

## ACT ONE

### Scene 1 - Opening

*A dark stage. Helicopters are heard circling around us.*

***ERIN** runs across stage and is stopped by the **GUARDS**, who knock her unconscious. **SHELBY** carries her out on his shoulder.*

***TREVOR** brings on and sits in a metal chair, center stage. A single spotlight is focused on him. We see a flash of light and his head shoots up, he screams, and sinks back down. **Blackout**.*

***TREVOR** exits. **NARRATOR** trades places with **TREVOR**. **DLF** lie down all over stage surrounding **TREVOR**.*

**NARRATOR:** No one would have believed that in the early years of the twentieth century, new technology has eliminated the need for currency. The government mandated that a chip, injected into a persons hand, be used instead. Every purchase, every movement, scanned and documented. Codified and controlled. While most accepted this new system, a small number of people, citing health concerns and privacy issues, refused. This group was immediately labeled a terrorist organization, forcing them to go underground, and forage their food and other items from dumpsters. They became known as the Dumpster Liberation front. This is their story. This is Dumpster Diver: The Musical.

**SONG: SOMEWHERE IN THE NIGHT**

**NARRATOR:**

SOMEWHERE IN THE NIGHT, YOU ARE STANDING  
ON THE EDGE OF ADVENTURE AND A LIFE THAT'S SO DEMANDING.  
LISTEN, CAN YOU HEAR THE SOUND?  
HUSH, THE MUSIC IS ALL AROUND.  
SOMEWHERE IN THE NIGHT, I WILL FIND YOU.  
THIS SONG IS THE SPARK TO REMIND YOU  
FIND THE DREAM THAT'S INSIDE  
LIGHT THE FIRE, GET READY FOR THE RIDE.  
SOMEDAY IS NOW. SOMEWHERE IS HERE.  
SOMEONE IS YOU. SOMEONE IS YOU.

**BLACKOUT**

**Scene 2 - College Graduation**

*Yard of a college campus. College graduation day. **THE DUMPSTER LIBERATION FRONT** are scattered across the stage. They are cleaned up. **FAITH** and **TREVOR** stand downstage center. **ERIN** and **SHELBY** stand downstage left.*

**NARRATOR:** It's four years earlier. We find ourselves at college graduation for Trevor, Faith, and the self-declared rebels that will later become known as the Dumpster Liberation Front. Shelby is here, too. He's a college professor. Introducing Erin, the daughter of Shelby, and friend of Trevor's. Only four years earlier, and a world apart from

the world we know now.

**ERIN:** That was a great speech, Trevor.

**TREVOR:** (To **FAITH**) Hey Faith. Did you like my speech?

**FAITH:** No.

**ERIN:** It was really good. She didn't understand it, that's all.

**FAITH:** (To **TREVOR**) Trevor, you never answered my e-mail about plane tickets and we need to get them tonight, are you even still coming? You know I don't understand the treatment for my dad and I need you to translate from that medical tech bullshit. They're talking about putting a chip in him now and I can't do this alone, I'm at my limit.

**TREVOR:** Yeah, yeah I'm coming.

**ERIN:** I wanna go to Europe.

**TREVOR:** You can come, but like I've said we're not going for the fun of it. There's a treatment for Faith's dad there.

**ERIN:** SO it would be just the two of you...alone...together in the waiting room? I wanna come.

**SHELBY:** (To **TREVOR**) I enjoyed your speech about technology.

It sounded like you lifted it from my syllabus.

**FAITH:** He did.

*(SHELBY pulls TREVOR aside.)*

**TREVOR:** Professor Shelby, Thank you again for your letter of recommendation for Angelwire. The work they're doing is really revolutionary, and I--

**SHELBY:** You earned it, Trevor. Now, I need you to be there

on Monday morning, 9 AM. Wear a suit.

**TREVOR:** But, the position wasn't supposed to start until August.

I was planning to go to Europe. With Faith.

**SHELBY:** I got you that scholarship, Trevor.

**TREVOR:** You didn't say there were strings attached.

**SHELBY:** There's always strings attached. Monday. 9 AM. Suit  
and tie.

**TREVOR** *exits.*

**SONG: SHELBY**

**SHELBY.**

EZRA SHELBY IS MY NAME

AND MONEY IS MY GAME,

CLAWING UP THE CORPORATE TOTEM POLE

THE TECHNOLOGY DEPARTMENT CAME ABOUT,

WITH A BIG DONATION FROM ANGELWIRE.

A CHECK THAT BIG

DOESN'T NORMALLY COME FOR FREE.

A SIX-FIGURE GIFT, THEY OFFERED,

WILL INSPIRE ME,

TO PICK THE GREATEST MINDS FROM THE TREE.

THEY ASKED ME TO BE ON THE LOOKOUT

FOR THE GENIUS COLLEGE MIND.  
RECRUIT STUDENTS WITH IQS ABOVE 159.  
IF THEY HIRE THE CANDIDATE WHOM I REFER,  
A FANCY FUTURE I MUST ENDURE.

BIGGER DOLLAR, COME TO ME,  
I HAVE A STUDENT I'VE MOLDED SO PERFECTLY  
BIGGER DOLLAR, FLIES AT ME;  
IT'S RENUMERANCE, NOT BRIBERY.  
I'LL GET PAID BY ANGELWIRE  
\$50,000 FOR EACH NEW HIRE.

