

ACT Iscene 1EXT - City alley, evening

Nighttime, city. It is present day. Two dumpsters sit in an alley. One sits at center stage, another at right center stage. It is Fall, and the wind blows golden colored leaves from trees in a nearby park.

The sound of voices is heard and the Dumpster Liberation Front (DLF), a group of uniquely dressed individuals, emerge from upstage left. They jog from the center aisle toward the stage. Although they act cautious, they appear to be having a good time.

They are:

ELI, male, 50's or 60's, skinny, with salt-and-pepper hair, alert, spry, with body movements like a rubber band.

MELODY, female, twenties, stout, short haired girl with glasses, stockings, narcoleptic poet.

TREVOR, male, twenties, wearing a scarf, and cut-off socks over his wrists. Unwashed hair.

FAITH, female, twenties, aloof, laconic, petite, slim, boyish, short haired blonde, wearing big sunglasses, a hoodie sweatshirt, baggy pants rolled above the ankle, sneakers, painter.

JONCHAUB, male, thirties, medium built, dressed like he stepped from the 1940's, carries a cane.

SOPHIE, female, twenties, eccentric, painter.

They reach the dumpsters and peer inside both of them. Some jump in, retrieving fruits, vegetables, yogurts, hummus, breads, handing them to those standing outside. Others stand acting as lookouts.

The group, the DLF, sorts through the edible discards, putting them into boxes from the dumpster, laughing, having fun.

The sound of a helicopter grows in volume. A search light sweeps the audience and moves toward the stage.

*Two security guards, dressed in black, carrying flashlights, march in the direction of the DLF. Walking behind them is Shelby, VP of Angelwire, wearing an overcoat and with presence of nobility.*

*Noticing the helicopter, lights, and guards coming at them, the DLF scatter to one side of the stage. Left standing on stage are Trevor and Faith.*

*Trevor runs downstage center, stops, looking around frantically. Faith joins him.*

TREVOR

(extracts disk from jacket)  
Take the file.

FAITH

You're the one that created it.

TREVOR

I didn't know what they were planning to use it for.

FAITH

That's why it's your responsibility to bring the truth to everyone.

(beat)

That's why you have to come with us.

(beat)

Here's your chance to clear your conscience.

TREVOR

They won't be looking for you.

(beat)

This is your chance to shut down SORL pharmaceuticals. They're the ones who killed your dad.

*Faith takes the file, pockets it.*

FAITH

They won't believe a bunch of dumpster divers. They're calling us identity thieves. You need to go with us.

TREVOR

(looking around scared, sighs)  
I'll catch up with you.

*Faith runs away, hides with the DLF on the side of the stage, who watch the action from their hiding spot.*

*Trevor approaches center stage, looking up toward spot lights, then out toward audience. Guards approach him.*

TREVOR

I never thought it would come to this. Every decision  
you make leads to another life.

*The guards surround Trevor, with their handcuffs.*

SHELBY

Take him away.

TREVOR

Wait. I feel a song rising in me.

TREVOR

Music 1: **Another Life**

I never thought it would come to this.  
Every decision you make.  
Leads to another life.  
Was my choice a mistake?

I'm burning bridges behind me.  
I'm building new ones ahead.  
I've traded that life for this one.  
Been ridiculed instead.

Another life. Another life.

SHELBY

We know you're an identity thief.

*Meghan, a security guard, starts swaying to the  
music. The other guard notices, puts hands on hip  
and nods head in disapproval.*

TREVOR

It's your lies that cause me grief.  
Soon the world will know what you're about.

SHELBY

You're an info terrorist.

TREVOR

I'm dumpster diving, I insist.  
I found some tofu, and a jar of sauerkraut.

SHELBY

We know you're leading a movement,  
that doesn't follow the rules.

TREVOR

That's not true. I'm a watchdog for freedom,  
the kind they don't teach at schools.  
Another life. Another life.

SHELBY

Hand me the file you've stolen.  
Or you'll be under arrest.  
Then taken for treatment,  
After you've confessed

To this other life, this other life.

TREVOR

The file is our evidence.  
The truth is our defense.  
We're couch surfing.  
We're sleeping in tents.

And we'll reach the radio.  
Then, the whole world will know.  
Options overflow, another life.

I never thought it would come to this.  
Every decision you make.  
Leads to another life.  
Was my choice a mistake?

I'm burning bridges behind me.  
I'm building new ones ahead.  
I've traded treasure for the truth.  
Been ridiculed instead.

Another life. Another life.

SHELBY

We know you're an identity thief.

TREVOR

It's your lies that cause me grief.

SHELBY & TREVOR

Soon the world will know what you're about.

SHELBY

You're an info terrorist.

TREVOR

I'm dumpster diving, I insist.  
An open hand, not a fist.

I'm free cycling every day,  
All the food you're throwing away.  
Sometimes it's stale, but that's okay.  
Dumpster diving's here to stay.  
Dumpster diving's here to stay.

SHELBY

You're brainwashed, it's called a cult.

You're not acting quite adult.  
Oh, it's not your fault. It's another life.

TREVOR

(hand toward DLF)  
An underground community.  
You ridicule what you fail to see.  
A surrogate family.  
Another life.

SHELBY & TREVOR

Another life. Another life.  
Another life. Another life.

*(end of song)*

*Shelby directs guards to arrest Trevor. They handcuff him, then walk him away. Shelby follows.*

scene 2

*Interior of a large, dimly lit, room, littered with junky lab equipment from the 50's, 60's, 70's, 80's.*

*Trevor sits on a chair centerstage, his hands tied behind him and he has wires going into a helmet he's wearing, and onto his wrists, from a nearby machine on wheels.*

*Meghan, a female guard, stands behind him, beside the door, upstage center. Another guard stands beside her.*

*Shelby paces Trevor, walking downstage center.*

SHELBY

Where's the file?

TREVOR

I gave it to Faith.

SHELBY

Where is she?

TREVOR

I don't know. She's like a feather. Floating around somewhere.

SHELBY

(to guards)  
You two. Go look for Faith. She's armed and dangerous. Use force, lethal if you have to -

TREVOR

(overlapping)  
If you do anything to her, I'll -

*Shelby throws a switch on the machine near Trevor. A buzzing sound is heard and as electric shocks run through Trevor, his body shakes uncontrollably. Shelby cuts off the switch. Trevor's body falls limp, his head rolls back, his eyes slowly open.*

SHELBY

You'll what? Throw a rotten banana at me? Look at yourself. 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

I miss that.

SHELBY

You had a six-figure income.

TREVOR

But I couldn't sleep at night after I found out I was creating a monster, the Angelwire digital chip. Maybe poverty is the price of freedom.

SHELBY

You had a blackberry phone.

TREVOR

Can I have that back?

SHELBY

You gave it all up for dumpster diving.

TREVOR

That's just the fringe benefits. I gave it up to tell the truth about what you're doing--your plan to force people to get chipped if they want to buy or sell food or anything else. And your plan to accuse those who refuse the chip of being a terrorist.

SHELBY

Conspiracy theories. All conspiracy theories. Your ability to reason has become clouded by that moldy food you're eating.

TREVOR

It's not always moldy.

SHELBY

Sure it's not.

TREVOR

And besides, that's just natural penicillin. A certain amount of dirt is good for you. We were created out of the dust of the ground.

SHELBY

This is the life you want?

TREVOR

I've traded that life for this one, a life of conviction, of purpose. That's why I'm happy.

SHELBY

You're not happy. You're deluded.

TREVOR

I was tired of living a life of excuses. Now, I'm making a difference.

SHELBY

How? Buy jumping into dumpsters with a group of anarchists? Those smelly kids have you convinced I'm evil. They're brainwashing you. You're in a cult.

TREVOR

It's not a cult. We are the Dumpster Liberation Front.

(beat)

We're gonna tell the whole world about your evil plans with the chip, that it's not voluntary. That you're using it to control people. That without it, they won't be able to buy, sell, work, or even travel.

SHELBY

(to himself, while turning knob on  
machine)

This requires high voltage.

TREVOR

We share the truth, that you can eat out of dumpsters  
for free.

(beat)

That you can jump off the treadmill of blind consumerism  
that binds people to work at jobs they hate, to buy  
things they don't need, to compete with people they  
don't even know.

SHELBY

(fuming)

You know what your problem is?! Your cult is like an  
operating system, a browser, that's faulty. It disables  
other systems!

TREVOR

I'm trying to save the world.

SHELBY

(overlapping)

That's usually the mission of a cult. Or to save their  
world, jump on a mother ship.

TREVOR

(overlapping)

By telling it the truth.

(beat)

I have a dream. That one day we'll all be eating freely  
from dumpsters without shame.

SHELBY

That's not a dream you have. That's a condition you  
suffer from! And I have the cure!

*Shelby flips the switch on the machine and electric  
shocks run through Trevor, who shakes  
uncontrollably in his chair. Shelby flips off the  
switch and Trevor's head rolls back, then forward.*

SHELBY

You're infecting people with your lies. If people ate  
for free, there would be no need for the chip you were  
paid to develop.

TREVOR

(exhausted from shock)

I'm presenting options. People can dumpster dive.

SHELBY

You're showing people how to take the easy way out and

not work for a living. Live off of us like parasites.

TREVOR

(exhausted)

Is that so? Then let the public decide!

*Trevor looks out at the audience, moving his head back and forth, looking carefully.*

(excited)

Hey! There's people out there! Is this gonna go on youtube?

*Shelby walks downstage, clasps his hands together.*

SHELBY

We will find Faith, and we will get the file. As for you

-

(Shelby turns to face Trevor)

You are a terrorist, an identity thief.

TREVOR

I am a dumpster diver. Let me go.

SHELBY

No. I have better plans for you. You need a tuneup. You need an evaluation.

TREVOR

Evaluation? Evaluate what?

*Shelby walks over to the machine and pulls out a huge pill from the drawer. Then, he adjusts the knob on the machine, flipping switches.*

*Trevor, watching Shelby, struggles in his chair, trying to escape.*

SHELBY

Music 2: **Evaluate**

Evaluate the patient.  
Then administer the pill.  
Reduce him to a zombie,  
Who forgets he has a will.

Feed it to the soldier,  
So they won't think twice to kill.  
Give it to the child in class,  
Who won't sit still.

TREVOR

No.

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.

*Extracts a giant tablet from a giant jar and brings  
it toward Trevor. The security guards return and  
force him to open his mouth.*

Open up, swallow,  
This after dinner mint.

*The security guards begin singing with Shelby,  
while they circle, dance around Trevor.*

SHELBY, MEGHAN, SECURITY GUARD

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.

*Shelby throws a switch and Trevor's body convulses  
as he is shocked by electrical currents.*

MEGHAN, SECURITY GUARD

Drugs are for your benefit.  
This you can't deny.  
We drink caffeinated coffee,  
For the early morning high.

*Here is where security guards can be tossing out  
bags of jellybeans to the audience.*

Pills to make us sexual.  
Pills to fall asleep.  
Look around. You're turning,  
Everybody into sheep.

TREVOR

Baaaaaaaaa!

SHELBY, MEGHAN, SECURITY GUARD

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.

*(end of song)*

*(repeat)*

SHELBY

In one minute, you will be given an hour for  
confession. Then you will be processed.

TREVOR

I thought that was only a rumor.

SHELBY

It's simply a mind reconditioning treatment. After the  
process, you'll be suitable to work for us again, and  
you'll lead us right back to the those troublemakers you  
call Dumpster Liberation Front. Boo, ha, ha, ha.

*Shelby, security guard exit upstage left. Meghan,  
the remaining security guard, wheels a microphone  
toward Trevor and places it in front of him.*

*An intercom buzzes to life.*

*Meghan returns to upstage left, stands beside door.*

INTERCOM

Confession begins in five, four, three, two, one ...

TREVOR

My name is Trevor. Well, you know that. This all  
started four years ago. At college graduation.

*Stage lights fade to black.*

### scene 3

*It is graduation day at Waltersmith University.  
College kids walk around in their cap and gowns,  
introducing their friends, posing for photos.*

*SHELBY, a professor, the one who we've seen  
shocking Trevor, dressed impeccably, wanders among  
the crowd, head held high, looking over the flock*

*of students with a proud glance.*

*A group of graduates, hippie kids, JONCHAUB, MELODY, FAITH, SOPHIE sit amongst themselves, chatting, laughing. Nearby stands ELI, 50's, short hair, quietly observing.*

*TREVOR, cleaned up, in cap and gown, looking wide eyed and jovial, walks centerstage. He puts his hands to his eyes and surveys the crowd, looking for someone.*

*ERIN, a female graduate, walks up to Trevor and gives him a hug from the back.*

*Trevor turns around, surprised, but hiding his disappointment that it's not someone else.*

ERIN

That was a great speech. They loved it.

TREVOR

Oh, yeah, ha ha. I spent about two hours dumbing it down, to make it understandable of course.

ERIN

You're smart. Who else knows technology systems -

TREVOR

(overlapping)

I know, I am smart.

*Trevor, disinterested in the conversation with Erin, walks toward the hippie crowd. Erin follows him.*

*As Erin and Trevor approach, the hippie kids ignore him.*

TREVOR

Hey.

MELODY

(nods head in disappointment)

What were you thinking? Giving your speech, standing in front of a SORLs pharmaceutical banner?! They're the ones that are dumping toxic waste into the Everglades.

TREVOR

What does that have to do with me?

(to Erin)

Have you met Faith? She's a poet.

ERIN

Hi.

FAITH

Hello. I'm actually a songwriter.

ERIN

Oh. What instrument do you play?

FAITH

The one in my head.

*Trevor laughs loudly, then looks at Erin who's not laughing, and stops himself.*

ERIN

(to Trevor)

Why do you waste your time with her?

*Trevor looks at Erin, looks at the group, then looks down.*

I'm gonna go circulate.

