

# WHO KILLED AMANDA PALMER

## ACT I

### ASTRONAUT

(a short history of nearly nothing)  
featuring zoë keating & ben folds

### RUNS IN THE FAMILY

featuring ben folds

### AMPERSAND

### LEEDS UNITED

featuring the born again horny men of edinburgh

### BLAKE SAYS

featuring zoë keating & ben folds

### STRENGTH THROUGH MUSIC

featuring strindberg & ben folds

## ACT II

### GUITAR HERO

featuring east bay ray (of dead kennedys) & ben folds

### HAVE TO DRIVE

featuring the via interficere choir of nashville  
& jack palmer

### WHAT'S THE USE OF WOND'RIN'?

featuring annie clark (of st. vincent)

### OASIS

featuring ben folds & jared reynolds

### THE POINT OF IT ALL

### ANOTHER YEAR

(a short history of almost something)



# ASTRONAUT

basic recorded at chez ben in nashville. engineer: joe costa.

vox, piano: amanda. cello: zoë keating. percussion, drums, synths: ben folds. violin: david davidson.

additional vocals recorded in jason schimmel's kitchen in santa cruz by tim smolens. mixed by joe costa at chez ben.

produced by ben folds.

is it enough to have some love  
small enough to slip inside a book  
small enough to cover with your hand  
because everyone around you wants to look

but you are, my love, the astronaut  
flying in the face of science  
i will gladly stay an afterthought  
just bring back some nice reminders

is it enough to have some love  
small enough to slip inside the cracks  
the pieces don't fit together so good  
with all the breaking and all the gluing back

YES you are, my love, the astronaut  
crashing in the name of science  
just my luck they sent your upper half  
it's a very nice reminder  
it's a very nice reminder

and i am still not getting what i want  
i want to touch the back of your right arm  
i wish you could remind me who i was  
because every day i'm a little further off

(and you may be acquainted with the night  
but i have seen the darkness in the day  
and you must know it is a terrifying sight  
because you and i are living the same way)

but you are, my love, the astronaut  
flying in the face of science  
i will gladly stay an afterthought  
just bring back some nice reminders

and is it getting harder to pretend  
that life goes on without you in the wake  
and can you see the means without the end  
in the random frantic action that we take

and is it getting easy not to care  
despite the many rings around your name  
it isn't funny and it isn't fair  
you've traveled all this way and it's the same

but you are, my love, the astronaut  
flying in the face of science  
i will gladly stay an afterthought  
just bring back some nice reminders

i would tell them anything to see you split the evening  
but as you see i do not have an awful lot to tell  
everybody's sick for something that they can find  
fascinating  
everyone but you  
and even you aren't feeling well



# RUNS IN THE FAMILY

basic recorded at chez ben in nashville. engineer: joe costa.

vox, piano: amanda. percussion, jupiter-4: ben folds. violin: david davidson. cello: john catchings.

mixed by joe costa at chez ben.

produced by ben folds.

my friend has problems with winter and autumn  
they give him prescriptions, they shine bright lights on  
him  
they say it's genetic, they say he can't help it  
they say you can catch it - but sometimes you're born  
with it

my friend has blight he gets shakes in the night  
and they say there is no way that they could have caught  
it in  
time takes its toll on him, it is traditional  
it is inherited predisposition

all day i've been wondering what is inside of me, who can  
i blame for it

i say:

it runs in the family, this famine that carries me  
to such great lengths to open my legs  
up to anyone who'll have me  
it runs in the family, i come by it honestly  
do what you want 'cause who knows it might fill me up

my friend's depressed, she's a wreck, she's a mess  
they've done all sorts of tests and they guess it has  
something to do with her grandmother's  
grandfather's grandmother civil war soldiers who  
badly infected her  
my friend has maladies, rickets, and allergies that she  
dates back to the 17th century  
somehow she manages - in her misery - strips in the city  
and shares all her best tricks with

me? well, i'm well. well, i mean i'm in hell. well, i still  
have my health  
(at least that's what they tell me)  
if wellness is this, what in hell's name is sickness?  
but business is business!

and business

runs in the family, we tend to bruise easily  
bad in the blood i'm telling you 'cause  
i just want you to know me  
know me and my family  
we're wonderful folks but  
don't get too close to me 'cause you might knock me up

mary have mercy now look what i've done  
but don't blame me because i can't tell where i come  
from  
and running is something that we've always done  
well and mostly i can't even tell what i'm running from

i run from their pity  
from responsibility  
run from the country  
and run from the city

i can run from the law  
i can run from myself  
i can run for my life  
i can run into debt

i can run from it all  
i can run till i'm gone  
i can run for the office  
and run from the 'cause

i can run using every last ounce of energy  
i cannot  
i cannot  
i cannot

run from my family  
they're hiding inside me  
corpses on ice

come in if you'd like  
but just don't tell my family  
they'd never forgive me  
they'll say that i'm crazy  
but they would say anything if it would  
shut me up.....