FINDING YOUNG AND HOPEFUL MINDS  
TO MANIPULATE TO MY DESIGN  
STRING THEM UP AND MAKE THEM DANCE  
OH, THEY NEVER STOOD A CHANCE  
MONEY TALKS AND SMOTHERS ME WITH DESIRE

EZRA SHELBY IS MY NAME  
AND MONEY IS MY GAME  
CLAWING UP THE CORPORATE TOTEM POLE  
DOCTOR SHELBY I BECAME,  
RIDDING PARADISE OF PAIN  
FREEDOM WAS NICE,

BUT NOW YOU HAVE TO PAY THE TOLL

YES, SHELBY WILL BE IN CONTROL

**BLACKOUT**

*(TREVOR walks over to FAITH, who's sitting with the future DLF crew)*

**TREVOR:** I need to talk to you, alone.

*(FAITH sits there)*

**SOPHIE:** Say what you have to say.

*(beat)*

**TREVOR:** I'm not gonna be able to go with you. I'm sorry.

**FAITH:** You said you would go.

**TREVOR:** I have loans to pay back.

**FAITH:** (overlapping) You need to quit staring at that computer and programming code. Look at you. You look sick.

**TREVOR:** I don't look sick. Do I?

**FAITH:** Come with me. While you're rotting away in front of a computer, I'll be roaming the streets of Prague.

**TREVOR:** You're a nomad. This is your life.

**FAITH:** (Tapping her heart) Learn to follow the music that's in here.

**TREVOR:** That'll get you in trouble.

**FAITH:** Maybe. But at the end of the day, I'll have good stories to tell.

**TREVOR:** (**TREVOR** tapping head) I program code. I'm not -

**FAITH:** Don't waste your future on a job.

**TREVOR:** (*Loud voice, almost yelling*) This is isn't a job. It's a career.

**FAITH:** Whatever! A career is just a job that you dress up for!

**TREVOR:** (looking around, embarrassed) Faith, calm down. You're drunk.

**FAITH:** (voice rising) I am not drunk. I'm passionate.

**SONG: DESTINY**

**TREVOR.**

I'VE GRADUATED COLLEGE, WITH HONORS NO LESS  
FOUR YEARS OF EDUCATION, I'M READY TO IMPRESS.

**FAITH.**

YOU'RE LIVING OUT THE FANTASY, YOUR DAD WANTS YOU TO BE.  
FIND YOUR OWN DREAM, LEARN TO BREAK FREE.

**TREVOR.**

I HAVE. I DID.

**FAITH.**

WHO ARE YOU TRYING TO KID?

**TREVOR.**

MY DEGREE IS THE TICKET, THE PAPER IN MY HAND.

**FAITH.**

DON'T EXPECT THE REAL WORLD TO BE THE PROMISED LAND.

**TREVOR.**

YOU ACT LIKE I'M NAIVE, BUT IT'S YOU I NEED TO SHOW.

ONCE YOU'RE AN ADULT, YOU'LL SEE A FRIEND WHO'S NOT A FOE

**FAITH.**

ONCE YOU ENTER THAT WORLD, IT WILL NEVER LET YOU GO.

**TREVOR.**

YOUTH CAN BE A PRISON THAT YOU NEVER DO OUTGROW.

**FAITH.**

I'D RATHER BY MYSELF THAN SOMEONE I DO NOT KNOW.

**TREVOR AND FAITH.**

DESTINY IN FRONT OF US, THE CHOICES THAT WE MAKE.

WE CAN CHANGE THE FUTURE, IF WE FACE IT WIDE AWAKE.

**FAITH.**

COME WITH ME TO EUROPE. GO, DON'T HESITATE.

EXPERIENCE THE TEACHER, A JOB WILL ALWAYS WAIT

**TREVOR.**

IT'S NOT THAT I'M AFRAID TO GO, MY DESTINATION'S CLEAR

**FAITH.**

LIVING IS THE PRIZE WHEN YOU FACE THE THINGS YOU FEAR

**TREVOR.**

I WANT TO TRAVEL WITH YOU, BUT THE REAL WORLD DOESN'T WAIT.

**FAITH.**

YOU CHOOSE A PATH THAT'S COMMON. ME, I WILL CHOOSE FATE

WHY CAN'T YOU CHOOSE FAITH?



**TREVOR**

DESTINY IN FRONT OF US,  
THE CHOICES THAT WE MAKE.  
WE CAN CHANGE THE FUTURE,  
IF WE FACE IT WIDE AWAKE.  
TWO ROADS BEFORE US,  
THE PATHS WE MUST TAKE.  
WE CAN CHANGE THE FUTURE  
IF WE FACE IT WIDE AWAKE  
IF WE FACE IT WIDE AWAKE  
IF WE FACE IT WIDE AWAKE!  
IF WE FACE IT WIDE AWAKE!

**FAITH**

DESTINY IN FRONT OF US  
THE CHOICES THAT WE MAKE  
WE CAN CHANGE THE FUTURE  
IF WE FACE IT WIDE AWAKE  
TWO ROADS BEFORE YOU,  
THE PATH I NEED YOU TO TAKE  
WE CAN CHANGE THE FUTURE  
IF WE FACE IT WIDE AWAKE  
IF YOU FACE IT WIDE AWAKE  
MAKE ME THE CHANCE YOU TAKE  
IF WE FACE IT WIDE AWAKE!

**FAITH:** Come with me to Europe.

**TREVOR:** I want to, but...

**FAITH:** Those four words will haunt you for the rest of your life.

*(TREVOR looks at FAITH and slowly moves away from her, while facing her. The spotlight appears on the faces of TREVOR and FAITH, while they look at each other. Slowly, the spotlight fades to black.)*

### Scene 3 - Europe

**NARRATOR:** Six months later, we find Trevor and Faith in different places. Trevor is living in New York City as a lead

developer for Angelwire. He is well paid, given a company car and luxury condo that's minutes away from the main office. Faith is living in Europe as a nomadic vagabond who's overstayed her visa. She hustles for cash jobs, hitch hikes or walks, and she sleeps on the couches of co-workers and friends. In her free time, she's at the hospital, at her dad's bedside, while he undergoes a seemingly-endless cycle of experimental medical trials.