*Trevor stands centerstage, looking at Faith. The lights fade until you only see Trevor and Faith.*

*Faith approaches Trevor, then stops, as she sees Shelby walking toward him.*

*Ominous music begins to play as Professor Shelby approaches Trevor. Shelby is walking purposefully, with an air of authority.*

*As he nears Trevor, Shelby puts out his hand and puts it on Trevor's shoulder.*

SHELBY

Your speech was well received. It sounds like I wrote it.

TREVOR

Thanks, I guess.

SHELBY

(noticing Faith)

I'd like to speak with you alone.

*Faith walks to downstage left, sits, watching them.*

*Shelby leads Trevor away from Faith, toward centerstage.*

SHELBY

music 3: **Shelby**

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 brightest minds from the tree.

They asked me to be on the lookout,  
for the genius college mind.  
Recruit students with IQ's above one fifty eight.  
If they hire the candidate who I refer,  
this is how they spell appreciate.

Bigger dollar come to me,  
I have a student I've molded so perfectly.  
Bigger dollar flies at me.  
It's remuneration not bribery.

I'll get paid by Angelwire,  
fifty thousand for each lead,  
for every student I recommend that they hire.

A few students should do the job.  
No more dressing like a slob.  
Money talks, but it's the zeros that inspire.

Professor Shelby is my name.  
And money is my game.  
No longer the little nerd from high school.

Dr. Shelby can't complain.  
Six figures control my brain.  
So much power I can give and take away.

Progress has no conscience.  
But that's okay with me.  
As long as I can cash in,  
From this new technology.

They think we're nerds.  
We'll play the silly part.  
Oblivious, sometimes  
in class I'll fart.

I'm not the nerd they figured me to be. Far from it!  
One day, Angelwire will be me VP. You've done it!  
Then people will blog about me. Let's run it!  
The new face of technology.

I'll get paid by Angelwire,  
fifty thousand for each lead,  
for every student I recommend that they hire.

A few students should do the job.  
 No more dressing like a slob.  
 Money talks, but it's the zeros that inspire.

Who would've thought that I'd be this way?  
 Seduced, and reduced, to a puppet they can play?  
 Bribed by a biotechnology pharmaceutical giant?  
 Dead presidents convincing me to become compliant.

I'll get paid by Angelwire,  
 fifty thousand for each lead,  
 for every student I recommend that they hire.

A few students should do the job.  
 No more dressing like a slob.  
 Money talks, but it's the zeros that inspire.

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 fifty thousand for each lead,  
 for every student I recommend that they hire.

A few students should do the job.  
 No more dressing like a slob.  
 Money talks, but it's the zeros that inspire.

*(end of song)*

*Shorten this song.*

SHELBY

I got you that scholarship. And that scholarship was  
 sponsored by Angelwire, the company that wants to hire  
 you.

TREVOR

I can't do it. I told Faith -

SHELBY

*(overlapping)*

What do you see in that girl?

TREVOR

Her dad is sick and there's this treatment in Europe and  
 I told her I'd go -

SHELBY

(overlapping)

What do you see in that girl? She barely graduated. She doesn't have a plan. If you hang around people who are going nowhere you'll end up in the same place. They'll drain the life out of you.

(beat)

Be at the interview Monday.

TREVOR

What if I'm not there?

SHELBY

I'll make sure you're not hired by anyone else.

*Shelby leaves. Trevor walks to centerstage, stands there, stunned. Faith emerges, walks toward Trevor.*

*Trevor looks down, glances at Faith, then looks down again.*

*Faith is holding half full bottle of wine.*

FAITH

What were you talking about?

TREVOR

He wants me to be at this job on Monday.

FAITH

And you told him you had plans, with me, right?

TREVOR

I have loans to pay back.

FAITH

You got a scholarship.

TREVOR

Partial scholarship. Shelby lined up a sure thing job for me. I'll probably be able to visit -

FAITH

(agitated)

You're not coming with me?

TREVOR

I want to, it's just. You're a nomad. This is your life.

FAITH

Learn to follow the music. While you're rotting away at your computer job, I'll be roaming the streets of Paris. A job will always wait.

TREVOR

This is a career.

FAITH

(very aggitated)

A career is just a job that you wear a suit and tie for! A career is for people who like to be told what to do all day!

TREVOR

Faith, calm down. You're drunk.

FAITH

I'm not drunk. I'm passionate.

TREVOR

I'm sorry. I want to go with you. I want to be there for you. But -

FAITH

(overlapping)

But what? You have to work off your obligation to professor Shelby since he got you that scholarship? That's a bribe. They're right about you. You are a sellout.

*\*Fill in more dialogue*

TREVOR

music 4: **Destiny**

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,  
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.  
Becoming an adult,  
You'll see a friend, not a foe.

FAITH

Once you enter that world,  
It will never let you go.

TREVOR

Youth can be a prison,  
You never outgrow.

FAITH

I'd rather be myself,  
Than someone I do not know.

FAITH AND 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 path we must take.  
We can change the future,  
If we face it wide awake

*Trevor moves to centerstage left. Faith moves to centerstage right. They continue singing to one another.*

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.  
Living is the prize,  
When you face the things you fear.

I want to travel with you,  
But the real world doesn't wait.

FAITH

You choose a path that's common.  
Me, I choose fate.

FAITH AND 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 path 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.  
 Awake ...

*(end of song)*

FAITH

Come with me. You can always get a job. You're gonna be trapped here.

TREVOR

I want to, but. I'll visit you as soon as I can.

FAITH

You said you would come with me.

TREVOR

How am I gonna help?

FAITH

By being there for me. You're my best friend. You said you would always be there for me.

TREVOR

I know. I'm sorry.

FAITH

It's Europe. We won't be at the hospital the whole time. My dad grew up there so he can tell us where to go. We'll go exploring.

*Faith grabs Trevor's hands.*

Don't you see? He needs us to be his eyes. We need him to be our teacher, to feel needed. When people feel needed by someone, they have a *raison d'etre*.

TREVOR

What's that?

FAITH

It's French for a reason to be, a reason to live. What's your reason to be?

scene 4

*Center stage right: An office with table, computer, chair. Nearby is stacks of computers, machinery, monitors.*

*Trevor sits at desk typing on computer, pausing, appearing perplexed, then typing some more. He rubs his hands against his head in frustration, then types some more.*

*The stage lights dim on center stage right, but we can still see that Trevor is working steadily.*

*Stage lights brighten on center stage left.*

*Center stage left: A hospital bed. ART, Faith's dad, in the bed. Faith stands beside him.*

ART

Did you go to the museum?

FAITH

It's free on Wednesday. I'll go then. I went to the library. I picked up a chord book for guitar. I've been teaching myself.

ART

You've been here for a year and a half. Ever since graduation. I'll be fine. Go home.

FAITH

Not without you.

ART

I want you to meet people, make friends.

FAITH

What's the point?

ART

To share the experience with someone.

FAITH

(holds up journal with pen)  
That's what this is for.

ART

(chuckles)  
Now.

FAITH

(excited)  
Hey, I'm writing a song.

*Faith extracts chord book from backpack, opens it.  
She unclasps the guitar case and pulls out acoustic  
guitar, sits at chair beside her dad's hospital  
bed.*

It's not finished, but tell me what you think.

*Faith strums some chords, positions herself.*

music 4: **Goodbye**

Growing up, we try to be,  
Apart from 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.

*(end of song)*

ART

Wild and pensive. Reflective.

FAITH

You like it?

ART

I do. Keep playing.

*The stage lights dim on center stage left. The stage lights brighten on center stage right.*

*Trevor is typing on one computer, while looking at another one. He scratches his head, jots notes on paper, continues typing.*

*Shelby approaches.*

SHELBY

Trevor. Let's go. You can finish up tomorrow.

TREVOR

(signs)

Ahhhh, so close.

*Trevor pulls away from desk and walks with Shelby to downstage center.*

SHELBY

How's the project coming along?

TREVOR

Have a few bugs to fix. I'll have to run it on different systems for testing. But I should meet deadline.

SHELBY

Do you know what day it is today?

TREVOR

It's Monday. Why?

*They continue walking. The lights grow brighter. They walk through some doors.*

SHELBY

The merger with Sorl pharmaceutical was finalized today.

TREVOR

Sorl pharmaceutical? Sorl pharmaceutical?!

SHELBY

Do you know what that means? The stock will be worth ten times what it was. You just made six figures my friend.

TREVOR

But isn't that the -

SHELBY

(overlapping)  
You'll get the memo tomorrow morning.

TREVOR

Is that the same Sorl company that's been in the news, blamed for all those deaths?

SHELBY

Trevor. You can't believe everything you hear in the media. Those stories were planted by a competing pharmaceutical outfit. There's no such thing as news anymore. News is just paid advertising.

TREVOR

Why are we going to the parking garage? My car's that way.

SHELBY

I know where your car is.

*They stop walking. Trevor looks down at the audience, downstage center. Trevor looks surprised.*

TREVOR

A new BMW. I haven't seen this one -

SHELBY

(overlapping)  
It's next year's model.

*Shelby hands Trevor keys.*

Give it a spin.

TREVOR

Really?

*Shelby shakes head yes.*

*Trevor gets in driver's side. Shelby gets in passenger side. Trevor starts engine.*

*Trevor drives it around parking lot.*

Leather seats. Temperature control. TVs. This makes my Honda look like a go kart.

*Trevor continues driving.*

SHELBY

You can stop here. My car's right there.

*Trevor slows car to stop.*

TREVOR

What do I do with this car?

SHELBY

Whatever you want.

*Shelby gets out of car.*

TREVOR

What do you mean? Whose car is this?

*Shelby leans into window.*

SHELBY

It's yours. You started working with us exactly two years ago today.

(beat)

Happy 2 year anniversary.

(beat)

By the way, there's a Blackberry phone in the glove compartment. That's yours, too.

TREVOR

Wow. Thanks. Thanks a lot.

*Trevor revs engine, drives, then stops. He adjusts the rear view mirror, runs his hands through his hair.*

A new BMW, a blackberry phone, six-figure salary with full benefits and two weeks paid vacation. Hmph. Maybe I have found my calling in life.

*Stage lights brighten on center stage left.*

*Center stage left: A hospital bed. ART, Faith's dad, in the bed. More machines have been hooked up to Art. His condition appears to be worsening.*

*Faith walks in, her backpack on, a guitar case in hand, notices dad, rushes to his bedside. Horrified, she stands and examines pill bottles on the nearby table.*

*She looks carefully at pill bottles, reading ingredients. She nods her head in disappointment and concern, then pockets the pill bottles.*

*She runs out of room and returns with two nurses,*

*pulling them by the hand. They examine her dad and nod their heads in disappointment, as if there is nothing they can do.*

*Faith grabs the table and flips it over. The nurses try to restrain her, but cannot. She pushes them to the ground, and returns to her dad, shaking him, trying to get him to wake up.*

*Security comes in and drags her away.*

### scene 5

*Cemetary. Tombstone.*

*Faith arrives at tombstone, with backpack and guitar case. She sits down and traces her finger over the patterned lines that etch out her dad's name. She unclasps her guitar and strums some chords.*

FAITH

I'm sorry. I'm not gonna let them get away with this.

*Faith begins playing guitar.*

music 5: **Goodbye**

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.

*8mm footage of Art appears on the screen, of him getting married, vacationing, dancing, playing with his kids, skiing, having fun.*

*Art appears on stage, dressed well, looking healthy. He sits down beside Faith, puts his hand on her shoulder and listens to the song.*

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, in a different skin.  
 One day, we'll both be free, from the cage we're in.

*Art reaches out to touch Faith's hand, then he  
 freezes in place.*

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.

*Art begins moving, dancing, swaying to the music.*

Now that you're older, you're not who you used to be.  
 Trapped inside a disease that will not set you free.  
 The years have passed, and we've grown apart.  
 But I still feel you inside, when I touch my heart.

*Art reaches out to touch Faith's hand, she holds  
 his hand. They embrace, and dance.*

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.

(end of song)

*Art claps, hugs Faith, embraces her, then walks  
 away from her, turns back, waves, walks off stage.*

*Faith watches him. She lays down guitar.*

*Faith extracts a pill bottle from jacket, looks at  
 it carefully.*

FAITH

You will pay for this.

*Faith looks out to the audience, above them, raises  
 a clenched fist.*

Sorl pharmaceuticals will be destroyed.

#### scene 6

*Faith sits down on chair facing audience. Sound of  
 airplane taking off is heard. Faith pushes chair  
 back as plane leaves the ground.*

*On screen, map appears showing a plane flying from Europe to New York City.*

*Faith lowers chair, leaves plane, gets into taxi.*

*Cab driver takes her to New York City. Faith pays him, grabs her bag, leaves cab.*

*She stares up at the buildings. Sound of city are heard. She starts walking.*

*She sees Eli, from the Underground and DLF, protesting Sorl pharmaceutical. Eli hands her a sign. She joins him in protest.*

*One side of stage we see Trevor looking down from Sorl/Angelwire building below at protestors carrying signs.*

*Trevor and co-workers are making fun of protestors.*

*Shelby walks in, makes phone call. Cops arrive.*

TREVOR

*They should have the right to protest.*

SHELBY

*Not in my front yard.*

TREVOR

*It's public property.*

SHELBY

*Whose side are you on?*

*Cops arrive and start teargassing protestors who run. Eli hands Faith a card. They get separated.*

### scene 7

*Inside a warehouse, the centerstage is occupied by a large table. Artist studios with their makeshift ensemble sleeping quarters line the walls.*

*This is the home of the underground, a group of artists, poets, writers, who also make up the DLF, Dumpster Liberation Front.*

*ELI, male, wiry, 50s - 70's, spry, energetic, articulate, wearing paint splattered khakis, a belt with attached bottles of vitamin and supplement*

*pills, boat shoes, and a collar shirt. He is vitamin pill junkie, director. He does faux finishing and repairs antiques. Hunt and peck typist. On computer a lot.*

*MELODY, female, stout, 20-something, wearing stockings and shorts with a dress, scribbling in a journal. She is a narcoleptic performance artist.*

*JONCHAUB, male, bearded 30-something, wearing Dickies rolled up at the ankle, socks, sneakers, collar shirt, cap. He's writing a book that is the size of an encyclopedia. He's been writing it for 4 years. He likes to philosophize. Fast typist.*

*SOPHIE, female, 20-30 something, short hair, baggy pants, t-shirt. She is sarcastic. She is an abstract painter.*

*A large table sits at the center, with the group sitting around it. Eli stands, one leg up on the table, his hand holding a paintbrush between his fingers.*

*On the table sits: a half full bottle of wine, bowls of food--rice, beans, salad, notebook, books, pens, pencils, canvas.*

*Jonchaub is holding court, standing at a podium, talking.*

*Eli, Melody, Sophie, are sitting around the table. They are eating and talking to each other.*

JONCHAUB

This meeting will be brief

ELI

(overlapping)

I hope so, cuz I've got a hot date.