# AMPERSAND

basic recorded at prairie sun studios, cotati, ca. engineer: justin phelps.

strings arranged by paul buckmaster and recorded at capitol records in la.

mixed by justin phelps at hyde street studios, san francisco.

produced by amanda.

i walk down my street at night  
the city lights are cold and violent  
i am comforted by the approaching sound of trucks and  
sirens  
even though the world's so bad, these men rush out to  
help the dying  
and though i am no use to them i do my part by simply  
smiling

the ghetto boys are cat-calling me  
as i pull my keys from my pocket  
i wonder if this method of courtship has ever been  
effective  
has any girl in history said "sure, you seem so nice, let's  
get it on"  
still i always shock them when i answer "hi, my name's  
amanda" and

i'm not gonna live my life  
on one side of an ampersand  
and even if i went with you  
i'm not the girl you think i am  
and i'm not gonna match you  
'cause i'll lose my voice completely  
no, i'm not gonna watch you  
'cause i'm not the one that's crazy

i have wasted years of my life  
agonizing about the fires  
i started when i thought that to be strong you must be  
flame-retardant  
and now to dress the wounds calls into question  
how authentic they are  
there is always someone criticizing me  
she just likes playing hospital

lying in my bed  
i remember what you said  
"there's no such thing as accidents..."

but you've got the headstones all ready  
all carved up and pretty  
your sick satisfaction  
those his and hers matching  
the daisies all push up in pairs to the horizon  
your eyes full of ketchup, it's nice that you're trying  
the headstones all ready  
all carved up and pretty  
your sick satisfaction  
those his and hers matching  
the daisies all push up in pairs to the horizon  
your eyes full of ketchup, it's nice that you're trying

but i'm not gonna live my life  
on one side of an ampersand  
and even if i went with you  
i'm not the girl you think i am

and i'm not gonna match you  
'cause i'll lose my voice completely  
no, i'm not gonna watch you  
'cause i'm not the one that's crazy

as i wake up - two o'clock - the fire burned the block but  
ironically  
stopped at my apartment and my housemates are all  
sleeping soundly  
and nobody deserves to die, but you were awful adamant  
that if i didn't love you then you had just one alternative  
and i may be romantic  
and i may risk my life for it  
but i ain't gonna die for you  
you know i ain't no juliet  
and i'm not gonna watch you  
while you burn yourself out, baby  
no, i'm not gonna stop you  
'cause i'm not the one that's crazy



# LEEDS UNITED

recorded at chamber studio in edinburgh, scotland. engineer: steven watkins.

vox, piano: amanda. trumpet: andy moore. trombone: tim lane. sax: josh coppersmith-heaven.

bass guitar: allan ferguson. drums: jamie graham. additional vocals and piano record at chez ben by jason lehning.

mixed by joe costa at chez ben. produced by amanda.

we watch you your expert double exes  
it's just like you to paint those whiter fences

it's so polite it's so polite it's offensive it's offensive  
it's so unright it's so unright it's a technical accept it

but who needs love when there's law & order  
and who needs love when there's southern comfort  
and who needs love at all

we stalk you your expert double exes  
we oxidize you in your sleep there's no exit there's no  
exit

you're on a roll you're on a roll no one gets it no one  
gets it  
your honor no your honor can't you protect us, protect  
us

but who needs love when there's law & order  
and who needs love when there's southern comfort  
and who needs love  
when the sandwiches are wicked and they know you at  
the mac store

uh uh uh uh oh oh oh oh oh uh oh - i'm so excited  
uh uh uh uh oh oh oh oh oh uh oh - the blacks and beat  
kids  
uh uh uh uh oh oh oh oh oh uh oh - i'm getting  
frightened  
uh uh uh uh uh uh uh uh - someday someday leeds  
united

bugsy malone came to carry you home and they're taking  
you all to the doctor  
burberry vices all sugary spices it's nice but it's not what  
i'm after  
sure, i admire you  
sure, you inspire me but you've been not getting back so  
i'll wait at the sainbury's countin' my change making  
BANK on the upcoming roster

