DO CAUCASIAN HAIR

SO THIS WHITE CHICK SHOWS – AT THE DOORWAY
WE SAID, "WHAT'S THIS – APRIL FOOLS DAY?"

BUT SHE DROPPED IN – TO GET HER HAIR DONE
SO BEIN' A WALK-IN – THEY LET ME HAVE FUN

WELL SHE WANTS A BIG-ASS – COUNTRY DO
MENTIONS SOME SINGER – I DON'T KNOW WHO

BUT I GET THE DRIFT – I START SPRAYIN'
AND I START TEASIN' – AND I START PRAYIN'

AND THAT HEAD'A HAIR – IT GETS REAL BIGGY
WE START THROWIN' DOWN – AND GETTING REAL JIGGY

I HOLD UP THE MIRROR – SO SHE SEES WHAT'S DONE,
AND SHE GETS REAL QUIET – TEARS START TO RUN

I SEE THIS BIG GRIN – ON HER FACE
THEN I KNEW – THAT I'D FOUND MY PLACE

(CHORUS)
I HAD THIS FEELING, I NEEDED A CHANGE
THERE'S NO CONCEALING, IT'S A MIGHT STRANGE
THE TRUTH REVEALING, FINALLY FOUND MY FLAIR
FOR HEADS APPEALING, I DO CAUCASIAN HAIR

So to make a long story short, I guess I kinda found my calling that day. I just have some kinda god-given talent for white chicks' hair. So I moved down here. And it's workin' out okay for me. I've got my own shop, a lot of loyal clients, and people here have been pretty nice to me. I'm doin' alright.

RED. Tisha here's like a lotta the folks at Redbud. Move in for a little while, short term, but they get comfortable and end up stickin' around. Could happen to you, too.

STEVE. I don't think so. In fact, you might really come out ahead on that prepaid pad fee deal.

RED. You're thinkin' about movin' out already? Hell, you just got here.

STEVE. No, I'm not thinking about anything. You never know. You just never know. So, let's see. I know Junior, Buzz and Duane – I met them out at the plant. And Tanya is married to Buzz.

RED. You mean Junior.

LATISHA. Tanya is married to Junior.

STEVE. Oh. I just thought…'cause I saw Tanya with Buzz in his truck the other night.

LATISHA. Yeah…?

RED. Oh, that don't mean nothin'. Those three have been friends forever. Just 'cause you saw Tanya and Buzz goin' somewhere, probably just makin' a beer run or something, don't mean nothin'.

STEVE. Sure.

*(***LATISHA** *raises her eyebrows meaningfully to* **RED**.*)*

RED. Just out of curiosity, where did you see them?

STEVE. On that road that goes out by the lake.

LATISHA. Long way from the liquor store.

RED. That don't mean nothin'. Steve, you gotta be careful about shootin' your mouth off and making these kind of insinuations about people. People can get hurt by talk like that.

STEVE. I'm not making any insinuations. I was just explaining how I got mixed up. I didn't mean anything… Oh, the night I moved here I met Connie Nichols…

RED. Nichols? You mean Connie Kroesser.

STEVE. Kroesser?

RED. Yeah, she's married to Duane.

LATISHA. They're splitting up. She kicked him out…hopefully for good this time.

RED. They're having some difficulties now.

LATISHA. Duane's an asshole.

RED. Don't go spreading rumors. And besides, even if it's true, it's understandable how it could happen.

LATISHA. Oh, please. You just say that 'cause you're hot for her yourself.

RED. She does have an intense sensuality about her that can be hard for a guy to handle.

STEVE. Connie?

RED. No, Rita.

LATISHA. Rita Nichols, Connie's mom.

STEVE. Okay, you lost me there. What's going on with Connie, is she…single?

RED. I was wondering when you were going to get around to asking about Connie. Well, it's like this…

*(***RED** *and* **LATISHA** *sing "Connie's Got A Double-Wide.")*

SONG: "CONNIE'S GOT A DOUBLE-WIDE"

RED & LATISHA.