SOPHIE

Sure you do. Which hand?

JONCHAUB

Okay, Eli has a hot date, so I'll keep that in mind.

ELI

(overlapping)

I met her online. Oh, I forgot. What would you know about that. Computers are evil.

SOPHIE

They certainly are if that's the only way to meet

someone. Probably someone's pet monkey.

JONCHAUB

C'mon everyone. You can talk later. Okay, let's start.

*Jonchaub looks at paperwork, pens something, looks up.*

Sorl pharmaceuticals -

*Everyone starts booing.*

has been in the news, well, international news at least, after hundreds of people died from their medication Curetokill. Their major operations are based out of Europe, but their merging with Angelwire industries, based here, in the city.

MELODY

Why is a pharmaceutical company merging with a bio-technology firm?

ELI

Isn't that kind of monopoly illegal?

JONCHAUB

Nothing's illegal if you have enough money and people working for you.

MELODY

Why are they merging?

JONCHAUB

Angelwire, the bio-technology company, is merging with Sorl, the pharmaceutical company, to develop a microchip, imbedded in the skin, to replace currency and credit. They say the chip is voluntary, but those who refuse it won't be able to buy or sell anything.

MELODY

I'm not getting a microchip in me.

SOPHIE

(overlapping)  
How'd you find this out?

JONCHAUB

There's whistleblowers from both companies who are against it, with documents to back their claims.

*Jonchaub looks down at podium, puts one paper behind another.*

They'll promote the chip two ways. One, to prevent

identity theft. Two, to prove your loyalty to America. And they'll also play up the convenience angle, like never have to worry about losing your credit card.

ELI

We're gonna have to take this to the vanilla.

JONCHAUB

Those who refuse getting the chip will be accused of having something to hide, having terror links, or being enemy combatants.

MELODY

But we dumpster dive for what we need. What does this have to do with us?

JONCHAUB

Everything. Dumpster diving will be made illegal.

SOPHIE, MELODY, ELI

What?!

JONCHAUB

And Angelwire and Sorl will accuse dumpster divers of being -

ELI

(overlapping)

Enemy combatants.

JONCHAUB

Or terrorists. Or identity thieves. What we have -

*The warehouse doors open and Faith stands there, backlit, looking like an Alien grey, wearing a hoodie, so you only see her silhouette.*

*Faith stands there. Jonchaub stands, walks over to her slowly, sniffing around her, waving his hand in front of his nose.*

She'll fit right in.

*Everyone laughs, except for Faith.*

MELODY

Eli, your date is here.

ELI

That's the girl I met at the protest against Sorl. I gave her our business card.

SOPHIE

This is a business?

*Eli approaches Faith. Takes her by the elbow, walks her around the warehouse.*

JONCHAUB

Where does he find these people?

ELI

Everyone. Meet Faith. She was protesting Sorl pharmaceuticals.

FAITH

They killed my dad. I'm gonna shut them down.

SOPHIE

You're in the right place.

ELI

You're gonna need help.

JONCHAUB

We just had a meeting about Sorls. We're gonna knock that giant down.

FAITH

How do -

MELODY

(interrupts her, arrogantly)  
Are you an artist?

FAITH

I am.

SOPHIE

What do you do?

FAITH

Write poetry. Write songs.

JONCHAUB

A songwriting poet, bent on revenge.

ELI

Revenge is -

FAITH

(overlapping)  
Not revenge. Justice.

JONCHAUB

(extends hand)

Hi Faith. I'm Jonchaub. It means enlightened one in Greek. I was training to be an orthodox priest, but -

SOPHIE

(overlapping)  
He was a little too unorthodox.

JONCHAUB

I'm writing a book.

SOPHIE

(tapping huge book on table)  
More like an encyclopedia.

FAITH

What do you call this place?

JONCHAUB

This is the underground. We're also known as the DLF, Dumpster Liberation Front.

MELODY

If you're out there, you're here.

*Eli, Jonchaub, Melody, Sophie walk toward Faith and circle here and start singing.*

SOPHIE

music 6: **This is the underground**

Orphaned from society, left from the pack.  
Are you looking for acceptance that you lack.

SOPHIE, MELODY

Is your life a poem in motion,  
Words you know so well.  
Is the property in your head ready to sell?

JONCHAUB

Well, if it is, you might just be a candidate for,

DLF

This is the underground.  
If you're out there, you're here.  
And now that you've been found, it is clear,  
You're a little bit quirky.

This is the underground.  
If you're out there, you're here.  
And now that you've been found, it is clear,  
You've probably got issues.

ELI

It's a good thing you don't carry a backpack.

SOPHIE

Why?

ELI

Because no backpack's big enough to hold all those issues.

JONCHAUB

We're artists, poets, musicians, dreamers and writers.  
We've left the treadmill of nine to five.

MELODY

We're dumpster divers, exploring meals on wheels.  
We'll show you, how to dumpster dive.

ELI

The dumpster is open, twenty four hours a day.  
Minus the slurpee and cold drinks.

ELI, SOPHIE

Like a 7-11, but you don't have to pay.  
We compost food that really stinks.

JONCHAUB

(waves hand toward garden)  
Grow a community garden.

MELODY

Do you hear the sound?

SOPHIE

(overlapping)  
La la la. Dive in my can.

MELODY

Hear the sound. The dumpster cries.

ELI

(overlapping)  
Be a woman, a man.

SOPHIE

La la la.

JONCHAUB

(overlapping)  
Dive into this lunch cart, a midnight buffet.

SOPHIE

(overlapping)  
Dive in my can.

JONCHAUB

Explore my cave. I have a surprise, for you and you and

you.

SOPHIE

(overlapping)

I'm telling you, to dive in the dumpster now.

DLF

This is the underground.  
If you're out there, you're here.  
And now that you've been found, it is clear,  
You're a little bit quirky.

This is the underground.  
If you're out there, you're here.  
And now that you've been found, it is clear,  
You've probably got issues.

*(end of song)*

*Jonchaub stands at podium.*

JONCHAUB

We had a meeting earlier tonight about Sorl's merger with Angelwire, and their intention to develop a chip, one necessary to buy or sell anything. With the introduction of the chip, they plan to make dumpster diving illegal.

(beat)

I had an insider at Angelwire, but the situation got dicey and they left. We need a way in, someone who works there. Someone who can speak up for the true intention of Angelwire and Sorl's merger.

*The DLF look around at each other. Everyone is quiet.*

FAITH

I graduated with someone who went to work for Angelwire.

ELI

Bravo.

JONCHAUB

Are you currently in touch with them?

FAITH

No.

SOPHIE

Can you find out if they still work there?

FAITH

He does. How do you plan to bring down this giant?

JONCHAUB

You ever read The Bible?

FAITH

Yes.

JONCHAUB

There was this guy named David. And he brought down this giant named Goliath with five stones.

*Jonchaub counts the four DLF people, then comes to Faith.*

And Faith.

MELODY

You're gonna fit right in.

ELI

(to Faith)

You hungry? Help yourself.

*Faith eats some food.*

FAITH

This is delicious. You actually got this from a dumpster?

SOPHIE

Several dumpsters.

FAITH

Isn't that what crazy people do?

ELI

Do we look crazy to you?

FAITH

Ye -

MELODY

Shhhhhh.

FAITH

But isn't the food expired? This tastes fresh.

JONCHAUB

Fresh from the can, except you don't need a can opener.

ELI

The expiration date is the day you put it in your mouth.

FAITH

I'll admit, I have dumpster dived bread and bagels. But

this is a feast.

ELI

A moveable feast.

SOPHIE

This is life on the edge. That's where you get the best view.

JONCHAUB

Faith. Angelwire and Sorls. Both companies are merging. We need your help to bring them down. Can you contact your friend?

*Faith looks at Jonchaub, then at DLF.*

SOPHIE

She probably doesn't even have a friend who works there.

ELI

The future of a place like ours, a place where people can be creative, live cooperatively, share knowledge, that's at stake.

FAITH

I don't know you.

MELODY

You're family. We've just never met.

*Faith sits there quietly.*

ELI

(to DLF)

Let's give her some time to think about it.

(to Faith)

There's plenty of food in the fridge. There's a shower over there, towels on the shelf. There's two empty studio spaces. One has a bed, one has a cot.

(props one leg up)

If you're looking for an ashtray, you're standing on it. Make yourself at home, dear.

### scene 8

*Center stage left: inside of a fancy restaurant. Trevor sits at table. Erin, his girlfriend arrives, Trevor stands hugs her, kisses her on cheek. He pulls out chair for her, she sits down. He sits down.*

TREVOR

I ordered an appetizer. I hope you like garlic shrimp. Did you see those protesters last week? They got teargassed. They must really believe in what they're doing.

ERIN

(overlapping)

Mmmmm. The best garlic shrimp that I ever had was when I visited my aunt in California and we went to this run down little ...

*Erin continues talking while Trevor puts his hand to his chin, evidently bored, then glances at center stage right. He watches the DLF assemble themselves near a dumpster. The lights fade out on Erin. A light on Trevor as he watches the DLF from the table.*

*Center stage right: the DLF are gathered outside behind a building, beside two dumpsters.*

FAITH

You seriously eat from the dumpsters?

JONCHAUB

We eat from the dumpsters seriously.

MELODY

When you dumpster dive, Christmas is every day.

SOPHIE

It's the ultimate free cycling. Building an empire off the waste of others.

ELI

A thirty year mortgage. A nine to five. Monthly car payments. The American dream. Maybe to some. But to me it sounds like a nightmare.

MELODY

They can have it.

ELI

I'd rather be poor and free. See that homeless guy out there?

*Eli points toward audience.*

He's free.

FAITH

He's homeless. He's drinking out of a paper bag.

ELI

He does what he wants, that's freedom.

FAITH

Look where it's gotten him.

*Jonchaub climbs into one dumpster and pulls out boxes of fruits, vegetables, hummus, yogurt, putting it into a box that Melody holds.*

*Sophie gets into another dumpster and pulls out bagels and bread, handing it to Eli.*

*The DLF start eating the food.*

Isn't it dirty?

JONCHAUB

A little pollution is good for you.

FAITH

What?

JONCHAUB

Strengthens the immune system. All I'm saying is ...

music 7: **opportunity**

JONCHAUB

Every dumpster is an opportunity.  
Dive in. What do you see?

MELODY

A box of oranges and vegetables galore.

SOPHIE

Onions, squash, tomatoes, too.  
Enough to make a dumpster stew.

DLF

Diving is a pleasure at the third hand store.

JONCHAUB

There's a dumpster crying out your name.  
With stuff you can claim.  
The store behind the store.  
The metal box on wheels.

MELODY

Lift the lid. Take what you find.  
Don't leave a mess behind.



We'll built a new world, from other people's trash.  
Just don't cut yourself, or you might get a rash.

All this and more at the third hand store.  
Like shopping but there's a lid instead of a door.  
All this and more at the third hand store.  
Welcome to your first dumpster tour.

Inside, it's cleaner than you think.  
I know that you are on the brink.  
Of a moment you will not forget,  
The day you and the dumpster met.

Inside it's cleaner than you think.  
I know that you are on the brink.  
Of a moment you will not forget,  
The day you and the dumpster met.

*DLF have their arms out to Faith as she prepares to run and jump into a dumpster. She runs and jumps in, disappearing inside. Sound of whistle is heard as she descends to bottom.*

*The DLF look at each other, concerned expressions on their face, then look at dumpster.*

*Eli slowly walks up to dumpster, peers inside.*

ELI

(talking into dumpster)  
You okay down there?  
(to DLF)  
Let's check on her.

*One by one, the DLF jump into the dumpster, disappearing inside.*

### scene 9

*Center stage right: behind a building, two dumpsters. The DLF surface from a dumpster and climb out, one by one. The last one out is Faith. She has a bag of food.*

*The DLF are congratulating Faith, who smiles sheepishly.*

JONCAUB

(to Faith)  
Congratulations. You're a dumpster diver.

SOPHIE

(to Faith)

Yeah, you'll never look at a dumpster the same way again.

*The sound of Madonna's song "Like a virgin" comes on the speakers.*

*music 8: Like a diver*

MELODY

Like a diver. Diving for the very first time.  
Like a diver. With your yogurt, next to mine.  
Found some papaya, and tomatoes.

(end of song)

*music 9: Let's go diving*

ELI

Stop. What about vitamin pills? Back in my day, dumpster diving was a lot different.

*Eli jumps onto dumpster like he's surfing.*

Let's go diving now. Everybody's learning how.  
C'mon dumpster diving with me.

Gonna dive behind the vitamin store.  
I get plenty of pills, I don't know what they're for.  
I never catch a cold, when it's snowing.  
Only thing is, my pee is glowing.

Let's go diving now. Everybody's learning how.  
C'mon dumpster diving with me.

(end of song)

*music 10: Everybody was dumpster diving*

JONCHAUB

I have one.

Everybody was dumpster diving.  
Everybody was smelling frightening.  
Everybody was dumpster diving.  
It was very exciting.

(end of song)

*music 11: I will dumpster dive*

SOPHIE

Wait. I got one. Let's put some soul in this skip.

*Sophie throws her arms out wide.*

Well, I. I'll dumpster dive.  
Now that I know how to shop, I know I'll stay alive.

