



**Your on the
Street Reporter**



Uyless Black

Sing Me a Song Title

Contents

Preface

<u>Play Number</u>	<u>Title</u>
1	Introducing Two C&W Music Groupies
2	Bar None
3	Bed Rooms and Phone Booths
4	Reverand Reverand

Preface to “Sing Me a Song Title” Plays

Your on the Street Reporter has come across several short plays about a love affair between Slim and Slimette, two country and western music groupies. I'll not do any reporting for this series. I'll make the plays available for you to read.

If you come across any country and western (C&W) song titles that you think might be appropriate for these plays, I would appreciate you forwarding them to Ublack7510@aol.com. In turn, I will forward them to the esteemed, yet anonymous playwright. Being a modest sort, he keeps his identity concealed to avoid garnering publicity laden, Arthur Miller kinds of prizes.

Please do not make up any titles, as this anonymous playwright is using only existing songs and their titles. Anyway, it is not necessary to concoct a title. How much better can a C&W song title be than the real thing?

Thus far, four plays have been written about Slim and Slimette. As more songs are put into the inventory, I suspect we'll see more plays from our anonymous playwright.

A word about the formatting of these plays: The first letters to all of the words in a song title are written in upper case. While this convention is not grammatically correct, it will help you in discerning the song titles from other dialogue.

Sing Me a Song Title (I) **Introducing Two C&W Music Groupies**

Act One, Scene One: Slim and Slimette's Home

An early morning at a country and western (C&W) home. At center stage is the living room, decorated with horse-hair chairs, miniature wind-mill lamps, and a coffee table made from branding irons. Autographed pictures of sheep adorn the wall. On a naugahyde sofa, rendered with the markings of a cow skin, sits a woman, silently and forlornly thumbing through past issues of *The Quarter Horse Journal*. In the background, Willie Nelson can be heard singing through his nose.

Slim opens the door and walks into the living room. There he sees Slimette---the aforementioned C&W woman---who upon detecting her husband's entrance, cries out, "Where Are You Spending Your Nights These Days? My Heart Don't Need Eyes. You've Just Stepped In From Stepping Out On Me."

Slim is taken aback by Slimette's challenge. He retorts, "If You Don't Quit Checkin' On Me, I'm Checking Out On You."

Slim had been hitting the Jim Beam at the local honky tonk for most of the night.... "After Midnight, They're All 10s My Friend".... And his wife looks pretty good this early in the morning. So he makes a move.

Slimette steps away from Slim and warns him, "Don't Come Home A Drinkin' With Lovin' On Your Mind. I'm Walking The Floor Over You"....*but* "You Two-timed Me One Time Too Often."

Slimette's uncanny ability to encapsulate multiple country song titles into successive Shakespearean-like sentences leaves Slim momentarily at a loss for his own song title(s).

But not for long. He replies, "You're So Cold, I'm Turning Blue. It's Hard To Kiss The Lips At Night That Chew Your Ass Out All Day."...*By the way*... "How Come Your Dog Bites Nobody But Me?"

Trying to keep her dog out of the debate, Slimette returns to form with another triple song title assault, "I've Cried The Blues Right Out Of My Eyes. The Hurtins' All Over...All Over Me. I've Been Flushed From The Bathroom Of Your Heart."

Slim, thinking he should have stayed at the bar, comes back with, "One Drink Is Too Many, And A Hundred's Not Enough."

But Slim knows he is in big trouble. After all, Slimette has tipped their fight in her favor by coming up with more song titles than he. So, Slim takes a deep breath, and tries to assume the initiative with a groveling strategy, "The Worst You Ever Gave Me Was The Best I Ever Had. Old Flames Can't Hold A Candle To You."

Impressive. Slimette is momentarily moved, so Slim continues with, “Ever Since We Said, ‘I Do,’ There’s So Many Things You Don’t.”*and therefore*.... “I’m Having Daydreams About Night Things In The Middle Of The Afternoon.”

On a song title roll, Slim then tosses out the classic, “Does Your Chewing Gum Lose Its Flavor On The Bedpost Overnight?”

A big mistake. Slimette had begun to develop an empathetic state of mind toward Slim and his tender yet complex song titles. But his last one about chewing gum----that did it. Slimette knew her husband had her confused with someone else, because Slimette chewed tobacco in bed, not chewing gum.