*(FAITH picks up the guitar and starts to play.)*

**FAITH:** Hey dad. Are you sleeping? I got a guitar. Remember, I used to play?

**SONG: GOODBYE**

**FAITH.**

GROWING UP, WE TRY TO BE  
APART FROM OUR OWN FAMILY.  
FINDING A VOICE TO CALL OUR OWN.  
THE DIFFERENCES WE FEAR TO SHOW,  
LEAVE ROOM FOR YOU AND I TO GROW.  
TOGETHER, WE ARE NOT ALONE.

AND DAD, HE'S ALWAYS THERE FOR YOU,  
HOPING THAT YOUR DREAMS COME TRUE.

LIFE INTERFERES, WITH ITS DEMANDS.

STILL, HE'S THERE, WITH OPEN HANDS.

NOW THAT YOU'RE OLDER,

YOU'RE NOT WHO YOU USED TO BE.

TRAPPED INSIDE A DISEASE,

THAT WILL NOT SET YOU FREE.

INSIDE YOU'RE JUST LIKE ME,

UNSURE OF WHO YOU'VE BEEN.

ONE DAY WE'LL BOTH BE FREE

FROM THE CAGE WE'RE IN.

GOODBYE, THIS IS NOT THE END.

ONE DAY I'LL SEE YOU AGAIN, MY FRIEND.

GOODBYE, THIS IS NOT THE END,

ONE DAY I'LL SEE YOU AGAIN, IN HEAVEN.

GOODBYE, THIS IS NOT THE END.

ONE DAY I'LL SEE YOU AGAIN, MY FRIEND.

GOODBYE, THIS IS NOT THE END,

ONE DAY I'LL SEE YOU AGAIN, IN HEAVEN.

GOODBYE.

**BLACKOUT**

**Scene 4 - Intro to DLF**

**NARRATOR:** Faith's quest for answers turned into an obsession. Months bled into years, and the deeper she dug into the history of Angelwire, the more insidious details she uncovered about the company that had developed her father's failed treatment. At a protest at the Angelwire Factory, Faith finds that she's not alone.

**SONG: THE PROTEST**

**DLF.**

LIBERATION

LIBERATION

WE ARE SINGING LOUD TONIGHT

WE ARE STANDING PROUD TONIGHT

**NARRATOR:** It was there that she meets the Dumpster Liberation Front, the rebels. Their leader Eli invited her to come back with them to their warehouse.

**ELI.**

WE WILL NOT BACK DOWN TONIGHT

**ALL**

TONIGHT!

**NARRATOR:** With no other place to go, and no one to turn to, Faith accepts the invitation.

**FAITH:** *(Looking around, cautiously)* What do you call this place?

**ELI:** This is the underground.

**SONG: UNDERGROUND**

**SOPHIE.**

ORPHANED FROM SOCIETY, LEFT FROM THE PACK.  
ARE YOU LOOKING FOR ACCEPTANCE THAT YOU LACK?

**ELI.**

IS YOUR LIFE A POEM IN MOTION? WORDS YOU KNOW SO WELL.

**SOPHIE.**

IS THE PROPERTY IN YOUR HEAD READY TO SELL?

**ELI.**

THIS IS THE UNDERGROUND. IF YOU'RE OUT THERE, YOU'RE IN HERE.  
NOW THAT YOU'VE BEEN FOUND, IT IS CLEAR...  
YOU'RE A LITTLE BIT QUIRKY

**ELI, SOPHIE, MELODY**

THIS IS THE UNDERGROUND. IF YOU'RE OUT THERE, YOU'RE IN HERE.  
NOW THAT YOU'VE BEEN FOUND, IT IS CLEAR...

**SOPHIE.**

YOU'VE PROBABLY GOT ISSUES.

**ELI.**

WE'RE ARTISTS, POETS, MUSICIANS, DREAMERS, WRITERS,

**MELODY & SOPHIE**

WE'VE LEFT THE TREADMILL OF NINE TO FIVE

**JOANCHAUB.**

WE'RE DUMPSTER DIVERS, RECLAIMING MEALS ON WHEELS.

WE'LL SHOW YOU HOW TO

**ALL.**

DUMPSTER DIVE!

**MELODY.**

THE DUMPSTER IS OPEN, TWENTY FOUR HOURS A DAY.

**MELODY & SOPHIE.**

MINUS THE SLURPEE AND COLD DRINKS.

**SOPHIE.**

LIKE A SEVEN ELEVEN,

**SOPHIE & MELODY.**

BUT YOU DON'T HAVE TO PAY

**SOPHIE**

A PRETTY ROCKIN LIFE, DON'T YOU THINK?

**ELI.**

DO YOU HEAR THE SOUND OF THE DUMPSTER SONG?

WILL THEY HEAR US SCREAM WITH ALL OUR MIGHT?

THEY CAN TRY TO TUNE US OUT, BUT WE ARE SINGING LOUD TONIGHT!

STANDING PROUD TONIGHT!

DO YOU HEAR THE VOICES OF THE PEOPLE WHO WON'T BACK DOWN

ECHO THROUGH THE NIGHT?

**ELI/SOPHIE/MELODY**

THIS IS THE UNDERGROUND. IF YOU'RE OUT THERE, YOU'RE IN HERE.

NOW THAT YOU'VE BEEN FOUND, IT IS CLEAR...

**SOPHIE**

YOU'VE GOT A LOT OF BAGGAGE

**DLF.**

THIS IS THE UNDERGROUND. IF YOU'RE OUT THERE, YOU'RE IN HERE.

NOW THAT YOU'VE BEEN FOUND, IT IS CLEAR...

**ELI.**

YOU'VE PROBABLY GOT ISSUES.