I spent all these years,  
Using a credit card to buy my food.  
Then I learned to be,  
A dumpster diver with attitude.

And now I'm back,  
From the third hand store.  
When I'm in the dumpster,  
I know I will score.

I can find the food I need.  
An entire family I can feed.  
If the food is rotten,  
Well, then I can plant that seed.

And it will grow,  
Into a tree,  
Provide food and shade and oxygen,  
For you and me.

With the money that I save,  
I don't have to be a slave.  
To a person, place, or thing.  
I don't need that bling.

Well, I. I'll dumpster dive.  
Now that I know how to shop, I know I'll stay alive.

I spent all these years,  
Using a credit card to buy my food.  
Then I learned to be,  
A dumpster diver with attitude.

Hey, hey ...

(end of song)

*Jonchaub walks to Faith.*

JONCHAUB

(to Faith)

You said you have a friend who works at Angelwire. Can you contact him? We need an insider to shut them down.

FAITH

I can try to find him.

JONCHAUB

You said you wanted to shut down Sorl pharmaceuticals, too, right?

FAITH

Yes.

JONCHAUB

This is your chance. Find your friend. Get the file.

(beat)

Let's go back to the warehouse and come up with a plan.

*As Jonchaub and Faith walk back to warehouse, they are greeted by the dumpster fairy.*

*The dumpster fairy, chubby, with a wand and wings floats down toward him.*

*DUMPSTER FAIRY, 60's, someone who you wouldn't expect to be a fairy. He speaks in rhymes. Long brown hair, greasy, unshaven. Almost looking like a musician. Black pants, black boots, greenish Army style jacket, with fairy wings around his back. Has a makeshift halo, headband with wires that hold styrofoam balls that are glittered, almost like his own galaxy. The wires are droopy. You can see he's been to AA and his wires might be crossed. Somebody doesn't know who they went to lunch with.*

DUMPSTER FAIRY

Which one is of higher value?

JONCHAUB

Who are you?

DUMPSTER FAIRY

I'm the dumpster fairy. Which one is of higher value? A banana or a lampshade?

FAITH

If you're hungry, the banana.

DUMPSTER FAIRY

Both are equally gleeful.

*The dumpster fairy floats away.*

scene 10

*A spacious apartment decorated in a modern style.*

*ERIN, a well dressed woman her mid-twenties, is straightening out magazines on a coffee table. The sound of footsteps grows louder.*

*Erin turns off the lights, and stands behind the door. The footsteps stop. The sound of keys is heard as door is being unlocked.*

*Trevor stumbles inside, turns on lights.*

*Erin jumps in front of him.*

ERIN

Surprise!

*Erin gives him a hug. Then she puts his arm around him, with another arm toward the living room.*

What do you think?

TREVOR

Wow.

ERIN

I knew you'd like it.

TREVOR

Where is everything?

ERIN

It's gone.

TREVOR

What do you mean it's gone?

ERIN

You know, gone.

TREVOR

Where's the couch?

ERIN

You mean the one you found the day you graduated college? That was five years ago.

TREVOR

So.

ERIN

Unbelievable. I got a new one obviously.

TREVOR

I liked the old one.

ERIN

What's your problem? Why do you like the college look so much?

TREVOR

I just like old stuff. Why didn't you ask me first before you redecorated?

ERIN

You're upset.

TREVOR

No, I'm just -

ERIN

(overlapping)

I can't believe this! I spent all day picking out the colors, choosing new furniture, and you don't appreciate it. That's cuz you don't appreciate anything!

TREVOR

Erin, thank you. It looks very nice.

ERIN

You don't mean it.

TREVOR

I don't mean it. But thank you for the effort. Seriously.

ERIN

I took off work to do this. When was the last time you took off work to do something nice for me?!

TREVOR

I just have to get used to it. Where's the? I can't find anything.

ERIN

We have everything we need right here.

TREVOR

That's the problem.

*Trevor appears to be sorting through a closet.*

Hey! Where's my clothes?

ERIN

My dad pays you well enough for you to afford nice clothes. You really don't look good in those old clothes.

TREVOR

They're comfortable.

ERIN

How can you be comfortable in something that makes you look like you have no respect for yourself? Isn't your reputation more important? You've had those clothes since college.

TREVOR

Where'd you put them?

ERIN

I spent all day, on my day off, so this place doesn't look like a college dorm. And this is what I get?

TREVOR

Yeah, but you've just bought more stuff. I'm tired of all this accumulation.

ERIN

You never appreciate anything I do for you. You don't even appreciate me.

TREVOR

Forget stuff. I want adventure.

ERIN

That's what gets you into trouble. Like when you met that guru.

*A guru appears on center stage left, surrounded by incense, sitting on pillows. He smiles, looks at Trevor knowingly, and winks. He pulls out money and starts counting it.*

TREVOR

He wasn't a guru.

ERIN

You know what? You're right. He was a con artist. You're lucky you didn't go to jail, too.

TREVOR

He was set up.

ERIN

Why are you so attracted to dodgy people?

TREVOR

Okay, I'll admit I made a mistake with that guy.

ERIN

Sure did.

TREVOR

(overlapping)

But I had to know. I needed the adventure.

ERIN

Adventure? So I'm not enough for you? That's what you're saying?

TREVOR

No, Erin. You're terrific. You're kind -

ERIN

(overlapping)

Kind? So I'm boring. Is that what you're telling me?

TREVOR

No.

ERIN

You can have all the adventures you want without me.

*Erin leaves, slams door behind her. Trevor runs to door, opens it, chases after her.*

### scene 11

*Outside street. Night. Cardboard boxes stuff with clothes. A couch. Bags. Shelves.*

*Trevor rushes onto the stage. Sound of car heard driving away.*

*Faith is sorting through the clothes. She has a hood over her head.*

*Trevor notices Faith, but does not recognize her.*

TREVOR

This was a perfectly good table.

(beat, to Faith)

What about you? How do you survive?

FAITH

Dumpsters.

TREVOR

Where do you live?

FAITH

(nods head)

Over there.

TREVOR

On the street? Are you homeless?

FAITH

No. I live in a warehouse down by the tracks.

TREVOR

My girlfriend decorated this entire place. She threw all my stuff away. You probably heard us yelling.

(beat)

What do you mean you live in a warehouse? Just you?

FAITH

With some artists. They call themselves the Dumpster Liberation Front.

TREVOR

Dumpster Liberation Front? Sounds like a terrorist organization.

FAITH

So does your breath.

TREVOR

I could have you arrested, you know.

FAITH

I know all about you. And Angelwire.

*Faith walks off.*

TREVOR

What are you talking about? Who are you?

*Trevor runs after her, pull her shirt. Her hoodie falls off. She turns.*

FAITH

I am Faith.

*Trevor stares at her carefully, a flush of recognition sweeps over his face.*

TREVOR

It's been years.

(beat)

Where have you been?

FAITH

That doesn't matter.

*Faith looks around cautiously*

I'm here to tell you something.

TREVOR

I'm listening.

FAITH

We need a quiet place to talk, so they don't listen in.

TREVOR

They? Let's go up to my apartment.

*Trevor walks Faith up steps to his apartment.*

scene 12

*A spacious apartment decorated in a modern style. Faith and Trevor are sitting across from each other on a couch. Faith eyes the surroundings, the entertainment system, the lavish furnishings.*

TREVOR

Can I get you something to drink?

FAITH

Water. And a glass of Merlot.

*Trevor returns with water and a bottle of wine with a glass. He pours some. He pours some for himself.*

Is this poison?

TREVOR

Look, my girlfriend might be back in any minute. I don't have a lot of time, okay? Tell me everything.

FAITH

That chip, implantable under the skin, that you've been developing for Angelwire, is going to be used to track and control people.

TREVOR

That's the goal. It's for hospital patients, prisoners, wards of the state, political officials.

FAITH

No. It's going to be the new digital currency. Even

replacing credit cards. It will start out voluntary, but soon be mandatory.

TREVOR

What are you talking about?! I work at Angelwire. I know what these chips are intended for.

FAITH

If you don't get chipped, you'll be arrested, and be labeled a terrorist. They're gonna make dumpster diving illegal.

TREVOR

What happened to you? I'm worried about you.

FAITH

Don't worry about me. You're on the inside. You can stop this. You can get the file and join us to expose Angelwire and Sorl and shut them down.

TREVOR

I can't stop something that's made up in your head. Listen, Faith. Let me take you to the grocery store, I'll buy you some food, and I'll put you up at a hotel for the week.

(beat)

I heard that your dad died. I'm sorry -

FAITH

(overlapping)

And you know who killed him? Sorl pharmaceuticals. The same company that killed hundreds of others with their poison medication. That company is merging with your company.

TREVOR

So that's your motive to shut down Sorl and Angelwire. Vengeance.

FAITH

No, it's justice. And that only happens when you expose evil for what it is so people have a choice.

TREVOR

Technology gives people choices. Why am I even arguing with you? You're obviously very troubled.

FAITH

You don't believe me?

TREVOR

I want to, but no, I don't.

*Faith stands up, tosses empty glass behind her. It*

*shatters on floor. She walks to door.*

Faith, let me help you. Where are you going?

FAITH

(turns around)

Wherever I want to go. That's the difference between you and me. I do what I want when I want.

TREVOR

Look where it's gotten you. You're homeless.

FAITH

(opening door, turns around)

At least I'm not trapped in apartment. At least I'm not boring.

TREVOR

I'm not boring. Am I?

*Faith shuts door, walks down steps. Trevor follows her.*

### scene 13

*Outside street. Night. Cardboard boxes stuff with clothes. A couch. Bags. Shelves.*

*Faith leaves apartment, walks down steps, walks away quickly. Trevor follows her, puts his hand on her shoulder. Faith turns around to face him.*

TREVOR

Faith. I have to know something.

*music 12: **Let the burden go***

TREVOR

Is the story you've told,  
Something that you've made up in your head?  
A reason to refuse a life ordinary instead?

You tell me, don't worry about the life you choose.  
If you don't play by rules, then you're surely to lose.  
To sum up my thoughts in three words, I am concerned.

It's been years, I barely recognize who you are.  
Where have you been travelling, adventures unravelling,  
Chasing a star.

Where have you been living? You don't look so well.  
Your hair is a mess. To be honest, you smell.  
I left a message, that you never returned.

I heard you were in Europe, the story is unverified.  
Finding a cure for your dad, I heard that he died.

*Faith shakes head yes.*

I'm sorry to hear, he passed away.  
Were you by his side, on that day?  
Tell me, let me know what I can do.

*Trevor and Faith have some dialogue.*

TREVOR

You feel guilty about your dad's death and -

FAITH

(overlapping)

I could've saved him, but Sorl pharmaceutical killed him!

*Trevor returns to singing.*

TREVOR

Since your dad's passing,  
You've carried this chip on your shoulder.  
Feeling guilty, angry, wanting to fight,  
This chip has become a boulder.

Sorl medication 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 ...

(buildup to chorus)

*The DLF enters left center stage and stands behind Faith.*

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.

It's not your fault, Faith.  
Let the burden go.  
You're in a cult, Faith.

A carnival side show.

Forget being homeless.  
Embrace being normal.  
If you want to make a difference,  
Dress a little formal.

(repeat chorus)

*Bridge of song.*

Smelling bad, unwashed hair,  
A protest sign in the air.  
Who's going to listen?  
Who's going to care?

The 60's revolution,  
Has been put to bed.  
Work for a change,  
Wear a suit and tie instead.

This is what I do,  
At the place of my employment.  
While you slack off,  
For your own enjoyment.

The hippies of the past,  
Are the yuppies of today.  
If you want to win the game,  
You've got to learn how to play.

*The last word, play, is held.*

FAITH

Trevor, I never, can 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 the 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.  
Listen, to that still, small voice inside.

You can help destroy the chip, you've created.  
Undo what you've done, join us on the run,  
Nine to five is over rated.

We'll reach the radio in Nevada.  
 Dance for money to buy coffee coolata.  
 Sorl and Angelwire will be exposed and shut down,  
 Run out of this town.

A life of adventure, opens her hand.  
 You're spinning yarns to justify yours,  
 But you're hanging to a strand.

Trevor, it's time to sever the tie.

*Faith cuts Trevor's tie off.*

If you wait too long, I'll say goodbye.

Perhaps the life you're meant for,  
 Is not the life you planned.  
 This life could be grand ...

*Buildup to chorus.*

It's your fault, Trevor.  
 You designed the chip.  
 You can destroy it,  
 Sever technology's grip.

Progress has no conscience.  
 But you have moral choices.  
 Turn on, tune in,  
 To those moral voices.

How can you continue, Trevor,  
 Now that you know this fact.  
 You think you're clever,  
 Pretending I am wacked.

Ridicule the person,  
 Dismiss what they say.  
 Anything to keep,  
 That 401 k.

The benefits and company car,  
 And Blackberry phone.  
 An expense account, for any amount,  
 The good life you've known.

A six figure salary, vacation package, is it true?  
 But do you own your job, or does it own you?

BRIDGE OF SONG.

Smelling good, shiny hair,  
 With your nose in the air.  
 Who's going to listen?

Who's going to care?

The 60's revolution,  
Is finally waking up.  
I grow my own tea,  
Let me pour you a cup.

Behind that suit of armour,  
You are insecure.  
Let me take you on,  
A dumpster diving tour.

*Buildup to chorus.*

*Trevor and Faith sing overlapping one another.*

FAITH

It's your fault, Trevor.  
You designed the chip.  
You can destroy it,  
Sever technology's grip.

Progress has no conscience.  
But you have moral choices.  
Turn on, tune in,  
To those moral voices.

TREVOR

(overlapping)

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.

(end of song)

*Trevor and Faith look at each other. Faith turns and sees the DLF behind her. She walks over to them, they walk off. Trevor stands watching her.*

***Intermission***

scene 14

*Modern apartment. Trevor and Erin. Erin has his laptop, watching screen, typing.*

*Erin looking over his shoulder.*

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

Correct. I'm not saying it. Faith told me.

ERIN

Oh, that girlfriend of yours.