Infuriated by Slim’s chewing gum/chewing tobacco *faux pas*, Slimette lights-into her husband, “You Must Think My Bed’s A Bus Stop, The Way You Come And Go. You’re Out Doing What I’m Doing Without. Does My Ring Hurt Your Finger When You Go Out At Night? If You’re Going To Do Me Wrong, Do It Right.”

Slim is reeling, not only from the Jim Beam, but from Slimette’s barbs. And true to form, he utters yet another inappropriate rebuke, “Take This Job And Shove It, I Ain’t Working Here No More.”

Which was beside the point because Slim’s title of husband was not a job unto itself, and Slim was not known for working around the house anyway.

Then Slim gets nasty, “May the Bluebird Of Paradise Fly Up Your Nose.”

Slimette is not about to put up with such an insult, even if it came from her husband. She responds with, “Shut Your Jam, And Eat My Jelly.”

This response confuses Slim. What is he to make of this song title? It seems pretty enticing.

Nothing ventured, nothing gained, Slim again advances toward Slimette. And she once again parries his thrust, “Not Tonight, I’ve Got A Heartache.”

Too late. Slimette had made a big mistake talking about jams and jellies. Slim slithers up to his soon-to-be former-wife. Recognizing she had used an unbecoming song title, she recovers with, “Get Your Tongue Outta My Mouth ‘Cause I’m Kissing You Goodbye.”

Finally defeated, Slim removes his tongue from Slimette’s mouth, and exits his soon-to-be former home with his *piece de resistance*, “If The Phone Don’t Ring, It’s Me.”

Scene Two: The Local Saloon

A country and western watering hole. At center stage is the bar, which is decorated with neon signs advertising icons to watery, tasteless beer. Sitting on a stool is Slim, surrounded in his misery by a lone bartender. In the background, Willie Nelson can be heard singing through his nose.

Slim, “You’re Right, I’m Left, She’s Gone.”

Bartender, “It’s Sad To Go To The Funeral Of A Good Love That Has Died.”

Inspired by his fall from grace, husbandhood, his former home, and the real estate market, Slim comes into his own, “She Got the Goldmine, I Got The Shaft. I Gave Her The Ring, She Gave Me The Finger. I Bought The Shoes That Just Walked Out On Me. She’s Acting Single, I’m Drinking Doubles. I’m Hanging Out With My Hangover, While She’s Hanging Out With Him.”

A *tour de force* of five, count them...five consecutive song titles. From these seminal utterances, Slim realizes his life is not over. He begins to reflect on his past, and during this rumination, he admits to himself, “I’m The Only Hell My Mama Ever Raised,” which of course leads to the inevitable guilt associated with his being an ass for most of his existence.

He rationalizes about his loss of Slimette, “Thank God And Greyhound You’re Gone.”

He presupposes imagined infidelities, “I Got Over You When I Found You Under Him.”

He picks up the first frosty looking filly who comes through the door.

Still, Slim is unfulfilled. Especially when the bartender, after listening to Slim’s lamentations, confesses, “Your Wife Is Cheatin’ On Us Again,” as the bartender points to the other end of the bar.

Sure enough, at the far side of the bar sits Slimette with a desultory non-song-title uttering man. She is free of Slim, but she is not really free. For all of Slim’s infidelities and his incorrigible inability to select cogent country song similes, she still adores the man. After all, he is a drunken, unfaithful, illiterate, wife-abusing, guitar player/time share salesman. What other semi-sociopath could be more lovable?

Slimette laments over her Bud Light, “I’d Rather Be Picked Up Here Than Put Down At Home.”

As she is so-postulating, she looks down the bar and sees Slim with a lip lock on the frosty filly.

Suddenly, Slimette comes to realize that Slim, like most mortals, is mortal. Even more, Slim has tried to make the marriage work. After all, time after time, he has plagiarized pithy song titles in his attempts to maintain a rapport in their fragile relationship.

Slimette slides off her bar stool and walks over to Slim and the frosty lady. Ignoring the tongue in cheek situation before her, she offers the ultimate challenge to her competitor, “You Ain’t Woman Enough To Take My Man.”

Duly chastised, Frosty withdraws her tongue from Slim, and shortly thereafter, all parts of her body from the bar.

Amen! Sitting nearby, drinking celebratory wine, is a preacher---consigned to the bars to look for wandering, unwary, and unsaved song title groupies. Taking advantage of the intense reconciliation between Slim and Slimette, he succeeds in bringing them around to his way of thinking.