and we'll stop you your expert double exes  
oh yeah, a big stock holder exxtra cold with 2 X's  
that never talking thing you do is effective it's effective  
your shoulder's icy colder-oh than a death wish than a  
death wish

but who needs love when there's law & order  
and who needs love when there's dukes of hazard  
and who needs love  
when the sandwiches are wicked and they know you at  
the mac store

uh uh uh uh oh oh oh oh oh uh oh - i'm so excited  
uh uh uh uh oh oh oh oh oh uh oh - the blacks and beat  
kids  
uh uh uh uh oh oh oh oh oh uh oh - they're so excited  
uh uh uh uh oh oh oh oh oh uh oh - when i think about  
leeds uniting  
uh uh uh uh oh oh oh oh oh uh oh - i'm getting  
frightened  
uh uh uh uh oh oh oh oh oh uh oh - the blacks, the  
blacks, the blacks, and beat kids  
uh uh uh uh oh oh oh oh oh uh oh - it's so exciting  
uh uh uh uh oh oh oh oh oh uh oh - someday, someday,  
someday, someday, someday, someday

LEEDS UNITED.



# BLAKE SAYS

basic recorded at chez ben in nashville. engineers: joe costa & leslie richter.

vox, tack piano: amanda. percussion, blackberry, wurlitzer omni 3000: ben folds.

violin: david davidson. cello: zoë keating.

mixed by joe costa at chez ben. produced by ben folds.

blake says no one ever really loved him  
they just faked it to get money from the government  
and blake thinks angels grow when you plant angel dust  
he shakes his head and blinks his pretty eyes but trust  
me  
he's no valentine though he said he would be mine  
his heart is in alaska all the time

blake stays underwater for the most part  
he collects loose change for all tomorrows parties  
and when blake dates girls with tattoos of the pyramids  
he breaks their hearts by saying it's not permanent  
but in his velvet mind he believes with all his might  
we'll all go to alaska when we die...

blake makes friends but only for a minute  
he prefers the things he orders from the internet  
and blake's been having trouble with his head again  
he takes his pills but never takes his medicine  
he tells me that he's fine  
and the sad thing is he's right  
and when its 2 o'clock it feels like 9...

blake says he is sorry he got through to me  
if it's ok he'll call right back and talk to the machine  
blake says it looks like acid rain today  
he takes the fish inside, he's very kind that way  
and just like caroline  
he doesn't seem to mind  
the globe is getting warmer all the time...

it's still cold in alaska  
it's still cold in alaska  
it's still cold in alaska



# STRENGTH THROUGH MUSIC

basic recorded at chez ben in nashville. engineer: joe costa.

vox, piano, wurlitzer omni 3000: amanda. piano, jupiter-4: ben folds.

sample from “strindberg and helium” used by permission, thank you to james bewley.

mixed by joe costa at chez ben. produced by ben folds.

locked in his bedroom  
he saw the world  
a web of action  
and cumshot girls

tick tick tick tick tick

don't bother blaming  
his games and guns  
he's only playing  
and boys just want to have fun

he picked a soundtrack  
and packed his bag  
he hung his walkman  
around his neck

tick tick tick tick tick  
tick tick tick tick tick

it is so simple  
the way they fall  
no bang or whimper  
no sound at all

tick tick tick tick tick  
tick tick tick tick tick  
tick tick tick tick tick tick tick tick tick

boom.



# GUITAR HERO

basic recorded at chez ben in nashville. engineer: joe costa.

vox, piano, wurlitzer electric piano: amanda. percussion, moog: ben folds. guitar and cello recorded at hyde street studios. engineer: justin phelps. assistant engineer: laura dean. handclaps: amanda & laura dean. guitar: east bay ray (of dead kennedys). cello: sam bass. additional piano & vocals recorded at chez ben by jason lehning.

mixed by joe costa at chez ben. produced by ben folds & amanda.

i can't get them up, i can't get them up  
i can't get them up at all

woo-ah-oo - woo-ooh-ah-oo  
woo-ah-ooh ah ohh ah oo

(hey. ho. let. go.)

you're my guitar hero, you're my guitar hero  
you're my guitar hero, you're my guitar hero

good morning killer king you're a star  
that's gorgeous hold it right where you are  
the weather's kinda lousy today  
so what oh what oh what'll we play

x marks the box in the hole in the ground that goes off at  
a breath  
so careful don't make a sound  
x marks the box in the hole in your head that you dug for  
yourself  
now lie. in. it.