**ELI:** You mentioned that you know someone who works for Angelwire?

**FAITH:** I do. But, it's been a long time since we've spoken.

**JOANCHAUB:** Do you know where he lives?

*(FAITH looks around at JOANCHAUB, ELI, and the DLF. She nods.)*

**BLACKOUT**

**Scene 5 - Back in NYC**

**TREVOR:** So that's why you want to shut down Angelwire? Because you blame them for killing your dad...? (**FAITH** nods) Faith, that doesn't make any sense. Look, I'm very sorry about your dad but what you're saying is crazy.

**FAITH:** (Stands up) I've been talking to you for 2 hours now, and you're still not getting it. It's not just Angelwire, it's your name on the design!

*(beat.)*

You're not listening to me, Trevor! You're not fucking listening! It's right here on the hard drive.

*FAITH goes to leave.*

**TREVOR:** Faith! Faith, Where are you going?

**FAITH:** Wherever I want to go!

**TREVOR:** Yeah? And look where it's gotten you. You're homeless,  
Faith!

**FAITH:** At least I'm not trapped in an ugly apartment. Looks like  
a doctor's office. A doctor who's on the sad drugs.

**TREVOR:** Faith, stop.

**SONG: LET THE BURDEN GO**

**TREVOR.**

IS THE STORY YOU'VE TOLD

SOMETHING THAT YOU'VE MADE UP IN YOUR HEAD?

A REASON TO REFUSE AN ORDINARY LIFE INSTEAD?

YOU TELL ME DON'T WORRY ABOUT THE LIFE YOU CHOOSE

IF YOU DON'T PLAY BY THE RULES,

THEN YOU'RE SURELY TO LOSE.

TO SUM UP MY THOUGHTS IN THREE WORDS, I AM CONCERNED.

SINCE YOUR DAD'S PASSING,

YOU'VE CARRIED THIS CHIP ON YOUR SHOULDER.

FEELING GUILTY AND ANGRY, AND WANTING TO FIGHT.

THIS CHIP HAS BECOME A BOULDER.

ANGELWIRE DID NOT KILL HIM THAT DAY

THE COST OF REVENGE TAKES A LIFETIME TO PAY.



DON'T SPEND YOUR LIFE LOOKING FOR DRAGONS TO SLAY,  
OR THEY WILL FIND YOU.  
I'M HERE TO REMIND YOU.

IT'S NOT YOUR FAULT, FAITH, LET THE BURDEN GO.  
IT'S A RESULT FAITH, I WANT YOU TO KNOW.  
LIFE CONTINUES, DESPITE YOUR BEST INTENTION.  
YOU TRIED, AND THAT'S AN HONORABLE MENTION

**FAITH.**

TREVOR, I CAN NEVER SEVER THE FRIENDSHIP WITH YOU.  
TREVOR, BELIEVE ME, THE STORY I TELL YOU IS TRUE.  
IN THE ENCRYPTED FILES, IT'S NO MYSTERY,  
ON THE MAINFRAME COMPUTER IN ROOM NUMBER THREE,  
THE HARD DRIVE CONTAINS A HISTORY.

ONCE YOU MAKE THIS DECISION, YOU CANNOT GO BACK.  
HONESTY IN THIS WORLD IS A REVOLUTIONARY ACT.  
THINK CAREFULLY BEFORE YOU DECIDE.  
IF YOU SEEK ADVENTURE, YOU WON'T BE DENIED.  
PERHAPS THE LIFE YOU'RE MEANT FOR,  
IS NOT THE LIFE YOU PLANNED.  
THIS LIFE COULD BE GRAND.

IT'S ALL YOUR FAULT, TREVOR.  
YOU DESIGNED THE CHIP.  
BUT YOU CAN DESTROY IT, TREVOR  
SEVER TECHNOLOGY'S GRIP.  
PROGRESS HAS NO CONSCIENCE,  
BUT YOU HAVE YOUR OWN CHOICES.  
TURN ON, TUNE IN TO THOSE MORAL VOICES.  
OR RIDICULE THE PERSON, DISMISS WHAT THEY SAY.  
(spoken) ANYTHING TO KEEP THAT 401K.

*FAITH gets in TREVORS face*

**FAITH:** Don't believe me? See for yourself.

*FAITH hands him the drive.*

**BLACKOUT**

### **Scene 6 - A Change of Heart**

**ERIN:** Let me get this straight. You're saying that my dad's company is planning to chip people against their will. And if they refuse, they won't be able to buy food?

**TREVOR:** Basically. It's right here on this file. (Stands up) Read it yourself.

**ERIN:** I can't believe I'm hearing this.

**TREVOR:** I can't believe I'm saying it. I wish it weren't true.

**ERIN:** Trevor. Trevor. You need sleep.

**TREVOR:** I am not making this up, Erin.

**ERIN:** Your college ex-girlfriend is.

**TREVOR:** She was never my girlfriend.

**ERIN:** You made out with her.

**TREVOR:** We were drunk.

**ERIN:** "We" were drunk, Trevor...?

**TREVOR:** Look at the computer.

**ERIN:** You're delusional.

**TREVOR:** Look at the computer.

**ERIN:** I know my dad better than some homeless girl you used  
to date.

**TREVOR:** We did not date. Look at the computer. It's right there.

**ERIN:** You think my dad *knowingly* pushed some evil science shit--

**TREVOR:** Of course Shelby knows. He has to. He's the Vice  
President of Angelwire...

**ERIN:** You want so bad to believe.

**TREVOR:** I don't want to believe this.

**ERIN:** Just like when you believed that cult leader.

**TREVOR:** He wasn't a cult leader. He was a guru. And it was a tech  
startup.

**ERIN:** We have everything we need right here.

**TREVOR:** That's the problem. Forget *things*. I want adventure.

**ERIN:** I thought you wanted me. A life together? Isn't that what  
you promised when you gave me this? (gestures to engagement  
ring, increasingly frantic) Is this how you repay someone  
who made all this possible? You know, if it wasn't for me,  
you wouldn't even have your cushy dream job!