TREVOR

She's a friend.

ERIN

Whatever.

TREVOR

What she said, it's right here on this computer. I hacked the mainframe. But the original is stored in the file.

ERIN

I can't believe I'm hearing this.

TREVOR

It's on the mainframe computer in room number three.

ERIN

And you have access to that?

TREVOR

Well, no. But, ummmm, I can.

ERIN

Does my dad know about this?

TREVOR

He's the vice president. I should hope so. If he doesn't -

ERIN

(overlapping)

So you're gonna go behind my dad's back, to steal this file, even after he gave you a BMW?

TREVOR

I just need to know the truth.

ERIN

Is this how you repay someone who made all this possible?

*She throws her hands out, indicating the comfort of their surroundings.*

(beat)

If it wasn't for me, my dad wouldn't have hired you.

TREVOR

What are you talking about?

ERIN

I pushed for him to hire you.

TREVOR

What?

ERIN

I didn't want you to go on that trip with Faith.

TREVOR

What do you mean?

ERIN

You know. To Europe. I asked my dad to hire you. So you wouldn't go on that trip.

TREVOR

What?! You convinced your dad to hire me, so you could be with me. Is that what this is all about?

ERIN

It's not just that.

TREVOR

If I didn't accept the job from your dad, would you still have wanted to be with me?

ERIN

I fell in love with the person who you became.

TREVOR

But what I became was based on a lie. What if I'm not meant to be this way?

ERIN

Who else would you be? The only reason you're having second thoughts about us is because you have a crush on

an old friend.  
 (beat)

TREVOR

Last night was the first time I've seen her since graduation. I haven't seen her in years.

ERIN

Don't get all misty eyed.

TREVOR

I'm not. Faith told me something that, it looks to be true. It's right here, on the computer.

ERIN

Sure it is. You just want an excuse to get with her.

*Erin opens door to leave.*

TREVOR

Where are you going?

ERIN

Out.

TREVOR

Wait. Erin. Don't tell your dad about this. I have to sort this all out first.

(beat)

And we need to talk later, about how you hijacked your dad to hire me. What else have you kept from me?

#### scene 14

*Street. Faith is walking with the DLF. Trevor jogs toward her. The DLF scatter. Faith stands, waiting for Trevor.*

TREVOR

Tell me all this again.

FAITH

Angelwire is planning to use the chip to replace currency. If you don't get chipped, you won't be able to buy or sell anything--food, gas, clothes--and you won't be able to work.

TREVOR

I designed the chip. I think I would know.

FAITH

The governments been doing it for years, implanting

people with microchips, only the chip you designed will perfect it.

TREVOR

Sounds like conspiracy.

FAITH

It's all documented.

TREVOR

Where?

FAITH

All over the internet.

TREVOR

Oh, that explains everything.

FAITH

That's why you got such a huge bonus, and that new beemer--because you're essentially working a government contract job.

TREVOR

How did you know about the bonus, and the BMW?

FAITH

You're obviously not interested in hearing the truth. Go back to your doctor's office.

TREVOR

You're just jealous. I'm making a difference with my career. What are you doing? You're protesting, being negative.

FAITH

You can't destroy the beast when you're in its stomach.

TREVOR

It's been what, four, five years? You pop out of nowhere looking like a vagabond, with some crazy story. You expect me to believe this?

FAITH

There's a document that will confirm what I've told you. In the mainframe computer in room number three. Get that file. Meet us tomorrow at 11pm.

*Faith turns, walks away.*

TREVOR

I'm gonna find this file, just to prove you wrong.

scene 15

*Office building. Shelby's office. Erin, Shelby's daughter, stands by Shelby's desk.*

ERIN

And then he invites her into his apartment. The one that I spent all day decorating.

SHELBY

That's unacceptable. No one treats my daughter this way.

ERIN

Can you fire him?

SHELBY

Not now. He's a key part in Angelwire. I'll keep an eye on him.

ERIN

Thanks daddy. Can I borrow your credit card?

SHELBY

What happened to the last one?

ERIN

It doesn't work anymore.

*With a sigh, Shelby opens his desk, extracts a credit card, hands it to her.*

SHELBY

Soon, you won't need my credit card, because you'll have your own implanted in you.

ERIN

In me?

SHELBY

Yes. Imagine a credit card that never expires.

ERIN

Really?

SHELBY

Unless you do.

ERIN

I want one. When can I get one?

SHELBY

We'll all be getting one soon. Don't worry.

ERIN

Trevor said that the chips going to be mandatory. That you have to get chipped if you want to buy or sell anything.

SHELBY

Nonsense. Where is this boyfriend of yours? He didn't show up at work today.

ERIN

He said he had to visit a sick relative who lives up north. That he'd be back in a few days.

SHELBY

When did he leave?

ERIN

He said he was leaving tonight.

scene 16

*Room. Big computer with wires. Huge floppy disk.*

*Trevor, wearing a big backpack, enters room with duffel bag, pulls out screwdriver, and opens panel on computer. He pulls out a big floppy disk.*

*He slides it into laptop and looks wide eyed as computer screen comes to life, astonished that Faith has been telling him the truth.*

*He puts laptop in bag and leaves room.*

*He walks out onto street. He meets Faith. He opens duffel bag, looks at file.*

TREVOR

It looks like you're on to something.

*Trevor hands the file to Faith. Faith takes it.*

I told Erin about it and she left.

FAITH

Bad move. She's gonna go straight to her dad, Shelby. He's gonna be looking for you.

(beat)

You have to come with us. It's your testimony, along with the file, that's going to shut down Angelwire and Sorl.

TREVOR

I'm not going to lose everything I worked so hard to get.

FAITH

Sometimes you have to lose what's in your hand to gain what's in your heart.

TREVOR

What does that mean?

FAITH

I don't know. I read it off a Celestial Seasonings teabag.

(beat)

We have to leave now. We have three days to make it to Nevada with this.

*Faith holds up the file.*

TREVOR

I have to go.

FAITH

Where? You can't go back. They'll be looking for you. You'll be arrested and processed and reconditioned.

(beat)

You let me down before. Now you're gonna let me down again? For once in your life.

*music 13: For once in your life*

FAITH

For once in your life, I hope you decide,  
To follow your instinct, swallow your pride.  
To act on the notion this world doesn't wait.  
You plan your whole life, it boils down to fate.

TREVOR

Your restlessness won't let you relax.  
You call it adventure, these are the facts.  
Where are you going?  
What are you running from?

FAITH

Your accusations confirm your own fears.  
You sit in one place all these passing years.  
Why are you staying? What are you hiding from?

Seize the moment. Find your calling.  
Time flies. You are stalling.  
Make a choice. Take a chance.

Life is a romance.

TREVOR, FAITH

For once in your life, we can see the results,  
Of two different people, thir beauty, their faults.  
Did we make the right choice, of what we're here to do.

For once in your life, we don't have to explain.  
We're two people who ride the same train.  
At the end of the journey, who will you be?  
Who will you be?  
Who will you be?  
That's me.

*(end of song)*

TREVOR

Take the file. You don't need me.

FAITH

I do.

*Faith turns, walks away. Trevor looks around,  
secures his backpack, follows after her.*

### scene 17

*Inside a warehouse, the centerstage is occupied by  
a large table. Artist studios with their makeshift  
ensemble sleeping quarters line the walls.*

*This is the home of the underground, a group of  
artists, poets, writers, who also make up the DLF,  
Dumpster Liberation Front.*

*ELI, male, wiry, 50s - 70's, spry, energetic,  
articulate, wearing paint splattered khakis, a belt  
with attached bottles of vitamin and supplement  
pills, boat shoes, and a collar shirt. He is  
vitamin pill junkie, director. He does faux  
finishing and repairs antiques. Hunt and peck  
typist. On computer a lot.*

*MELODY, female, stout, 20-something, wearing  
stockings and shorts with a dress, scribbling in a  
journal. She is a narcoleptic performance artist.*

*JONCHAUB, male, bearded 30-something, wearing  
Dickies rolled up at the ankle, socks, sneakers,*

*collar shirt, cap. He's writing a book that is the size of an encyclopedia. He's been writing it for 4 years. He likes to philosophize. Fast typist.*

*SOPHIE, female, 20-30 something, short hair, baggy pants, t-shirt. She is sarcastic. She is an abstract painter.*

*A large table sits at the center, with the group sitting around it. Eli stands, one leg up on the table, his hand holding a paintbrush between his fingers.*

*On the table sits: a half full bottle of wine, bowls of food--rice, beans, salad, notebook, books, pens, pencils, canvas.*

*Eli, Melody, Sophie, Jonchaub are sitting around the table. They are eating and talking to each other.*

*Faith arrives with Trevor. Everyone looks at Trevor.*

FAITH

Everyone. This is Trevor.

TREVOR

Hello?

ELI

Bravo.

*Jonchaub walks up, smiling, hand extended. Trevor and Jonchaub shake hands. Jonchaub hugs him.*

TREVOR

So you guys live here, too? Is this place legal?

*Looking around warehouse.*

ELI

By our standards.

JONCHAUB

Welcome brother. This is our family. We are the underground. The DLF.

(to DLF)

C'mon everyone. Make him feel at home.

SOPHIE

(to Faith)

He's the guy who developed the chip.

TREVOR

I didn't know what it was going to be used for.

SOPHIE

Are we supposed to thank you?

MELODY

He's coming with us to help destroy it, expose it for what it is, its true agenda.

ELI

He's a brave soul.

JONCHAUB

(to Trevor)

Sophie can be distrustful. Give her some time to warm up.

FAITH

(to DLF)

When are we leaving.

*The DLF start talking all at once. Some say "tomorrow, early", others say "right now", others say "in an hour", others say "midnight tonight". They start to argue with each other.*

*Melody starts doing a performance artist dance, putting her hands over her mouth and ears trying to get them to be quiet.*

*Watching her dance and mime, they eventually settle down.*

JONCHAUB

Did you get the file?

TREVOR

Yeah, it's right here.

*Trevor pulls big floppy disk part way out of pocket of his jacket.*

JONCHAUB

(to DLF)

We need to leave right now. Trevor has the file. They're gonna be after us.

*Everyone starts packing their things. They leave the warehouse.*

TREVOR

What's the plan? Who's they?

JONCHAUB

We're going to Nevada. An underground radio station to blow this fish out of the water.

(beat)

By the way, it's your former employer that's chasing us.

TREVOR

You all live here?

MELODY

We live everywhere. We sleep, eat, create here.

ELI

Time to exit this whale. Leave it on the beach. Someone else will find it.

*The DLF and Trevor leave.*

scene 18

*DLF travelling. They are hungry. They are at a gas station.*

TREVOR

My cards not working. Anyone got a card, or money.

*DLF look at him like no.*

ELI

Let's load up and hitchhike. Leave the car here.

*DLF stand with their thumbs out.*

TREVOR

I'm hungry. Did anyone bring food?

*DLF ignores him. Lights fade on them. Trevor approaches Faith.*

TREVOR

(to Faith)

I'm sorry about your dad.

FAITH

So am I. They'll pay for this.

TREVOR

Did you ever think about me? When you were in Europe.

FAITH

Sometimes.

TREVOR

I thought about you. I wondered what my life would have looked like had I went with you. What about now? Are you happy?

FAITH

I am.

TREVOR

Living this type of life? Most people would call you irresponsible.

FAITH

Who?

TREVOR

Normal people.

FAITH

At the end of the day, you can make excuses or you can make a difference. I used to make excuses. Now I sleep better.

*The DLF walk behind the store/gas station.*

TREVOR

Where'd they go?

FAITH

Shopping.

*Faith follows DLF behind store.*

TREVOR

But they're behind the store.

*Trevor follows Faith, sees DLF diving.*

FAITH

In the dumpster.

TREVOR

It doesn't make you sick?

FAITH

No. It makes us free.

music 14: **Dumpster Diet**

DLF

Shhhh. Quiet. C'mon. Try it.  
Delicious food. You don't have to buy it.  
The ... dumpster ... diet.

ELI

You don't need money or a credit card.  
Dumpster diving isn't hard.

MELODY

There's no waiting in line for a cashier that's new.  
Calling for a price check on aisle, number two.

DLF

The dumpster is open, twenty four hours a day.  
Like a convenient store, but you don't have to pay.  
Minus the slurpee and overpriced microwave meals.  
And wrinkly hotdogs riding the meat, ferris wheel.

You can find furniture, and clothes,  
And Christmas gifts galore.  
Dive in for a surprise,  
At the third hand store.

That guy who wears a tie to work,  
Might be a diver, too.  
He'll meet you at the dumpster,  
To ... find ... a matching shoe.

TREVOR

But what I get sick?

MELODY

You won't get sick.  
The only thing you'll get sick of is shopping.

ELI

Paying for stuff.

TREVOR

Isn't it moldy.

JONCHAUB

Sometimes. But that stuff we bury in the yard for  
compost. Nourish the soil. Plant a garden.

SOPHIE

I like gardens. Do you like gardens?

JONCHAUB

But that's okay, because it's usually edible.  
Recycling food is incredible.

TREVOR

How should I begin?

ELI

Grab a flashlight, and dive in.

TREVOR

Where do I start?

MELODY

Poke around. Rip the bags apart.

TREVOR

The food is thrown out. What if I get ill.

ELI

Don't be negative man. Take a vitamin pill. Here's a bottle.

TREVOR

Is it open.

ELI

Yes. They're tester tabs. Have one. Okay. I'll have some first. C'mon. Try it.

DLF

We found a container at the vitamin store. On Thursday night, they'll throw out some more.

SOPHIE

Where's the bridge?

MELODY

I don't see any bridge.

SOPHIE

Who wrote this song anyway?

MELODY

I don't know. I guess he didn't write one. Okay, let's pretend there is one.

DLF

Bomp, bomp, bomp, bomp.

The dumpster is open, twenty four hours a day.  
Like a convenient store, but you don't have to pay.  
Minus the slurpee and overpriced microwave meals.  
And wrinkly hotdogs riding the meat, ferris wheel.