stratocaster strapped to your back  
it's a semi-automatic like dad's  
he taught you how to pause and reset  
but that's about as far as you get

shut up about all of that negative shit  
you wanted to make it and now that you're in  
you're obviously not gonna to die  
so why not take your chances and try  
why not take your chances and try?

so what's the use of going outside?  
it's so depressing when people die in real life  
i'd rather pick up right where we left  
making out to faces of death  
making out to faces of death

how do you get them to turn this thing off?  
this isn't at all like the ones back at home  
just shut your eyes and flip the cassette  
and that's about the time that they hit  
and that's about the time that they hit

and i could save you, baby, but it isn't worth my time  
and i could make you chase me for a little price is right

it's a hit but are you actually sure?  
the targets in the crowd are a blur  
the people screaming just like they should  
but you don't even know if you're good  
you don't even know if you're good

what the fuck is up with this shit?  
it's certainly not worth getting upset  
his hands are gone and most of his head  
and just when he was getting so good  
just when he was getting so good...

so tie them up and feed them the sand  
ha nigga! try hard to tell us using your hands  
a picture's worth a million words  
and that way nobody gets hurt  
and that way nobody gets hurt

and i could save you, baby, but it isn't worth my time  
'cause even if i saved you there's a million more in line

and i could save you, baby, but it isn't worth my time  
and i could make you chase me for a little price is right

woo-ah-oo - woo-ooh-ah-oo  
woo-ah-ooh ah ohh ah oo

you're my guitar hero, you're my guitar hero  
you're my guitar hero  
you're my guitar hero



# HAVE TO DRIVE

basic recorded at prairie sun studios, cotati, ca. engineer: justin phelps. asst engineer: laura dean.

vox, piano: amanda. strings arranged by paul buckmaster and recorded at capitol records in la. additional sequencing by paul buckmaster.

choir: leigh nash, carmella ramsey, kate york, carey kotsionis, sam smith, george daeger, jared reynolds, donald schroader, jack palmer.

mixed by justin phelps at hyde street studio, san francisco, ca. produced by ben folds & amanda.

i have to drive  
i have my reasons, deer  
it's cold outside  
i hate the seasons here

we will save your brothers we  
will save your cousins we will drive them  
far away from streets and signs  
from all signs of mad mankind

i suffer mornings most of all  
i feel so powerless and small  
by 10 o'clock i'm back in bed  
fighting the jury in my head

we suffer mornings most of all  
wake up all bleary-eyed and sore  
forgetting everything we saw

we learn to drive  
it's only natural, deer  
we drive all night  
we haven't slept in years

i'll meet you in an hour  
at the car.

we suffer mornings most of all  
we saw you lying in the road  
we tried to dig a decent grave  
but it's still no way to behave

it is a delicate position  
spin the bottle  
pick the victim  
catch a tiger  
switch directions  
if he hollers  
break his ankles  
to protect him

we'll have to drive  
they're getting closer  
just get inside  
it's almost over



# WHAT'S THE USE OF WOND'RIN'?

(by rogers and hammerstein. from the musical "carousel").

recorded at edison studio, nyc. henry hirsch: engineer. bram tobey: assisant engineer.

vox, celeste, vibraphone, piano: amanda. vox, virtual chimes: annie clark (of st. vincent).

produced by alan bezozi & amanda.

what's the use of wond'rin'  
if he's good or if he's bad  
or if you like the way he wears his hat

oh, what's the use of wond'rin'  
if he's good or if he's bad  
he's your fella and you love him  
that's all there is to that

common sense may tell you  
that the ending will be sad  
and now's the time to break and run away  
but what's the use of wond'rin'  
if the ending will be sad  
he's your fella and you love him  
there's nothing more to say

something made him the way that he is  
whether he's false or true  
and something gave him  
the things that are his  
one of those things is you

so when he wants your kisses  
you will give them to the lad  
and anywhere he leads you, you will walk  
and any time he needs you  
you'll go running there like mad

you're his girl and he's your fella  
and all the rest is talk



# OASIS

basic recorded at chez ben in nashville. engineer: joe costa.

vox, piano: amanda. drums, synthesizers: ben folds. bass: jared reynolds. back-up vocals: ben folds & jared reynolds.

mixed by joe costa at chez ben.

produced by ben folds.