**TREVOR:** What are you talking about?

**ERIN:** God, if I had known getting you that job would just end up with you leaving anyway--

**TREVOR:** Wait. You convinced your dad to hire me so I wouldn't leave?

**ERIN:** It's not just that.

**TREVOR:** If I hadn't accepted the job from your dad, would you have wanted to be with me?

**ERIN:** I fell in love with the person you became.

**TREVOR:** But what I became was based on a lie.

**ERIN:** You know what, Trevor? I'm not gonna stand here and listen to you make ridiculous accusations about my father, who has given us EVERYTHING we could ever ask for. You wanna believe your psychotic ex-girlfriend, fine! I don't care anymore.

***ERIN** throws her ring at **TREVOR** and exits*

*The stage lights go dim. A single light falls on **TREVOR**.*

**TREVOR.**

IT'S ALL YOUR FAULT, FAITH. MY WHOLE LIFE WAS SET.

YOU HAVE DESTROYED THE PICTURE I'VE ALWAYS HAD IN MY HEAD.

YOU DISAPPEARED WITHOUT A TRACE, I LOOKED FOR YOU FOR WEEKS.

NOW I CLOSE MY EYES, AND YOU ARE ALL I SEE.

**TREVOR:** Sorry, Erin.

***TREVOR** puts the hard drive in his bag, takes his jacket off the coat rack, and exits.*

**BLACKOUT**

Scene 7 - Trevor Joins Faith

**FAITH:**

FEELING GUILTY AND ANGRY AND WANTING TO FIGHT, THIS CHIP HAS  
BECOME A BOULDER.

**FAITH:** So, did you read the file?

**TREVOR:** Yeah. And I told Erin what you told me

**FAITH:** You did what?

**TREVOR:** Believe me, Faith, when I developed that technology I  
didn't know what they were planning to use it for.

**FAITH:** Trevor, now Shelby's gonna know. He's gonna have us  
arrested.

**TREVOR:** I want Erin to come.

**FAITH:** There's no time. We have to leave now. They'll be looking  
for us.

*(The sound of sirens are heard, growing louder.)*

**TREVOR:** I--I think I'm gonna go back.

**FAITH:** What? Trevor--

**TREVOR:** Here, you take the file. *(tries to hand her the file)* I  
don't know if I have what it takes to be a dumpster diver.

**FAITH:** *(holding his hand)* You just have to find the right  
dumpster. You haven't been to the chocolate dumpster yet.

**TREVOR:** I don't know if I can handle running around, sleeping in  
a tent... This life. It's uncomfortable.

**FAITH:** That's how you grow. *(beat)* Hey, do you like chocolate?

**TREVOR:** I love chocolate.

**FAITH:** Follow me. To the chocolate dumpster.

**BLACKOUT**

**Scene 8 - Mmmmmm Chocolate**

*A spotlight shines on the dumpster, center stage.*

*We hear moaning coming from the dumpster, as **TREVOR** and **FAITH** slowly rise eating chocolate bars. The **DLF** sit around the dumpster.*

**TREVOR:** This is incredible. There must be a hundred chocolate bars in here. (Looks down at his feet, puzzled) There was a hundred. Probably 90 now. (beat) I feel weird.

*(**FAITH** hands him a bottle of water.)*

*(**TREVOR** drinks some.)*

*(The glow of a flashlight appears on **TREVOR**)*

*(**ERIN** and **BRENNA**, with flashlight in her hand, steps onto the stage.)*

*(**ERIN** switches flashlight off.)*

**TREVOR:** Erin. It's so good to see you. Want some chocolate?

**ERIN:** No thanks. I'm here to bring you back. From the terrorist group you joined.

**TREVOR:** We're just dumpster diving. (motions to **DLF**) These are my friends. The DLF. The Dumpster Liberation Front.

**ERIN:** More like Deodorant Liberation Front. Listen, I talked my dad, and he said that if you return the file and sign a form, then you can return to work.

**ELI:** (To **DLF**) Let's get out of here. I smell a trap.

**MELODY:** I smell fresh perfume.

**JOANCHAUB:** Exactly. A trap.

**FAITH:** How do you know you haven't been followed?

**ERIN:** (to **FAITH**) If I had, you would all be in handcuffs. (to **TREVOR**) You're a wanted man.

**TREVOR:** It is nice to be wanted. (beat) SO! How are you?

**ERIN:** Are you fucking kidding me, Trevor? We're supposed to be engaged and you take off in the middle of the night with your psychotic ex-girlfriend to dig through dumpsters. I'm worried about you, Trevor.

**TREVOR:** Don't worry about me, I'm fine.

**ERIN:** Where are you gonna sleep? Don't you think you'll miss hot showers? This chaos that you're embracing, where's it gonna lead? Everyone will be asking about you and sooner or later the truth is gonna come out.

**TREVOR:** And what's that?

**BRENNA:** You had a meltdown and ran off with a bunch of homeless people who jump around in dumpsters.

**TREVOR:** Come with me, before it's too late. Angelwire has plans to control everyone by forcing them to get chipped. You can get out now. Help us destroy the monster that I created.

**BRENNA:** You're so dramatic.

**TREVOR:** That's the only way to be in a world that thinks too much and feels too little.

**BRENNA:** Trevor. You've snapped.

**TREVOR:** The scales have fallen from my eyes.

**ERIN:** You need medication, And a shower.

**TREVOR:** Every dumpster is an opportunity, a cave waiting to be explored. Eat from the chocolate dumpster, and then you'll understand everything I am telling you.