After a dollop or two of guilt, punctuated with a few glasses of Coors Light, the pastor convinces Slim and Slimette to come together again with their vow of, "Drop Kick Me Jesus Through The Goal Posts of Life."

The End

Sing Me a Song Title (II) **Bar None**

Act One, Scene One: Slim and Slimette's Home

A late evening at a Country and Western home. As with *Sing Me a Song Title (I)*, the center stage is a living room, decorated with horse-hair chairs, miniature wind-mill lamps, and a coffee table made from branding irons. As before, autographed pictures of sheep adorn the wall. On a naugahyde sofa, rendered with the markings of a cow skin, sit a woman and man, Slim and Slimette.

As we learned from the first play, Slim and Slimette have had their differences, principally in how they have chosen to battle each other with titles of county songs. But they have made the decision to make up...and make out.

Unfortunately, Slim begins their get-together with a put-down, "How Can I Miss You, If You Won't Go Away?"

In the first play, we learned Slim is lacking in social skills. For this encounter, he has gained back his love, but it appears he wants to forsake her. His utterance takes Slimette aback. After all, they have just reconciled. She retorts, "I'm So Miserable Without You, It's Like You're Still Here."

Slim is hurt. So is his ego. He counters with the semi-famous song title of, "You're The Reason Our Kids Are So Ugly."

Slim's proclamation momentarily confuses Slimette, as they have no children. But being a smart woman, she knows Slim has confused her with someone else. She challenges Slim, "If I Can't Be Number One In Your Life, Then Number Two Is On You!"

Clearly, the situation is deteriorating, but Slim does not have the mental faculties to recover. He issues two dismissive country song titles, "I Liked You Better Before I Got To Know You So Well," followed with, "If I'd Shot You When I First Wanted To, I'd Be Out Of Prison By Now."

He rises from the sofa muttering, "Easy Loving" is what I'm looking for. Yes, and Slimette knows Slim. She knows his easy loving will be on someone else's cow skin sofa.

Slim exits stage left, headed for the local saloon and looking for some action. Slimette knows his exit is a forerunner to his philandering with the bar fillies.

The stage curtain closes. We are left to contemplate the fates of two forlorn lovers, groping to understand each other, but reluctant to grope each other.

Scene Two: The Local Saloon

The same Country and Western watering hole high-lighted in *Sing Me A Song Title (I)*. As before, at center stage is the bar, decorated with neon signs advertising icons to watery, tasteless

beer. Sitting on a stool is Slim, accompanied in his misery by the iconic bartender. Once again, in the background, Willie Nelson is doing his thing.

Slim has gone through hard times. He's lost Slimette in two successive plays. One would think he would learn from his misstatements. But no, Slim remains the consummate ass as he laments, "I Hate Every Bone In Her Body But Mine," followed with, "I Wouldn't Take Her To A Dogfight, 'Cause I'm Afraid She'd Win."

The bartender---whom we've learned is kind of heart---offers solace, "My Wife Ran Off With My Best Friend, And I Sure Do Miss Him."

As Slim downs several cans of Coors.

Thanks to the bartender and beer, Slim tries to gain a bit of perspective about his marital woes. But once again, a foxy lady---the frosty looking filly of the first play---comes onto the stage...and the bar. True to his nature, Slim forgets his marital obligations to Slimette as he says to himself, "She's Looking Better After Every Beer."

Scene Three: Slimette's Living Room

In the meantime, sitting on her cow skin couch, Slimette is simmering. Being a religious sort, she looks up to the heavens and laments with the same song title that Slim stole, "You're Right, I'm Left, He's Gone."

God has no immediate response. Therefore, Slimette remains an unhappy camper. As she contemplates her lot with Slim, she ruminates silently about Slim, "You Two-Timed Me One Time Too Often."

Scene Four: The Bar

Back at the bar, Slim walks over to the lady and proclaims another one of his maladroit song titles, "I'll Marry You Tomorrow, But Let's Honeymoon Tonight!" His sudden proposal turns-on the semi-fair damsel, who is looking for some action herself.

Slim sees her smile at him, and thinks, "Her Teeth Is Stained, But Her Heart Is Pure." Actually, Slim could care less about the nature of her heart or the color of her teeth, but your writer is obligated to keep the song titles intact. Anyway, the two engage in a prolonged lip-lock.

In the meantime, Slimette has entered the bar (stage right) looking for her lover. She spots Slim and the lady, who are otherwise engaged. That does it for Slimette. She pulls out her six-shooter and---being a poor markswoman---drills the woman instead of Slim.