CONNIE'S GOT A DOUBLE WIDE
WONDER WHAT SHE'S GOT INSIDE
SAVIN' OVERTIME FOR YEARS
PAID FROM DUANE'S SWEAT AND TEARS

THREW HER EX OUT JUST LAST MAY
HE'S OUT THUMBIN' THE OL' HIGHWAY
A LUCKY GUY MIGHT HAVE A CHANCE
BUT SHE'S ALL THROUGH WITH ROMANCE

CONNIE'S GOT A DOUBLE WIDE
CONNIE'S GOT A DOUBLE WIDE

EIGHTEEN WHEELS TOOK IT DOWN THE ROAD
THAT TRAILER'S GOT A WIDE LOAD
SHE'LL PLANT A GARDEN IN THE SPRING
WHEN SHE THROWS AWAY THAT DIAMOND RING

CONNIE'S GOT A DOUBLE WIDE
CONNIE'S GOT A DOUBLE WIDE

RED & LATISHA. *(cont.)*

SHE'S GOT DREAMS SO REAL
SHE'S GOT DREAMS SO REAL
SHE'S GOT DREAMS SO REAL

YOU CAN DYE YOUR HAIR AND CHANGE YOUR STYLE
IT'S A BRAND NEW WORLD, BETTER LAST AWHILE
NO ONE'S TALKIN' OR WILL CONFIDE
SHE'S THE TATTOOED QUEEN OF HER DOUBLE WIDE

CONNIE'S GOT A DOUBLE WIDE
CONNIE'S GOT A DOUBLE WIDE

SHE'S GOT DREAMS SO REAL
SHE'S GOT DREAMS SO REAL
SHE'S GOT DREAMS SO REAL

(At the conclusion of the song, lights fade to end the scene.)

Scene Four

(Transitional music – piano only – chorus of Redbud.)

(Another night, a few days later, in a remote part of the park. We hear crickets, a dog barking in the distance, and the occasional whoosh of a car on the nearby highway. **TANYA** *is with a man, kissing him. When they break, we can see that she is with* **BUZZ**.*)*

BUZZ. We have got to go to my trailer, right now. I've wanted to make love to you since sophomore year.

TANYA. No, I can't. I'm not gonna cheat on Junior.

BUZZ. What do you call this?

TANYA. This isn't cheating.

BUZZ. It's not?

TANYA. Not really.

BUZZ. You sure?

TANYA. It's not sex…

BUZZ. What we did Tuesday night in the bed of my pickup, that wasn't sex?

TANYA. Not in my opinion. So it's not cheating. And whatever you wanna call it, it's not the worst thing in the world. Look at it this way…

*(***TANYA** *and* **BUZZ** *sing "What We're Doin'.")*

"WHAT WE'RE DOIN'"

TANYA & BUZZ.

WATCH THE NEWS ON ANY NIGHT
TERRORISTS WITH DYNAMITE
CHILDREN DUCKING DRIVE-BY SHOOTERS
PORNO ON THE SCHOOL'S COMPUTERS

THERE'S EVIL EVERYWHERE YA LOOK
PSYCHO KILLER WITH A SCRAPBOOK
IS THIS EARTH'S TERMINATION
AS FORETOLD IN REVELATION?

TANYA & BUZZ. *(cont.)*

WATCH THE NEWS ON ANY NIGHT
THINGS AIN'T ALWAYS BLACK AND WHITE
THIS IS WHAT THEY ALWAYS SAY
BEND THE RULES, YOU'LL BE OKAY

ALL WE'RE ASKING IN THIS SONG
IS WHAT WE'RE DOIN' ALL THAT WRONG?
DO WHAT YOU DO TO GET ALONG
IS WHAT WE'RE DOIN' ALL THAT WRONG?