*(FAITH and TREVOR climb back into the dumpster)*

**SONG: I FEEL ALIVER**

**TREVOR.**

I'VE GOT ALLEYS TO BIKE BEFORE I SLEEP.

IN MY QUEST FOR FREE FOOD, I'VE GOT A SCHEDULE TO KEEP.

**FAITH.**

THERE'S A THIRD-HAND STORE WITH SNACKS TO SPARE

WE'LL FIND APPLES, AND COOKIES, AND CARROTS TO SHARE.

**TREVOR.**

OH LORD, PLEASE BLESS ME AS I SEARCH IN THE NIGHT.

THIS BUFFET OF TREATS, AN EXPIRED DELIGHT.

**FAITH AND TREVOR.**

CHOCOLATE I CRAVE, BREAD WOULD BE GREAT!

APPLE JUICE NOT TOO FAR OVER DATE.

APPLE JUICE NOT TOO FAR OVER DATE

**FAITH/TREVOR/DLF**

I FEEL ALIVER, NOW THAT I'M A DUMPSTER DIVER.

TOGETHER, WE'RE EXPLORING WHAT OTHER PEOPLE ARE IGNORING

I FEEL ALIVER, NOW THAT I'M A DUMPSTER DIVER.

TOGETHER, WE'RE EXPLORING WHAT OTHER PEOPLE ARE IGNORING



OTHER PEOPLE

**DLF**

WE ARE THE DUMPSTER LIBERATION FRONT  
RUNNING THROUGH ALLIES, WE'RE ON THE HUNT

**SOPHIE**

LOSE THE CROWD, ABANDON THE MALLS  
WITH THEIR CREDIT CARD SLAVES, WALKING THE HALLS.

**ELI**

THERE'S DUMPSTER DIVERS EVERYWHERE.  
FINDING FOOD, OPEN TO SHARE.

**JOANCHAUB**

FROM NEW YORK CITY TO HONG KONG,  
ONE MAN'S TRASH, ANOTHER MAN'S SONG.

**MELODY**

FROM WEST PALM BEACH TO BURLINGTON, VERMONT  
THERE'S PLENTY OF DUMPSTERS FOR YOU TO HAUNT.

**SOPHIE**

CALIFORNIA TO MISSISSIPPI,  
EVEN IF YOU'RE NOT A HIPPIE.

**DLF**

ARE YOU CURIOUS? JOIN US TONIGHT.  
BRING A SMILE AND AN APPETITE.  
YOU'LL LEARN, EVERY DUMPSTER HIDES A PRIZE,  
WHEN YOU LIFT THE LID, AND OPEN YOUR EYES.

**TREVOR**

IN THE DIVING WORLD, I'M BLESSED SO MUCH!

**DLF**

THE KING OF DIVING WITH THE DUMPSTER TOUCH!

**TREVOR/FAITH/DLF**

I FEEL ALIVER, NOW THAT I'M A DUMPSTER DIVER

TOGETHER, WE'RE EXPLORING WHAT OTHER PEOPLE ARE IGNORING

I FEEL ALIVER, NOW THAT I'M A DUMPSTER DIVER

TOGETHER, WE'RE EXPLORING WHAT OTHER PEOPLE ARE IGNORING

I FEEL ALIVER, NOW THAT I'M A DUMPSTER DIVER

TOGETHER, WE'RE EXPLORING WHAT OTHER PEOPLE ARE IGNORING

*(The **DLF** exit the stage.)*

*(**FAITH** walks to stage right, watching quietly)*

**ERIN:** I didn't know you could sing.

**TREVOR:** You can sing, too. Come with us. There's always room for one more.

*(**ERIN** walks toward **TREVOR**, with a hopeful look on her face, then retreats slowly, as her countenance changes to a more somber look.)*

**ERIN:** You're the one who left. And my dad would kill me if I joined you.

**TREVOR:** No. He would respect you.

*(beat)* Don't you see? He's got you in his claws.

**ERIN:** At least I'm safe there.

*(**ERIN** runs offstage)*

*(TREVOR follows her)*

**TREVOR:** Erin, wait. (off)---Hey, no! Stop!

*(TREVOR screams from offstage)*

## **BLACKOUT**

### **Scene 9 - Inside the Lab**

*(GUARDS force TREVOR into a chair centerstage)*

**TREVOR:** Stop! Where are you taking me? (sees **SHELBY** emerge from the shadows) Shelby.

*(GUARD #1 places wires onto his wrists and shoulders)*

*(SHELBY stands nearby, watching.)*

**SHELBY:** Where's the file?

**TREVOR:** I don't have it..

**SHELBY:** Interesting. Then it must be with your little trash friends.

**TREVOR:** If you go near Faith--

**SHELBY:** You look like you just crawled out of a dumpster...

**TREVOR:** I did.

**SHELBY:** You used to wear a suit to work.

**TREVOR:** A straight jacket.

**SHELBY:** A tie.

**TREVOR:** A noose around my neck.

**SHELBY:** You had a company car.

**TREVOR:** Can I have that back?

**SHELBY:** You had a six-figure income.

**TREVOR:** Maybe poverty is the price to pay for sanity. I have a dream that one day we'll all be eating from dumpsters.

**SHELBY:** That's not a dream you have, that's a condition you suffer from.

*(SHELBY pulls out a remote control from his pocket.)*

And I have the cure. We're going to evaluate you. A little bit of shock treatment and you'll lead us right to your smelly friends.

*(SHELBY presses a button on the remote control, and TREVOR shakes violently in the chair as he did in Scene 1. SHELBY releases the button and TREVOR's head slumps down.)*

#### **SONG: EVALUATE**

**SHELBY**

EVALUATE THE PATIENT, THEN ADMINISTER THE PILL.

REDUCE HIM TO A ZOMBIE, WHO FORGETS HE HAS A WILL.