Slim is a poor replica of an intelligent human being, but he's smart enough to recognize the difficulty of his situation. Before his wife has a chance to pull the trigger again, he hurriedly exits stage left.

Slimette recognizes her mishap. She's cool, but not into Coors. She orders a Bud Light and tells the bartender, "I Still Miss My Baby, But My Aim's Getting Better."

Blog: Blog.Uylessblack.com **Web:** www.UylessBlack.com **Facebook:** Uyless Black Books **email:** Ublack7510@aol.com

The End

Sing Me a Song Title (III) Bedrooms and Phone Booths

Summary of *Sing Me a Song Title I* and *Sing Me a Song Title II*

Scenes: Slim and Slimette's country and western home, and the local watering hole.

Acts: Slim's drinking & carousing. Slimette's dealing with her husband's philandering.

Theme: Country and Western angst.

Actors:

Slim. The resident bar fly and womanizer.

Slimette. The put-upon wife of Slim.

Bartender. An otherwise unemployable person named Joe.

Bar flyette. A foxy lady named Foxy and the recipient of Slim's womanizing, who is recovering from a gun shoot wound because Slimette is a poor marksman.

Pastor. A local preacher named Reverend Reverend, who has won fame with his famous songs, "If It Feels Good, It's A Sin." and "Heaven's Just A Sin Away."

Act One, Scene One: Late evening at the local bar

As before, the bartender is serving spiked water, disguised as beer, but to only one patron, Slimette. In Song Title II, Slimette had once again discovered Slim's unfaithful ways and decided to get even. She pulled a gun on Slim, aimed and shot, but the bullet missed him. Slim high-tailed it out the back door of the saloon. The Song Title II curtain closed with Slimette ordering a Bud Light and telling the bartender (Joe), "I Still Miss My Baby, But My Aim's Getting Better."

Joe, who has long had the hots for Slimette, asks her, "If I Said You Had A Beautiful Body, Would You Hold It Against Me?"

Slimette is distressed about her marital situation. She's looking for understanding and maybe something more. She's always liked Joe---partly because he converses in country song titles. So she responds, "He Gives Me Diamonds, You Give Me Chills." Which is not true. Slim's wedding ring to his wife was a small (but polished) lava rock.

Encouraged by Slimette's answer, Joe asks, "Whatcha Got Cookin' In Your Oven Tonight?"

Joe's Freudian innuendo warms-up Slimette, "There's Frost On My Roof, But There's Fire In My Furnace."

Scene Two: Joe's House

After some foreplay---stimulated with Pabst Blue Ribbon, Joe offers to Slimette, "Lay Something On My Bed Besides A Blanket."

Once again impressed with Joe's erudite song title utterances, Slimette answers, "Get Your Biscuits In My Oven, And Your Buns In This Bed!"

Joe needs no further encouragement. But true to his empathic nature---the result of serving drinks to drunks for 20 years---he tries to make this situation easier for Slimette, "You Can Eat Crackers In My Bed Anytime."

.....

Afterwards, assuaged with the C&W classic, "If It Was OK, Would You Kiss It Again?" Joe and Slimette lay silently beside each other, "Smoking Camels And Sipping Coors." Somehow, Slimette doesn't feel very good about the turn of events with Joe. She thinks, "Why Am I Feeling Guilty? I Wasn't Even Caught."

Being an excelsior song title groupie, she adds, "I Hate The Way I Love It."

Joe is also having second thoughts. After all, Slim, even though a degenerate bar fly, is a big tipper. Joe realizes he might be losing a source of income. He comes to the conclusion, "I've Enjoyed As Much Of This As I Can Stand."

Knowing he has put himself in a financially compromising situation, he blurts out to Slimette, "I Don't Want No More Of The Cheese, I Just Want Out Of The Trap."

Awakened from her semi-guilty reverie by Joe's outburst, Slimette offers Joe a way to remove himself from the situation, "I Got The Hungries For You Baby, But I'm Standing In The Welfare Line."

Joe is not sure what Slimette is trying to say. He is confused about the metaphysical meaning of, "I Got The Hungries For You Baby, but I'm Standing In The Welfare Line."

Joe thinks: What if Slimette meant, "I Got The Hungries For You Baby, and I'm Standing In The Welfare Line." Damn! A whole new slant on things, just because of a misplaced conjunction.