A LITTLE LOVE
CAN EASE THE PAIN
A HUG, A KISS
CAN KEEP YOU SANE

CORPORATIONS CLOSIN' PLANTS
TOXIC WASTE IN BREAST IMPLANTS
POLITICIANS' LIES REVEALED
SECRET DEALS THEY HAVE CONCEALED

WATCH THE NEWS ON ANY NIGHT
YOU'RE GONNA LOSE YOUR APPETITE
AIRLINE PILOTS SMOKIN' GRASS
HAVE YOU SEEN THE PRICE OF GAS?

ALL WE'RE ASKING IN THIS SONG
IS WHAT WE'RE DOIN' ALL THAT WRONG?
DO WHAT YOU DO TO GET ALONG
IS WHAT WE'RE DOIN' ALL THAT WRONG?
IS WHAT WE'RE DOIN' ALL THAT WRONG?
IS WHAT WE'RE DOIN' ALL THAT WRONG?

*(***BUZZ** *and* **TANYA** *kiss at the conclusion of the song.)*

BUZZ. So Junior is fine with this.

TANYA. Junior does not need to know about this.

BUZZ. What are we doin' here?

TANYA. Don't go getting serious on me. We're just havin' some laughs, is all.

BUZZ. I'm not laughing. There wasn't much laughing going on in my pickup Tuesday.

TANYA. You knew what you were getting into.

BUZZ. Yeah. You ever wonder what would'a happened if I'd been the one to ask you to the prom instead of Junior?

TANYA. You can't undo what's done. Let's just try to enjoy what we've got right now. I like being with you – you always make me laugh, and I feel sexy with you.

(As **TANYA** *starts to lean into* **BUZZ,** **JUNIOR** *enters.* **BUZZ** *sees him first and pulls back from* **TANYA**.*)*

BUZZ. Hi, Junior.

TANYA. *(turning quickly)* Oh, hi, Honey. I thought you were asleep.

JUNIOR. I was, but I woke up. Wondered where you were.

TANYA. I couldn't sleep, so I came outside. Then I ran into Buzz.

BUZZ. We were lookin' at the stars.

TANYA. Just talkin'.

BUZZ. Makin' out.

(After a moment's pause, **JUNIOR** *busts out laughing.)*

JUNIOR. You had me going there for a second. For a while I thought I was gonna have to kick your ass.

TANYA. He's always jokin' around…

BUZZ. Yeah, I'm a funny guy.

*(***JUNIOR** *sits with them, there is an awkward pause until* **TANYA** *breaks the silence.)*

TANYA. Hey, I've got some good gossip.

JUNIOR. What?

TANYA. Guess who's got a date tomorrow night.

BUZZ. Connie and Steve?

TANYA. Yup.

JUNIOR. So there is something going on with them two.

TANYA. She hasn't told me squat yet – just that he's taking her to dinner at Rosetti's.

BUZZ. Well that answers your question.

JUNIOR. Yeah, a guy doesn't go to Rosetti's for good food. If a guy wants good food he goes to The Rib Shack.

TANYA. I like Rosetti's.

BUZZ. Rosetti's isn't dinner, it's foreplay.

TANYA. What's this guy like, anyway? You guys work with him.

JUNIOR. At least he's got the union and management talking again. He seems to be willing to listen.

BUZZ. He changed the piss-break policy, I'll give him that much. Now a guy can hit the john anytime nature calls instead of having to wait 'til break time.

JUNIOR. Someone finally figured out you can't be very productive standing with your legs crossed. Another thing I like is that he doesn't try to motivate us. I hate that. I work hard – I don't kill myself – but I give the company a decent day's work for the pay. I get the job done. That motivational crap just says that they think you're goofin' off. It's insulting.

(a pause)

BUZZ. I was wondering something, and I was curious what you guys think. Say there's a couple, and someone's doing something with someone else that she's keeping secret 'cause…uh, the spouse would consider it cheating even if she, or he, didn't think it was cheating, would it be cheating?

JUNIOR. Why are you wondering that? You're not even dating anyone.

BUZZ. I just wonder about stuff like that. What do you think?

JUNIOR. Are any of these people conjoined twins?

BUZZ. No…

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