when i got to the party they gave me a forty  
and i must have been thirsty  
'cause i drank it so quickly  
when i got to the bedroom  
there was somebody waiting  
and it isn't my fault that the barbarian raped me

when i went to get tested i brought along my best friend  
melissa mahoney (who had once been molested)  
and she knew how to get there  
she knew all the nurses; they were all very friendly  
but the test came out positive

i've had better days but i don't care  
'cause i just sent a letter in the mail

when i got my abortion i brought along my boyfriend  
we got there an hour before the appointment  
and outside the building were all these annoying  
fundamentalist christians; we tried to ignore them

i've had better days but i don't care  
oasis got my letter in the mail

when vacation was over  
the word was all over that i was a crackwhore  
melissa had told them  
and so now we're not talking except we have tickets  
to see blur in october and i think we're still going

i've seen better days but i don't care  
oh, i just got a letter in the mail  
oasis sent a photograph it's autographed and everything  
melissa's gonna wet herself i swear



# THE POINT OF IT ALL

basic recorded at prairie sun studios, cotati, ca. engineer: justin phelps.

vox, piano: amanda. strings arranged by paul buckmaster and recorded at capitol records in la.

mixed by justin phelps at hyde street studio, san francisco, ca.

produced by amanda.

oh, what a noble, distinguished collection of fine little  
friends you have made  
hitting the tables without you again: no we'll wait, no we  
promise, we'll wait  
june makes these excellent sewing machines out of  
common industrial waste  
she spends a few days at a time on the couch but she's  
fine  
she wears shades, she wears shades

but no one can stare at the wall as good as you, my  
babydoll  
and you're aces for coming along  
you're almost human, after all  
and you're learning that just 'cause they call themselves  
friends  
doesn't mean they'll call...

they made the comment in jest  
but you've got the needle  
i guess that's the point of it all

maybe a week in the tropics would help to remind you  
how nice life can be  
we propped you right up in a chair on a deck with a  
beautiful view of the sea  
but a couple weeks later we came back and you and the  
chair were nowhere to be seen  
you had magically moved to the closet  
eyes fixed to the place where the dryer had been

oh, but no one can stare at the wall as good as you, my  
babydoll  
and you're aces for coming along  
you're almost human, after all  
why on earth would i keep you propped up in here when  
you so love the fall...?

the pattern's laid out on the bed  
with dozens of colors of thread  
but you've got the needle  
i guess that's the point in the end

but it's better to waste your day watching the scenery  
change at a comatose rate  
than to put yourself in it and turn into one of those  
cigarette ads that you hate  
but while you were sleeping some men came around  
said they had some dimensions to take  
i'm not sure what they were talking about but they sure  
made a mess of your face

but still, no one can stare at the wall as good as you, my  
babydoll  
and you're aces for playing along  
you're almost human, even now

and just 'cause they call themselves experts  
it doesn't mean sweet fuck all...  
they've got the permanent press  
homes with a stable address

and they've got excitement  
and life by the fistful  
but you've got the needle  
i guess that's the point of it all



# ANOTHER YEAR

basic recorded at prairie sun studios, cotati, ca. engineer: justin phelps.

strings arranged by paul buckmaster and recorded at capitol records in la.

mixed by michael brauer in nashville at chez ben.

produced by amanda.

i tried to fall in it again  
my friends took bets and disappeared  
they mime their sighing violins  
i think i'll wait another year

i want my chest pressed to your chest  
my nervous systems interfere  
ten or eleven months at best  
i think i'll wait another year

this weather turns my tricks to rust  
i am a lousy engineer  
the winter makes things hard enough  
i think i'll wait another year

plus, i'm only 26 years old  
my grandma died at 83  
that's lots of time if i don't smoke  
i think i'll wait another year

i'm not as callous as you think  
i barely breathe when you are near  
it's not as bad when i don't drink  
i think i'll wait another year

i have my new bill hicks cd  
i have my friends and my career  
i'm getting smaller by degrees  
you said you'd help me disappear  
but that could take forever  
i think i'll wait another year  
it'll be the best year ever  
i think i'll wait another...

can't we just wait together?  
you bring the smokes, i'll bring the beer

...i think i'll wait another year



## THE STRINGS:

paul buckmaster: arranger/conductor.

suzie katayama: orchestra manager/supervising copyist.

dwight mikkelsen: supervising copyist.

kirby furlong: copyist.

victor sagerquist: copyist.

caryn rasmussen: copyist.

violins: natalie leggett, ruth bruegger, darius campo, roberto cano, mario de leon, sarah parkins, joel derouin,  
michele richards, josefina vergara.

viola: shanty randall, matt funes, evan wilson.

cello: larry corbett, steve richards, daniel smith.



## THE REST:

for the massive list of thank you's, please see the "thank you" document.

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