No matter. Slimette makes a decision about this dalliance, "I'm Slipping From Your Bed Sheets, And I'm Slipping From Your Life."

Act Two, Scene One: Foxy's bedroom.

In the meantime, Slim, who almost took a bullet from Slimette's revolver, tries to find solace with Foxy, a frequent visitor to Joe's bar. After some desultory love-making---due partially to Foxy's gunshot wound---who *did* take the bullet---Slim looks over to Foxy and offers an observation, "I Ain't Never Gone to Bed With Ugly Women, But I've Sure Woke Up With A Few."

Foxy---who is actually pretty foxy-looking---is stung by Slim's rebuke. She counters with a fine put-down, "You Can't Have Your Kate And Edith Too."

Notwithstanding recent pleasures, courtesy of Foxy, Slim is uncharacteristically reflective. In so far as a semi-Neanderthal can have second thoughts, Slim is thinking about his loss of Slimette, as he says to himself, "I Love That Woman Like The Devil Loves Sin."

Foxy's sexual ministrations have failed to calm Slim's regrets. He silently reflects about his distant wife, Slimette, " We Used To Kiss Each Other On The Lips, But It's All Over Now," followed by a maudlin but nifty song title lament, "I Only Miss You On Days That End In 'Y'."

But Slim is still despondent, as he says to himself, "I Don't Know Whether To Kill Myself Or Go Bowling."

In the past, Slimette has one-upped Slim on uttering continuous, successive song titles. But on this occasion, Slim rises to the occasion. He knows his fondness for booze has been his downfall, "What's Made Milwaukee Famous Made A Loser Out Of Me," topped-off with, "If Drinking Don't Kill Me, Her Memory Will."

Slim has had enough of Foxy....at least for the moment. He slithers out of bed with a final turn-off, "If I Say I Love You, Consider Me Drunk."

Foxy has had enough of Slim....at least for the moment. Being a liberated woman, she counters, "All I Want From You Is Far Away." And finishes off the relationship...at least for the moment with, "You Changed Everything About Me But My Name."

Nonetheless, and in spite of this spat, Slim wonders, "Should I Come Home Or Should I Go Crazy?" As if Slimette would even let him in the house!

But Slim is one maze-dull, delusional dude, often asking, "Lord Help Me To Be The Person My Dog Thinks I Am." First, Slim does not own a dog. The family pet belongs to Slimette. Second, Slim *is* the person the dog thinks he is. That's why in Song Title I, he asked Slimette, "How Come Your Dog Bites Nobody But Me?"

Act Three, Scene One: Slimette's living room.

In the meantime, Slimette has left Joe and returned home.

Slimette is regretful about her tryst, as she contemplates, "Loving There, Living Here, And Lying In Between," then silently laments to her absent husband, "I Get Tears In My Ears From Lyin' On My Back In My Bed While I Cry Over You."

Still, Slimette knows Slim's errant ways and says to herself, "Wondering, Wondering Who's Kissing You?" That would be Foxy, at least until a short time ago. Anyway, Slimette hardens-up, "My Tears Have Washed 'I Love You' From The Blackboard Of My Heart."

To lighten her mood, Slimette turns on the radio and tunes-in to The Reverend Reverend's Filament to the Firmament Show. At that time, the phone rings.

Scene Two: Slimette's living room at center stage and a phone booth in the back.

It's Slim on the other end of the line. He executes his sniveling routine, an act at which he is well-practiced, "Old King Kong Was Just A Little Monkey Compared To My Love For You." Followed with, "If I Don't Love You, Grits Ain't Groceries." Then, topped off with a sniveling *pièce de résistance*, "Whiskey Made Me Stumble, The Devil Made Me Fall."

Three successive song title utterances, Slimette is impressed but suspicious, "Why Have You Left The One You Left Me For?"

Slim gains back the heart of his wife with a fine song title response, "You Don't Miss The Water 'Till The Well Runs Dry."

Slimette softens and decides to let Slim back in the house, "You're A Hard Dog To Keep Under The Porch."

As the curtain closes, Slim is seen in the background about to hang up the phone and head back home. At center stage Slimette, still holding the phone, turns up the radio volume, where Reverend Reverend is playing a prophetic song, "You've Got Jesus On The Radio, And The Devil On The Phone."