You can find furniture, and clothes,  
And Christmas gifts galore.  
Dive in for a surprise,  
At the third hand store.

That guy who wears a tie to work,  
 Might be a diver, too.  
 He'll meet you at the dumpster,  
 To ... find ... a matching shoe.

(end of song)

ELI

The dumpster is the grease trap for a civilization  
 that's overindulgent.

*Sound of car is heard. The DLF look in direction  
 of car.*

ELI

Hey, that guy with the truck is waving us over. Maybe  
 he'll give us a ride.

*DLF head in that direction. Sound of car leaving.*

scene 19

*Campfire. DLF sitting around fire. Faith and  
 Trevor are not there.*

SOPHIE

Where's Faith? I bet she's wandering around with  
 Trevor. I don't trust that guy.

JONCHAUB

No?

SOPHIE

He's a yuppie.

JONCHAUB

So?

SOPHIE

He just wants an adventure.

ELI

We all want an adventure, dear.

SOPHIE

He smells like cologne.

JONCHAUB

If it wasn't for shoppers, we wouldn't have food in the dumpsters.

ELI

He's putting himself at considerable risk, stealing the file and coming with us.

*Sound of rustling is heard as Trevor and Faith walk onto stage, approach campfire and sit down.*

TREVOR

What's the plan to get to Nevada? To the radio station?

*DLF are silent. Sophie raises her thumb. Noticing her, they all raise their thumbs. Everyone laughs.*

MELODY

I have a poem.

SOPHIE

Oh no.

JONCHAUB

Let's hear it.

MELODY

It's called Moonlight. I feel the moonlight, watery, silvery, blue, fluttering, dancing around me. A vast canvas of stars -

*Melody falls asleep. DLF notice and leave her alone.*

*Jonchaub pulls a huge book from his backback, opens it.*

JONCHAUB

If you read Balthazaar, you'll understand this theory that I came up with.

FAITH

(to Jonchaub)

What's that?

JONCHAUB

This is my book. I've been working on it three years.

JONCHAUB

If you care about philosophy, you'll be interested to know that Balthazaar was unique in his approach to finding a belief system. He actually ventured to ...

*The DLF fall asleep while Jonchaub talks.*

*A minute after they fall asleep, Trevor gets up. He opens his backpack, pulls out file, puts it in Faith's backpack. Then, he gets his backpack and walks off. Faith follows him.*

*Trevor is walking, and Faith puts her hand on his shoulder. Trevor turns around.*

FAITH

You're leaving? After all this? You can't go back.

TREVOR

This isn't my life. This is your life. I'm not underground. I'm not a dumpster diver.

FAITH

Once we get to Nevada and reach the radio station. Once you reveal the truth about Angelwire and the chip, then you'll see the importance of everything.

TREVOR

How do you know it's still there?

FAITH

Don't be negative.

TREVOR

I'm being a realist. And what if it is still there? I reveal the truth about Angelwire, then what? What do we do next?

FAITH

We?

(beat)

TREVOR

I have to go back.

FAITH

You can't go back. You've got to close that door. Then, you'll be fully committed.

TREVOR

(fingers making quote signs)

Yeah, committed.

FAITH

You're doing the right thing, Trevor.

TREVOR

I like it when you say my name.

(beat)

Maybe it's easier to make a difference when you wear a

suit and tie.

FAITH

A tie? That's a noose around your neck.

TREVOR

This kind of life is uncomfortable.

FAITH

That's how you feel when you're doing something that really matters.

TREVOR

Is it?

FAITH

Yes. You're growing.

TREVOR

The only thing I'm growing is aggravated, and a moustache.

FAITH

You're right where you need to be, Trevor.

music 15: **Something inside**

FAITH

When, will you stop pretending,  
That, the life you're living is,  
Something less than you want.  
When will you answer your heart?

Look, at the person you've become.  
And the choices you make.  
Is this living or existence.  
You still have paths you can take.

A blade of grass yearns to be free.  
Splitting the asphalt sea.  
The sunlight is calling you.  
Rise up so you can be.

Something inside, cries to be heard.  
Melody of a caged bird.  
This song is a muse for you.  
What will you do?

TREVOR, FAITH

Did you expect, to be this way at 28 years old?  
Do you regret, not taking the advice you were told?

TREVOR, FAITH

This is who I am. Who are you?  
This is who I am. Who are you?

FAITH

Moments to hours, days into years,  
You're held by imaginary fears.  
Excuses only you can see.  
Learn to break free.

Everyone has a dream to call their own.  
Your life is a gift on loan.  
Your dream is calling you.  
What will you do?  
What will you do?

*(end of song)*

*Sound of triangle being struck is heard. Trevor lifts his head back, his eyes open wide, his arms open toward the skies. He looks as if something has just dawned on him.*

*Sound of triangle being struck is heard.*

*The dumpster fairy, chubby, with a wand and wings floats down toward him.*

*DUMPSTER FAIRY, 60's, someone who you wouldn't expect to be a fairy. He speaks in rhymes. Long brown hair, greasy, unshaven. Almost looking like a musician. Black pants, black boots, greenish Army style jacket, with fairy wings around his back. Has a makeshift halo, headband with wires that hold styrofoam balls that are glittered, almost like his own galaxy. The wires are droopy. You can see he's been to AA and his wires might be crossed. Somebody doesn't know who they went to lunch with.*

DUMPSTER FAIRY

*(to Trevor)*  
What will you do?

TREVOR

Who are you?

DUMPSTER FAIRY

I'm the dumpster fairy. I'm here to help you focus.  
Think of me as Tony Robbins brother. The one he doesn't want anyone to know about.

TREVOR

I don't know what I should do. Is this where I should

be at 28 years old?

DUMPSTER FAIRY

Clearly, you've never been to Le Farge, Wisconsin.

(beat)

You're right where you need to be.

*Sound of a triangle being struck, or bell sound.*

TREVOR

(to himself, facing audience)

You're right. I am where I need to be.

(to Faith)

We're gonna shut down Angelwire and Sorl.

FAITH

If we ever get there.

*Trevor and Faith walk back to fire. Trevor unravels sleeping bag, goes to sleep. So does Faith.*

### scene 20

*The Sound of Dumpsters song. Trevor becomes a dumpster diver. The DLF outfit him with flashlight on head, socks on wrists, pants rolled up high above ankle. He finds friends with the DLF and finds his purpose, to journey with them, help them fight for justice, and dumpster dive along the way. Act this song out, with cop driving around the block, and DLF exhibiting who they are, their character, through their actions.*

music 16: **The Sound of Dumpsters**

Hello dumpster, my old friend.  
I've come to dive with you again.

Because a hunger softly creeping,  
Left it's growl while I was sleeping.

And the free food, pictured in my brain,  
Still remains, within the sound of dumpsters.

Alleys, I explored alone.  
Looking for a tossed cell phone.

And the cop, he drove around the block  
I hid beneath a pile of celery stalk.

And I prayed, that he would not turn around.  
I won't be found, listening to the sound of dumpsters.

And in the moonlight I saw,  
ten thousand divers maybe more,

Recycling food that's been thrown away.  
So much, you'll be blown away.

We're shopping where,  
Savings are so much more.  
The third hand store.  
Listening to the sound of dumpsters.

Dumpster dive and then you'll know,  
Buried fruits make gardens grow.

Eat that yogurt so I might teach you.  
Dive to the bottom so I might reach you.

Expired bread, like ripe avacados fell.  
You know the smell.  
Listening to the sound of dumpsters.

And the divers danced and played.  
They were not afraid.  
And the sign flashed its warning.  
No trespassing it was forming.

Private property means stay,  
Out of the dumpster box.  
But there's no locks,  
When you listen to the sound of dumpsters.

Listen to the sound of dumpsters.  
Listen to the sound of dumpsters.  
Listen to the sound of dumpsters.

### scene 21

*TV news station. Shelby is sitting in front of camera. A TV news reporter sits across from him.*

REPORTER

So let me get this straight. You're saying that these people who go into dumpsters are not looking for cardboard.

SHELBY

If they wanted cardboard, they would go to the front of the store and ask for it.

REPORTER

They're not looking for food.

SHELBY

No. That's what they want you to think in order to cover their real mission.

REPORTER

Which is?

SHELBY

Identity theft. They're not after your cardboard, or food, or trash. They're after your identity.

REPORTER

How do you know this for sure? We talked to some dumpster divers, as they call themselves, earlier today. Here's what they said.

*Video clip, live video, of reporter and DLF. Shelby gasps in surprise as he sees Trevor standing among them.*

*They are retrieving boxes of food from a produce dumpster.*

JONCHAUB

Look at all this food that people throw out.

MELODY

When you dumpster dive, you eat for free.

JONCHAUB

You can live off this. We do.

*Shelby comments 'It looks like he does. Look at him.'*

REPORTER

When was the last time you bought food?

JONCHAUB

Maybe three weeks ago. I bough some olive oil.

MELODY

I don't remember.

JONCHAUB

(patting Melody's stomach)  
Looks like it.

*Melody gives Jonchaub a soft punch on the arm.*

REPORTER

What about personal records? Is it true that you steal credit card numbers? What about identity theft?

JONCHAUB

No. We're here for the food.

SOPHIE

We're freecycling.

REPORTER

But this is waste.

TREVOR

It's only waste if you waste it.

JONCHAUB

It's like a buffet. Look at all this stuff. I even have a potbelly.

*Video clip ends. Reporter looks at Shelby.*

REPORTER

They say they're doing this for the food. They find a lot of it.

SHELBY

Of course they're going to say that. Of course it looks harmless. But you have to dig deeper. If they had nothing to hide they would buy food like everyone else.

REPORTER

So, you believe they're lying to cover their real mission.

SHELBY

To collect personal information, enough to put together a false identity. We have documents on these divers. If they wanted free food, they could go to a local food bank or church. What's stopping them from doing this?

*(beat, looks directly at camera)*

They are after your identity. If they were on the up and up, they would get chipped to buy food like everyone else.

*(turns to reporter)*

But they don't. Why not. Because doing so would incriminate them.

REPORTER

Getting chipped, they would be discovered as having a criminal history.

SHELBY

Exactly. You understand.

REPORTER

We have about 20 seconds left. Would you have a problem if these dumpster divers got chipped, and continued dumpster diving?

SHELBY

Yes I would because what they're doing is unamerican. They're not spending money.

REPORTER

Any last comments?

SHELBY

Either you're with us, the shoppers, the patriotic Americans, or you're with the identity thieves, the terrorists, the dumpster divers. If you see someone dumpster diving, report him to Angelwire, and you'll be eligible for a cash reward. Remember. They're not after your trash, they're after your identity.

REPORTER

Thank you for being with us.

(to camera)

Up next, learn how to turn ordinary kitchen spices into weapons of self defense with celebrity chef and former military sniper, Bullet Evans.

scene 22

*Trevor and DLF are standing near a dumpster and they are arguing. Trevor wants to make a system for the DLF, organize it. Erin and guard approach the group and stand right center stage. The DLF retreats to left center stage. Trevor stands center stage.*

GUARD

We're here to bring you back.

TREVOR

I'm with the DLF now. I'm right where I need to be.

GUARD

DLF?

TREVOR

Dumpster Liberation Front.

GUARD

More like deodorant liberation front.

*Trevor checks armpits.*

ERIN

My dad said if you return the file and sign a form, you can come back to work for him.

ELI

(to DLF)

Let's get out of here. I smell a trap.

MELODY

I smell fresh perfume.

SOPHIE

Exactly. A trap.

*The DLF leave the stage, watch nearby.*

TREVOR

How do I know you haven't been followed?

GUARD

If we had, you'd all be under arrest right now. You're a wanted man.

TREVOR

Well, it is nice to be needed.

(to Erin)

How are you?

ERIN

Disappointed, and concerned.

TREVOR

Don't worry about me. I'm fine.

ERIN

Are you?

TREVOR

I can't be held hostage to your fears, or your expectations of how the world should be.

ERIN

You need help.

TREVOR

You have malls. I have dumpsters.

ERIN

That's gross.

TREVOR

You have second hand stores. I have third hand stores.  
You have drive thrus. I have dive thrus.

ERIN

Come back to work. Be an adult.

GUARD

She's right. That chaos you're embracing, where's it  
gonna lead? Everyone at work is asking about you. If  
you don't come back, we'll have to tell them the truth.

(beat)

That you had a meltdown. You ran off with a bunch of  
homeless people who jump in dumpsters.

*Trevor nods head in disbelief.*

ERIN

Come back. Come with us. You're one of a kind. You're  
special. Your talents are needed at Angelwire.

TREVOR

Come with me. Before it's too late. Angelwire and Sorl  
have plans to control everyone with the chip. Help us  
destroy the monster that we created.

GUARD

He sounds like he's on stage.

ERIN

You're quite dramatic.

TREVOR

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

GUARD

You've snapped. You need medication.

ERIN

And a bath.

TREVOR

Yes, you could use a bath. And no, I don't need  
medication. There's plenty of pills behind Vitamin  
World.

GUARD

You like living off waste.

TREVOR

It's only waste if you waste it. The scales have fallen  
from my eyes.

ERIN

You sound like a crazy person.

TREVOR

Every dumpster is an opportunity. I feel a song coming on. Feel free to join in.

(winks at audience)

You, too.

*The DLF appear join Trevor, and start to sing with him, while Erin and guard watch.*

music 17: **I feel aliver**

I've got alleys to bike,  
Before I sleep.  
In my quest for free food,  
I've got a schedule to keep.

There's a third hand store,  
With snacks to spare.  
We'll find apples and cookies,  
And carrots to share.

Oh, LORD, please bless me,  
As I search in the night.  
This buffet of treats,  
An expired delight.

Chocolate I crave.  
Bread would be great.  
Samantha's juice,  
Not to far over date.

*Trevor grabs a Samantha's juice bottle from the dumpster. The bottle is swollen.*

Samantha's juice,  
Not to far over date.