FEED IT TO THE SOLDIERS, SO THEY DON'T THINK TWICE TO KILL.

GIVE IT TO THE PEOPLE WHO WILL NOT SIT STILL.

**TREVOR:** NO!

**SHELBY**

I'M ONLY TRYING TO HELP YOU, OF THAT YOU CAN BE SURE.

YOU HAVE EXCUSES, WELL, I HAVE THE CURE.

TIME TO JOIN THE HUMAN RACE, TIEM TO TAKE A HINT.

OPEN UP AND SWALLOW THIS AFTER DINNER MINT

*(SHELBY puts a pill in TREVOR's mouth)*

MEDICATE THE MASSES, YOU'LL BE IN CONTROL.  
HERDED INTO APATHY FOR THE LATEST TV POLL.  
AS LONG AS WE HAVE CABLE, EVERYTHING'S OKAY.  
PROGRAMMED TO BELIEVE IN THE AMERICAN WAY.  
DRUGS ARE FOR YOUR BENEFIT. THIS YOU CAN'T DENY.  
WE DRINK CAFFEINATED COFFEE FOR THE EARLY MORNING HIGH.  
PILLS TO MAKE US SEXUAL, PILLS TO FALL ASLEEP.

**TREVOR**

LOOK AROUND, YOU'RE TURNING EVERYBODY INTO SHEEP!

**SHELBY**

I'M ONLY TRYING TO HELP YOU  
OF THAT YOU CAN BE SURE.

YOU HAVE EXCUSES,

I HAVE THE CURE.

TIME TO JOIN THE HUMAN RACE,

TIME TO TAKE A HINT.

OPEN UP, SWALLOW THIS

AFTER DINNER MINT.

**TREVOR**

MEDICATE THE MASSES...

YOU HAVE THE CURE.

GET AWAY FROM ME!

MEDICATE THE MASSES, THEN YOU'LL BE IN CONTROL.  
HERDED INTO APATHY, FOR THE LATEST GALLUP POLL.  
AS LONG AS WE HAVE CABLE, EVERYTHING'S OKAY.  
PROGRAMMED TO BELIEVE IN THE AMERICAN WAY!  
MEDICATE THE MASSES, THEN YOU'LL BE IN CONTROL.  
I'LL BE IN CONTROL. I'LL BE IN CONTROL!

**SHELBY:** Now, where is Erin, Trevor? Where is my daughter?

**TREVOR:** I don't know! She ran away. She says "at least I'm safe there." And then she turns around, and disappears into the night. I haven't seen her since.

**SHELBY:** (to **GUARDS**) Take care of him.

(**SHELBY** exits.)

**TREVOR:** I guess this is where you recondition me. Give me the electroshock so I can lead you to the the DLF.

(**GUARD #1** and **GUARD #2**, look at each other, and nod to each other.)

**TREVOR:** I used to be just like you, working for Shelby. Then, I learned the truth. You don't have to do this. Set me free. Join us. Discover who you really are.

*The **GUARDS** unstrap the wires from his wrist and helmet, remove the helmet. The **GUARDS** lead **TREVOR** to stage right. The **GUARDS** look at each other, then walk him offstage.*

**BLACKOUT**

### Scene 10 - Trevor Returns

(*It's nighttime.*)

**DLF** and **FAITH** are sitting around campfire.

**TREVOR** approaches them. He looks tired and hungry.

**FAITH:** Trevor, what happened?

**TREVOR:** (*struggling to piece the memories together*) I...I don't know. I was in Shelby's lab, and then I was walking-- I woke

up in the forest..

**SOPHIE:** You look hungry and thirsty. Eat. Drink.

**TREVOR:** Thanks.

*(TREVOR approaches campfire. Sits down with DLF. Takes gallon jug of water and takes a swig.)*

**TREVOR:** How long have you been out here?

**SONG: 3 DAYS**

**FAITH**

FOR THREE DAYS, WE'VE BEEN TRAVELING

FOLLOWING A STAR.

**SOPHIE AND MELODY**

A LIFE OF SAFETY UNRAVELING

WE DON'T KNOW WHERE WE ARE

**TREVOR**

BUT DOES ANYBODY KNOW? DOES ANYBODY KNOW?

DOES ANYBODY KNOW? DOES ANYBODY KNOW?

**FAITH**

FOR THREE DAYS, WE'VE BEEN RUNNING

SOON, WE WILL BE THERE.

**DLF**

TRADING COMFORT FOR WHAT WE BELIEVE

LIVING ON THE EDGE, LIFE IS A DARE.

**TREVOR**

BUT DOES ANYBODY CARE? DOES ANYBODY CARE?

BUT DOES ANYBODY CARE? DOES ANYBODY CARE?

**TREVOR/FAITH/DLF**

THE CITY IS BURNING BEHIND US

IF WE KEEP RUNNING, THEY'LL NEVER FIND US.

THE WORLD'S DISAPPEARING BEHIND US

IF WE KEEP RUNNING, THEY WON'T TRY TO FIND US.

**FAITH.**

FOR THREE DAYS WE'VE PERSISTED

CHASING THE NIGHT TO FIND THE DAWN.

**SOPHIE AND MELODY.**

DISSENTERS, WE HAVE BEEN LISTED

**FAITH.**

SHELTERS ARE MELTING, SAFETY IS GONE.

**DLF.**

BUT WE'RE ALIVE AND FREE

THE GRASS FOR A BLANKET, BATHING IN THE SEA

AND WE'RE ALIVE AND WE'RE AWARE.

WANTING TO BELIEVE, SENDING A PRAYER

**TREVOR AND FAITH.**

AND THE CITY IS BURNING BEHIND US

IF WE KEEP RUNNING, THEY'LL NEVER FIND US.

**DLF:**

THE WORLD'S DISAPPEARING BEHIND US

IF WE KEEP RUNNING, THEY WON'T TRY TO FIND US.