The End

Sing Me a Song Title (IV) Reverend Reverend

It's been a while since we reviewed the three Broadway hits, known collectively as, "Sing Me a Song Title." Let's re-break some old ground. To help in remembering the plays, here is a brief summary of key parts:

Scenes, Themes, and Actors in *Sing Me a Song Title* (I) through (III)

Scenes: Slim and Slimette's country and western home, and the local watering hole.

Acts: Slim's drinking & carousing. Slimette's dealing with her husband's philandering.

Theme: Country and Western angst.

Actors:

Slim. The resident bar fly and womanizer.

Slimette. The put-upon wife of Slim.

Bartender. An otherwise unemployable person named Joe.

Bar flyette. A foxy lady named Foxy and the recipient of Slim's womanizing. Foxy has finally recovered from a gunshot wound from Slimette's pistol, whose bullet was intended for Slim's shallow heart.

Pastor. A local preacher named Reverend Reverend.

Act One: High noon at Reverend Reverend's church, where Slim and Slimette are renewing their vows to each other. For Slim---breaker of countless vows---this renewal ceremony could take quite a while.

Reverend Reverend asks the couple to commit to a renewed life of love and fidelity by proclaiming to each other, "Why Don't You Haul-off And Love Me One More Time?"

Knowing Slim and Slimette come from rural backgrounds, the reverend also suggests they utter this vow of love, "Take Me To The Corn Field Honey, And I'll Kiss You Between The Ears."

Slimette is into the spirit of the ceremony. She adds her personal proclamation of newly found love, "Take Me To The Quarry, And I'll Get A Little Bolder."

Slim, ever the consummate degenerate, murmurs under his breath, "The Beer I had For Breakfast Is Coming Back For Lunch."

But Slim knows his renewal vow won't get him very far in the post-nuptial bed with Slimette. So he adds another farm-like metaphor, "Come Out of the Wheatfield Nelly, You're Going Against the Grain."

Uh oh. Once again, Slim chooses (a) an inappropriate song title to fit the occasion and (b) the wrong woman in the title. This ceremony is not with Nelly. It's with Slimette.

But Slim recovers! Vaguely remembering the reason he is located in Reverend Reverend's cathedra he thinks, "I Keep Forgettin' I Forgot About You." And he proclaims his adoration with this vow, "Do You Love As Good As You Look?"

What can we, as serious play critics and observers of life, say about Slim's latest song title? After years of sharing a bed with Slimette, we would think this song title would have been declared as a declarative sentence---not a question---perhaps with an exclamation point, as in, "Do You Still Love As Good As You Look!"

Even worse for Slim, from his maladroit query, Slimette can only (once again) conclude that her flaky husband is fantasizing about a stranger; maybe the foxy lady. She decides to close-down this ceremony with a lamentation to the Reverend Reverend, "The Last Word In Lonesome Is 'Me.' "

The reverend is sympathetic. He closes the ceremony with, "Mama Get A Hammer (There's A Fly On Slim's Head)."¹

Slim hears the wisdom of the pastor, but is clueless. He offers to Slimette, as she turns-away from the avowal triage, "You're The Hangnail In My Life, And I Can't Bite You Off."

On a roll into further inanity, Slim tries to make amends, "Why Do You Believe Me When I Tell You That I Love You When You Know I've Been A Liar All My Life?"

All is not lost for Slimette. Waiting in the back pew is Joe the bartender, who has been a temporary respite to Slimette's burdens. She sees him. He sees her.

She sings, "I May Be Used But Baby I Ain't Used Up."

Joe joins the chorus, "My Shoes Keep Walkin' Back to You,"

Slim, temporarily deterred, but immune to humiliation, shouts to Slimette, "Thanks To the Cathouse, I'm In The Doghouse With You."

The irony of his longtime cathouse residency is lost on Slim, who piles it on with more flights of fantasy, "If You Don't Leave Me Alone I'll Go And Find Someone Else Who Will."

Is this the end of Slim and Slimette? They seem captive to Lord Byron's beautiful lamentation, "You Stuck My Heart In a Old Tin Can and Shot It Off a Log."

As Slimette prepares to exit the church with Joe, she tosses back this gem to her semi, quasi husband, "You Done Me Wrong, But Keep On Doing It 'Til You Do It Right."

¹ Taking license, I have substituted the name of the head involved.

Slim is elated! He sees hope in Slimette's song title. He offers back to his true love, "I Fell In A Pile Of You And Got Love All Over Me."

The Reverend Reverend, not a fan of Slim, points to the man, and offers to Slimette, "Please Bypass This Heart,"...but don't bypass the collection dish.

The End