*Trevor hurls juice into the air. Sound of missile is heard, then explosion as it lands, kicking off chorus for the song.*

I feel aliver,  
Now that I'm a dumpster diver.  
Together, we're exploring,  
What other people are ignoring.  
(repeat)

We are the dumpster liberation front,  
Riding bicycles, out on the hunt.  
Lose the crowd. Abandon the malls,  
With their credit card slaves, walking the halls.

There's dumpster divers everywhere,  
 Finding food, looking to share.  
 From New York City to Hong Kong,  
 One man's trash is another man's song.

From West Palm Beach to Burlington, Vermont,  
 There's plenty of dumpsters for you to haunt.  
 California to Mississippi,  
 Even if you're not a hippie.

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.

In the diving world, I'm blessed so much.  
 The king of diving with the dumpster touch.  
 We refuse the chip, we'll dive our food.  
 We're dumpster divers with attitude.

Dumpster divers with attitude.

I feel aliver,  
 Now that I'm a dumpster diver.  
 Together, we're exploring,  
 What other people are ignoring.  
 (repeat)

*(end of song)*

*The DLF exit the stage. Trevor, Erin, guard are on stage. The guard nods head in disappointment and walks off, then turns as they notice that Erin is standing there looking at Trevor.*

GUARD

He's obviously deluded. Let's go.

*Erin looks at guard, looks at Trevor.*

TREVOR

Erin, come with us. There's always room for one more.

ERIN

I can't.

TREVOR

You can. If you don't leave right now, you might not get a second chance.

ERIN

There's always second chances.

TREVOR

But you'll be a different person, then. You need to get away from the familiar.

(beat)

At the end of the day, if you stay in one place, you'll be surrounded by ghosts. Haunting you, reminding you of what you could have done.

*Erin walks toward Trevor, a hopeful look on her face, then retreats slowly. Her countenance changes to a more somber look.*

ERIN

You're the one who left. My dad would kill me if I joined you.

(beat)

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 turns and walks away. Trevor watches Erin leave. Stage lights fade to black.*

### scene 23

*Interior of a large, dimly lit, room, littered with junky lab equipment from the 50's, 60's, 70's, 80's.*

*Trevor sits on a chair centerstage, his hands tied behind him and he has wires going into a helmet he's wearing, and onto his wrists, from a nearby machine on wheels.*

*Meghan, a female guard, stands behind him, beside the door, upstage center.*

*Trevor is speaking into a microphone.*

TREVOR

She says, At least I'm safe there, and then she turns around, and disappears into the night. Eventually, I rejoin the DLF and we're making a quick dumpster dive

INTERCOM

(overlapping)

Confession is now ended.

TREVOR

when we hear helicopters and sirens, and then we realize that we've been discovered by Angelwire and

INTERCOM

(overlapping)  
Confession is now ended.

TREVOR

(overlapping)  
Shelby. I gave the file to Faith and we split up. Then I was arrested. And that's how I got here.

INTERCOM

Confession is now ended. Prepare client for reconditioning process.

*Meghan puts on gloves and assembles electrical equipment at nearby rolling cart beside her.*

*Trevor, hearing noise, uncertain, tries to turn his neck, but is restrained by cords.*

TREVOR

I don't know who you are, but I need your help. You see, once I make it to the radio station, the whole world will know the truth about Angelwire. That their merger with Sorl will enable them to chip the entire planet, and control everyone.

(beat)

They need my testimony. You can help me rewrite history.

(beat)

You can be more than an audience member. You can participate.

*Meghan approaches Trevor from behind.*

TREVOR

Angelwire will force you and everyone else to get the chip. That's why they're outlawing dumpster diving and calling us identity thieves. Because with diving, we don't need the chip.

(beat)

If what I'm saying is a lie, then what do I stand to gain from this?

(beat)

Ask yourself this. Is this the kind of life you want? Working as a hired thug for someone who has their own private police force? And if what they're doing is really beneficial, why do they need security guards protecting them 24-7?

(beat)

You're just a number to them. You're made for something bigger than that.

(beat)

Set me free. Join us. Discover who you really are.

*Meghan unties Trevor. Trevor stands, turns, hugs Meghan. They look at each other.*

TREVOR

Thanks. Thanks a lot.

MEGHAN

You're welcome. We better hurry. Shelby will be back any minute.

*They run out.*

*The dumpster fairy, chubby, with a wand and wings floats down toward him.*

*DUMPSTER FAIRY, 60's, someone who you wouldn't expect to be a fairy. He speaks in rhymes. Long brown hair, greasy, unshaven. Almost looking like a musician. Black pants, black boots, greenish Army style jacket, with fairy wings around his back. Has a makeshift halo, headband with wires that hold styrofoam balls that are glittered, almost like his own galaxy. The wires are droopy. You can see he's been to AA and his wires might be crossed. Somebody doesn't know who they went to lunch with.*

*The dumpster fairy descends in front of Meghan. He is eating a drumstick of fried chicken.*

*On seeing the dumpster fairy, Meghan steps back surprised.*

MEGHAN

Who are you?!

*The dumpster fairy starts to talk with food in his mouth, but it is muffled.*

TREVOR

(to dumpster fairy)

Show some manners.

(to Meghan)

He's the dumpster fairy.

MEGHAN

What's that?

TREVOR

He says stuff, gives advice. Like Tony Robbins, recession style.

MEGHAN

Uh, huh. Okay.

*The dumpster fairy finishes his drumstick, tosses it behind him, wipes face with napkin, clears throat.*

DUMPSTER FAIRY

Be careful. Or you might end up like that blonde guy on "Bill and Ted's Excellent Adventure".

MEGHAN

What happened to that guy?

DUMPSTER FAIRY

Exactly.

*The dumpster fairy flies away.*

MEGHAN

What was that supposed to mean?

TREVOR

I guess it's a warning of some sort.

#### scene 24

*Mountains in the background. The DLF have set up camp in a wooded area, a clearing behind a plaza, near a RR crossing.*

*One by one, they begin to talk with Faith, expressing their concerns about Trevor.*

*Beside them, a fire burns in a 50-gallon drum. Behind them sits a dumpster full of books. Another dumpster sits nearby. They are shivering, rubbing their arms. It is cold.*

*The DLF pass a binoculars from person to person, as they scan something in the distance.*

JONCHAUB

This place is crawling with Angelwire cops. We're never gonna make it to the radio station.

(to Faith)  
I thought you said he was your friend.

FAITH  
Even if he has changed his mind, we have the file.

SOPHIE  
The train's late, we can't wait around for -

JONCHAUB  
(overlapping)  
I'm leaving.

ELI  
Trevor designed the chip. We need him. He's got the inside information. Without him, no one's gonna take us seriously.

MELODY  
So we're just using him?

*The DLF look at Melody like 'yeah we are'.*

FAITH  
Yeah, wouldn't you?

SOPHIE  
Yeah, I guess.  
(rolls her eyes)  
I thought you were doing all this 'cuz you liked him.

*Faith answers with a puzzled look.*

MELODY  
Someone throw another book on the fire. It's getting cold.

FAITH  
Give me the binoculars. I'll keep watch.

ELI  
Bravo. My fingers are like popsicle sticks.

*Eli grabs a book from the dumpster. He looks at it.*

ELI  
(reading book title)  
An Inconvenient Truth.

*Sophie grabs some books and tosses them into the fire.*

SOPHIE

These books sure do burn well.

ELI

Must be made with cheap paper, flammable spine.

SOPHIE

Imported from China.

*Eli grabs another book and looks at it carefully.*

ELI

(holding book)

Global warming. This is the perfect example. Without these books, we'd be freezing right now.

MELODY

These do burn for a while. There's hundreds more in there, too.

JONCHAUB

What if Trevor turns us in? I'm not gonna wait around to get arrested. I'm gonna hitchhike.

(to Sophie)

C'mon Sophie. Let's go.

SOPHIE

We need to stay together.

*Jonchaub puts hand on Sophie's shoulder and walks her away. They appear to be talking, but audience cannot hear what they are saying.*

*They peek into the dumpster next to the book dumpster. Sophie goes inside dumpster. Jonchaub stands outside.*

*Faith puts binoculars down, walks to join group as they stand by fire.*

ELI

(to Faith)

You're awfully quiet, dear.

*Eli, Faith, Melody stand around the fire, rubbing their hands. There is an entire minute of silence.*

*Sophie emerges from the dumpster with a clear bag of bread, and sleeves of cookies.*

SOPHIE

Bread. Fresh from the bakery.

JONCHAUB

There's some cookies. Grab those.

*Melody walks to dumpster, peers inside.*

SOPHIE

Get 'em yourself.

*Jonchaub pulls out cookies and distributes them.  
He opens a sleeve and starts eating them.*

ELI

Any pills in there?

MELODY

(peering into dumpster)  
Is that hummus?

ELI

Back in my day, I remember one of my first dumpster dives. I was fighting over day old orange juice with a vietnam vet. Not fun. We ended up sharing it.

(beat)

Once this war is ended, you'll have to share dumpsters with war veterans. Is that what you want? To be fighting over hummus with a trained killer? Think about it.

MELODY

There'll always be enough to go around.

ELI

With the way this government treats our veterans, you'll see some serious competition.

(beat, to Jonchaub, Sophie)

Did you find any vitamin pills yet?

JONCHAUB

(waves hand toward Eli's pill belt)  
Don't you have enough? Pace yourself, man.

*Eli yawns. Sits own on sleeping bag, stretches his legs.*

ELI

We're never gonna make it out of here with those cops looking for us.

JONCHAUB

I say we split up.

SOPHIE

You saw us on the news. They're calling us identity thieves. You get a reward for turning us in. We've gotta stick together.

ELI

I say we get some shut eye. It's 5'oclock now, and we leave 3am this morning.

JONCHAUB

Sleep? Now? I have too much energy.

SOPHIE

You shouldn't've eaten all those cookies.

ELI

I have something for that.

*Eli opens a bottle of pills and pours some onto his hand. He holds out his hand to Jonchaub.*

ELI

(to Jonchaub)

Take two of these.

MELODY

You have more?

SOPHIE

I want some.

*Eli pours pills into the eager hands of Jonchaub, Melody, Sophie. Faith keeps watch with binoculars.*

*Eli, Sophie, Melody, Jonchaub crawl into a tent that is too small, get into their sleeping bags and fall asleep.*

*Wind starts blowing. It starts raining. Lightning and thunder.*

*The tent starts to pull up. Faith tries to secure it, but it blows away.*

*Everyone is sleeping except for Faith, who did not take the sleeping pills. They are getting rained on.*

*The rain subsides.*

*Noises are heard. Trevor and Meghan walk onto the stage. Faith puts binoculars down, turns, noticing them.*

TREVOR

Hello, Faith.

FAITH

Trevor.

TREVOR

Sorry about the delay. I was arrested. This is Meghan. She helped me escape.

FAITH

What time is it?

MEGHAN

(checking watch)

3am.

FAITH

We have to go. There's a train to catch.

*Faith begins waking up DLF. Trevor and Meghan help, while introducing her to them.*

*DLF wake, break camp, stand watching the RR tracks. Sound of train is heard getting louder.*

*They run toward train and jump it.*

scene 25

*Beautiful mountains. Early morning sunset. Train sound is heard and DLF are seen jumping from train and landing on stage, one by one.*

*They all are smiling, including Meghan. They are talking excitedly, at the same time, a lot of joyous conversation fills the air.*

MEGHAN

(smiling)

This is the craziest thing I've ever done!

TREVOR

Exactly. Isn't it great?

MEGHAN

(to DLF)

How long have you guys been out here, traveling?

*DLF look at each other and talk amongst themselves. Jonchaub emerges, walks toward Meghan.*

JONCHAUB

For three days.

music 18: **3 days**

JONCHAUB

For three days, we've been travelling.

MELODY

Following a star.

ELI

A life of safety unraveling.

SOPHIE

We don't know where we are.

FAITH

But does anybody know. Does anybody know.  
But does anybody know. Does anybody know.

JONCHAUB

For three days, we've been running.

SOPHIE

Soon we will be there.  
Trading comfort for what we believe.  
Living on the edge, life is a dare.  
But does anybody care. Does anybody care.  
But does anybody care. Does anybody care.

DLF

And 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'll never find us.

JONCHAUB

For three days, we've persisted,  
Chasing the night to find the dawn.

FAITH

Dissenters we have been listed.  
Shelters are melting, safety is gone.  
But we're alive and free.  
The grass for a blanket, bathing in the sea.

MELODY

And we're alive and aware.  
Wanting to believe, sending a prayer.

DLF

And 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.

We have a hope that cannot be contained.  
A reason to live that cannot be chained.

Looking for a hope that we must not neglect.  
Faith can move a mountain, we'll see the effect,

Of a journey about to conclude.  
Progress has no conscience. We're trying to elude.  
Of a journey about to conclude.  
Time is the culprit. We're being pursued.

Time is the culprit. We're being pursued.  
Time is the culprit. We're being pursued.

*(end of song)*

*Eli looks through binoculars, scanning the horizon. Puts them down slowly. He points.*

ELI

The radio station is right there. Up that mountain.

*The DLF congratulate each other at having made it this far.*

MELODY

How far?

ELI

Looks to be twenty miles or so.

JONCHAUB

Let's get moving. I think we're being followed.

SOPHIE

You're paranoid. You wish you were being followed.

*The DLF start hiking up the mountain. Background of mountain as they walk through the forest. Birds chirping. Sound of mountain stream.*

*Trevor stops, pulls out writing pad and pen, and sits down and starts writing. The DLF continue walking. Meghan notices he has stopped.*

MEGHAN

What are you doing?

TREVOR

Writing. I'm feeling inspired. I'll catch up with you.

*Meghan rejoins DLF. Trevor continues writing.*

scene 26

Radio station. Looks like from 1940's or 1950's. Old radio equipment, microphone, headset, control board, wires.

ALEX, the dj, sits at the microphone, facing audience. He adjust the knobs for the control panel in front.

A knock is heard at the door.

ALEX

It's open.

*The door opens. The DLF enter. Alex stands, looks at them with surprise.*

ALEX

I didn't think you'd make it.