**TREVOR AND FAITH:**

A HOPE THAT CANNOT BE CONTAINED

A REASON TO LIVE THAT CANNOT BE CHAINED.

**DLF:**

A HOPE THAT WE MUST NOT NEGLECT.

**FAITH:**

FAITH CAN MOVE A MOUNTAIN,

**TREVOR/FAITH/DLF:**

WE'LL SEE THE EFFECT OF A JOURNEY TO CONCLUDE

**TREVOR AND FAITH**

CHASED BY A PROGRESS WE'RE TRYING TO ELUDE.

OF A JOURNEY ABOUT TO CONCLUDE.

**TREVOR/FAITH/DLF:**

TIME IS THE CULPRIT, WE'RE BEING PURSUED.

**TREVOR AND FAITH**

TIME IS THE CULPRIT, WE'RE BEING PURSUED.

*(the sound of a train grows louder)*

**ELI:** Let's break camp and jump that train.

*(The DLF begin breaking down the tent, taking down the tent, putting things into their backpacks, putting out the fire.)*

*(The sound of the train grows louder.)*

*(The DLF hoist their backpacks on their shoulders and exit the stage.)*

**BLACKOUT**

Scene 11 - Apology

**TREVOR:** Faith, I'm sorry.

**FAITH:** For what?

**TREVOR:** Promising that I'd go to Europe with you, and then bailing out at the last minute. You needed a friend then more than ever, and I should have been there for you.

**FAITH:** I forgive you.

**TREVOR:** I think --I *know* your dad would've been really proud of you. This world is too small for you. People don't understand you, and that's okay. It's not their fault that they don't hear the same music. I've had more crazy experiences in the last week than I've had in the last 2 years.

**SONG: YOU'RE BEAUTIFUL TO ME**

**TREVOR.**

BORN IN FREEDOM,

BUT SOON WE'RE TOLD

TO WORK LIKE SLAVES UNTIL WE'RE OLD.

TO TRADE A LIFE FOR A LIVING.

THE HANDS OF TIME ARE LESS FORGIVING.

CONFORMITY BEARS ITS CLAWS,

BUT YOU DON'T BOW TO THE WORLD'S APPLAUSE.

THE RAT RACE NEVER CAPTURED YOU.

I'M TIRED OF RUNNING, IM LOOKING FOR A CLUE,

CAN YOU TELL ME WHAT TO DO?  
YOU'RE THE LIGHT AT THE END OF THE TUNNEL.  
A RAISED SURFACE FOR THE BLIND.  
YOU'RE THE QUIET DOG IN THE KENNEL,  
THE ONE WHO'S LEFT BEHIND.  
YOU'RE THE SHADOW IN THE PICTURE,  
THAT I CAN'T IDENTIFY.  
BUT THE FUTURE I'VE SEEN  
HOLDS ITS BREATH FOR YOU TO TRY.

YOU'RE BEAUTIFUL TO ME,  
LET THE WORLD BE BLIND IF THEY CAN'T SEE,  
YOU'RE BEAUTIFUL TO ME,  
YOUR EYES, THEY HIDE A MYSTERY  
YOU'RE BEAUTIFUL TO ME.  
YOU'VE LEFT THE CAGE,  
YOU'RE FLYING FREE.  
YOU'RE BEAUTIFUL TO ME,  
A FUTURE PAGE OF MY HISTORY.  
A FUTURE PAGE OF OUR HISTORY.

*(An ominous soundtrack is heard.)*

*(The stage lights change color.)*

*(The sound of helicopters grows louder.)*

*(The stage lights flash in red and orange as ...)*

*(The sound of gunfire is heard.)*

*(The **DLF** run all over the stage)*

*(Flashes of strobe light.)*

*(Gunfire grows louder and more incessant.)*

*(Stage lights immediately **BLACKOUT.**)*

*(The sound of bodies dropping to the ground.)*

### **Scene 12 - A New Beginning**

*(The stage is bathed in a soft orange glow as we see...)*

*(The **DLF** and **TREVOR** and **FAITH** lying in various positions on the ground.)*

*(**SHELBY** and **GUARD #1** and **GUARD #2** are standing at stage right.)*

**SHELBY:** Grab the shovels and bury them. You can take the other vehicle back. We'll say they committed mass suicide. Then, we'll sell the movie rights.

*(**SHELBY** exits.)*

*(The **GUARDS** look at each other, walk to each body, giving each light tap with their boot.)*

**GUARD #1:** He's gone.

**GUARD #2:** It's safe to get up now.

*(The **DLF** slowly get up. They hug the **GUARDS.**)*

*(**FAITH** pulls out a pair of massive binoculars. He looks through them and passes them to **TREVOR.**)*

**FAITH:** We're almost there.

**TREVOR:** Where is there?

**FAITH:** Somewhere that's far away from everything going on here.  
Where they can't reach us. (*She offers her hand, TREVOR takes it*) Maybe it is time to let go.

**TREVOR:** Let's start a new adventure.

**SONG: SOMEDAY IS NOW**

**TREVOR/FAITH/DLF.**

SOMEDAY IS NOW. SOMEWHERE IS HERE.

SOMEONE IS YOU. SOMEONE IS YOU.

**TREVOR/FAITH.**

THIS IS THE TIME WHEN ADVENTURE WILL FIND US.

THE END OF OUR TIME APART.

LEAVING THE PAST OF OUR OLD LIFE BEHIND US.

OPEN TO FIND A NEW START.

**TREVOR/FAITH/DLF.**

SOMEDAY IS NOW. SOMEWHERE IS HERE.

SOMEONE IS YOU. SOMEONE IS YOU.

SOMEONE IS YOU.

**BLACKOUT - END OF MUSICAL**