JONCHAUB

Neither did we.

ALEX

Hi everyone. I'm Alex.

*Alex shakes hands with DLF, they greet him.*

Which one of you is Trevor?

TREVOR

(moves forward from group)

I am he.

ALEX

(to DLF)

Make yourself at home. The bathroom's over there. The kitchen's just through this door. Help yourself, just keep it clean.

(to Trevor)

Trevor, you'll be on in ten minutes. It'll be a half-hour interview about your involvement with Angelwire and Sorl, and what their real plan is for the chip.

TREVOR

Who's gonna see this?

ALEX

They haven't told you?

*Trevor nods no.*

Everyone. We're jamming the major networks. You're gonna be famous. Or infamous. I gotta make some adjustments on the sound board. See you in ten minutes.

*Trevor walks off and gets Faith. He walks her away from the group.*

TREVOR

Faith. I'm sorry.

FAITH

For what.

TREVOR

Everything.

(beat)

Promising you that I'd go to Europe, then bailing out at the last minute. Not being there when your dad died. Not being a good friend.

(beat)

I wonder what my life would have been like if I'd gone with you. Every decision you make, no matter how small, is a door that leads to another life.

(beat)

I'm sorry.

FAITH

I forgive you.

TREVOR

I've always wanted to go to Europe.

FAITH

Then go.

*Trevor smiles.*

*The DLF, curious as to what is going on, move toward Faith and Trevor.*

On way here, I could feel the trees speaking to me. I felt the beauty of it all, the birds, the cool mountain air, the smell of forest. I wrote this poem for you.

*Trevor looks at DLF.*

And all the others like you. Can you hear the music?

ELI

No.

SOPHIE

I don't hear any music.

TREVOR  
Listen carefully.

MEGHAN  
I hear it.

TREVOR  
It's all around us.

JONCHUAB  
I hear it, too.

TREVOR  
This life can be beautiful.

music 19: **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, I'm 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 that I've seen holds,  
It's 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.  
You're eyes, they hide 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.

*(end of song)*

*Faith is looking at Trevor, with a dumbfounded*

*expression on her face, surprised and flattered that he feels this way about her.*

*Trevor is looking at Faith.*

ALEX

Trevor. You're on air in thirty seconds.

*Trevor hustles to the control panel and takes a seat beside Alex, who slides a microphone toward Trevor.*

*Alex adjusts knobs on the board, then flips a switch. A red light turns ton.*

ALEX

Welcome to Underground Radio, your source for what's really happening.

(beat)

We have a special guest for you today. We're talking with Trevor, about Angelwire and Sorl pharmaceuticals, and their real plan with the chip.

(beat)

Hello Trevor. So introduce yourself to our listeners and our viewers.

TREVOR

I'm Trevor. I'm now part of the DLF, Dumpster Liberation Front. Angelwire hired me to design a chip that's going to be implanted in you, kind of like how Einstein was hired to build the hydrogen bomb and you know how that was used. It's like the same thing. I didn't know the implications of this, but now I'm finding it out. And I'm here to warn you that they're going to be implanting you with this chip that I designed. It's going to be mandatory. The chip is going to be used as a credit card.

ALEX

A credit card, people. Did you hear that? Kind of like Bruce Howard's book "Robot Now: The future, 2012". Okay, so back to Trevor. Tell me more about this. How is this linked to Angelwire and Sorl pharmaceutical?

TREVOR

Angelwire hired me and they merged with Sorl pharmaceuticals to make it like a drug. They're going to implant the chip in every person so they don't need a credit card. It's already in them, it's implanted. So they're gonna know what you eat, what you think, what you see, everything. You're going to have to have this

chip in order to buy or sell anything.

ALEX

Wait a second. This sounds like big brother. Implantable chip, walking credit card. How are they gonna make this mandatory?

TREVOR

If you want to buy or sell anything, you will have to have this chip inside you. That's how. Commerce, buying and selling, keeps our economy alive. Without the chip, you'll run out of food. That's why they want to make dumpster diving illegal and that's why they're calling us identity thieves, because we've found a way to avoid the chip.

ALEX

So Angelwire hired you to make this chip and you didn't know any of this?

TREVOR

I had no idea. I thought I was engineering something great for the planet and I just found out the truth when my friend from college warned me.

ALEX

So Angelwire and Sorl pharmaceuticals are responsible for this, then?

TREVOR

Yes. The upper management is. Most of their employees are in the dark.

ALEX

So you and the DLF, Dumpster Liberation Front, are telling everyone they don't have to get chipped?

TREVOR

Yes.

ALEX

Then how do they eat?

TREVOR

Dumpster diving. You dumpster dive your food.

ALEX

Are you kidding?

TREVOR

No.

ALEX

But most people won't do that. It's thrown out for a

reason. It's past date. It's gonna make you sick.

TREVOR

No. Look at us. We're perfectly healthy.

ALEX

Well, I wouldn't use the word perfectly. So can you tell me a little more about this credit card theory.

TREVOR

For the last two years, I was developing a chip for Angelwire. I was told the chip would be contain medical information for people and strictly voluntary. It was only recently I discovered its real purpose--to be used as a credit card, implanted in you, so you could walk into a store, buy anything, without having to bring your own credit card, because it is in you. Now, this gives the credit card company, Angelwire, the ability to track your whereabouts 24-7. I'm here with the DLF -

ALEX

(overlapping)

For those of you just tuning in, the DLF is the Dumpster Liberation Front.

TREVOR

To tell you that we're not gonna live like that. I'm here to warn you that you are, and it's called Angelwire. Do not get the credit card. You can dumpster dive and get your food for free.

ALEX

Do you have a website?

TREVOR

Yes we do. Dumpster Liberation Front dot com. We have videos on how to dumpster dive, recipe books, pictures of the food we've gotten, and a plethora of free downloads so you you can learn how to dumpster dive, too. Also, we have links proving the true intention of the chip and why you should avoid it.

*Shelby approaches from the back of the audience, walking slowly down the center aisle. A guard walks with him, wheeling an enormous cannon, like the kind you see on battleships from the 1800's.*

*Shelby walks pronounced, with military precision, wearing commander regalia. His guard wears a motorcycle helmet and an old Army uniform.*

*As Shelby and guard reach the halfway point between back of the audience and front of the stage, the conversation between Alex and Trevor reduces in*

*volume, but they are still talking.*

GUARD

This z80 cannon should end the DLF and their propaganda once and for all. I have the target in clear view. Ready for your command.

*Shelby looks through telescope. Then slowly puts it to his side.*

SHELBY

Fire.

*The cannon blasts out smoke and a loud noise. The stage shakes, smoke erupts, the lights go out and a strobe light comes on.*

*The DLF and Alex scream and shout.*

*The lights fade to black.*

scene 27

*TV news station. Camera person and TV news reporter. A TV news reporter sits at desk.*

CAMERA PERSON

And five, four, three, two -

*Camera person waves a finger at reporter.*

REPORTER

A terrorist cell group, the Dumpster Liberation Front, or DLF, was surrounded today at their settlement in the Ruby Ridge Mountains of Nevada, just north of Elko. After refusing to surrender and engaging in a firefight with law enforcement, the building caught fire. It is believed that the group's leader, Eli Patrushevich, set the blaze himself after taking poison along with other DLF members. At this moment, the building is still burning and it is believed that there are no survivors.

*Camera person cues reporter with finger. She stops talking and adjusts some paperwork on her desk.*

REPORTER

How's my hair? Is it too shiny? I don't understand why they just didn't surrender.

CAMERA PERSON

A bunch a nutjobs.

*Reporter nods, perplexed look on her face, shuffling papers.*

scene 28

*One week later. Reporter standing beside a dumpster. A camera person is taking video footage. Inside the dumpster are two people, a well dressed man and a well dressed woman.*

REPORTER

And now, what you'd never expect to see. Business people dining in dumpsters. I'm with them now to understand why they choose to dine at the dive through.

(beat)

It's lunch time. You would expect to find most professionals dining at one of the many dining establishments nearby. But here?

*Reporter turns microphone toward man in dumpster.*

REPORTER

Are you actually eating lunch here? Or is this a publicity stunt.

MAN

I am eating lunch here. I'm enjoying a slightly bruised tomato, and pumpernickel bread.

WOMAN

This banana is all for me. I'm on a low carb diet.

(looks down into dumpster)

Is that yogurt down there?

(to man)

Can you get that for me?

*Man reaches down into dumpster and pulls up a box of yogurt, about 7 tubs.*

REPORTER

You look like you can afford to eat at a restaurant. Why here?

MAN

I saw that special news report, a documentary, about those kids who dumpster dived, the ones who set that building on fire, and then committed suicide -

REPORTER

(overlapping)

Dumpster Liberation Front.

MAN

Yeah, them. They lived from eating out of dumpsters. And I thought, if they can do it, so can I. It's recycling. I'm doing my part in going green.

WOMAN

But we're not identity thieves or info terrorists like they are. We're just doing our part.

MAN

In going green. Reducing my carbon footprint.

*Car alarm goes off. Camera zooms in direction of a big SUV. The man pulls out key chain button and clicks it. The alarm stops*

REPORTER

Is that your Cadillac escalade?

MAN

Yes it is.

*A loud voice yells: You're taking up two spaces. Learn to park.*

*Man cups hand to mouth.*

Sue me!

(to reporter)

Look. I'm an environmentalist at heart. This suit. A hundred percent polyester. No furry creatures killed. Made in China.

REPORTER

Okay. Eating food from a dumpster. What about contamination? Aren't you worried about getting sick?

WOMAN

That would be a bonus. I wouldn't mind losing 20 pounds. Wait. Is this live?

MAN

The food is ripe. I liked what that kid in the documentary said, the crazy one.

WOMAN

They were all crazy.

MAN

It's only waste if you waste it.

REPORTER

What do you do for a living?

MAN

I'm a realtor. Here's my card. Great time to buy.

WOMAN

Mortgage broker. I also teach deep breathing, and I'm a stylist.

REPORTER

I see. Well thank you for your time.

(to camera)

Well there you have it. One man's trash is another's treasure. This just goes to show you, despite the fact that a terrorist group is no longer, something good can come out of something bad, even the dumpster.

scene 28

*Inside of an old barn. The DLF sit on stacks of hay watching a TV showing the news broadcast of the reporter interviewing the business people dumpster diving.*

*The DLF sit in a semi circle. Faith sits outside of the group.*

ELI

Serendipity played a part in this. If it wasn't for that mineshaft leading out to this abandoned farm house, we would have never escaped.

ALEX

I can't believe he bombed me and our station. Angelwire used to sponsor us.

TREVOR

I told you he was going to use it against anyone. Angelwire has no loyalties.

MEGHAN

And I spent last year working for him.

ALEX

(in radio voice)

Even cookies have crumbs.

JONCHAUB

What?

SOPHIE

Are there any more cookies left?

TREVOR

I guess this was my destiny, to be with you guys.

ELI

Whatever's not the truth falls away.

MEGHAN

I'm hungry.

SOPHIE

Is there a dumpster around here?

TREVOR

Should be one in town. Let's go later, when it gets dark.

*Everyone quiets down. One by one, they look at Faith, who sits by herself, playing with her hair, looking at the ground.*

TREVOR

Faith.

(beat)

What's wrong?

*Faith sits there, looks up, looks down, then looks up again.*

FAITH

Every time I try to hang onto something, it crumbles in my hands.

*The DLF approach Faith, sit beside her.*

TREVOR

What do you mean?

FAITH

I tried to save my dad. He died. I try to shut down Angelwire and Sorl pharmaceuticals.

(beat)

Look at us. We were nearly killed. I try, and I always come up empty handed.

ELI

Haystacks are more comfortable than I remember. I'm excited to cozy up this pony. Honey keeps.

*Trevor takes Faith's hand.*

TREVOR

Your hands aren't empty now.

*Trevor's hand reaches for Meghan's hand. Meghan's hand reaches for Eli's hand. Eli's hand reaches for Sophie's hand. Sophie's hand reaches for Alex's hand. Alex's hand reaches for Melody's hand. Melody's hand reaches for Jonchaub's hand. Jonchaub's hand reaches for Faith's hand.*

MEGHAN

(to DLF)

Everyone thinks you're all dead.

JONCHAUB

In a way we are, dead to the world.

*The DLF ponder quietly.*

ELI

We'll just go underground. Because we are the underground. We don't work under the table. We live under the table.

*Sound of triangle being struck is heard. Trevor lifts his head back, his eyes open wide, his arms open toward the skies. He looks as if something has just dawned on him.*

*Sound of triangle being struck is heard.*

*The dumpster fairy, chubby, with a wand and wings floats down toward him.*

*DUMPSTER FAIRY, 60's, someone who you wouldn't expect to be a fairy. He speaks in rhymes. Long brown hair, greasy, unshaven. Almost looking like a musician. Black pants, black boots, greenish Army style jacket, with fairy wings around his back. Has a makeshift halo, headband with wires that hold styrofoam balls that are glittered, almost like his own galaxy. The wires are droopy. You can see he's been to AA and his wires might be crossed. Somebody doesn't know who they went to lunch with.*

DUMPSTER FAIRY

I found a table once. Speaking of table, I used to live under the table. Table of contents? Tables to be waited on? I like to be waited on.

MELODY

Yeah. You'll be like ghosts. They won't know where to find you.

TREVOR

(to Meghan)

Us. They won't know where to find us.

MEGHAN

Us?

TREVOR

(to Meghan)

You're one of us now. We've got a song for you.

(to audience)

You, too. Join us.

*The DLF sing I feel aliver to audience.*

music 20: **I feel aliver** (reprise)

I've got alleys to bike,  
Before I sleep.  
In my quest for free food,  
I've got a schedule to keep.

There's a third hand store,  
With snacks to spare.  
We'll find apples and cookies,  
And carrots to share.

Oh, LORD, please bless me,  
As I search in the night.  
This buffet of treats,  
An expired delight.

Chocolate I crave.  
Bread would be great.  
Samantha's juice,  
Not to far over date.

*Trevor grabs a Samantha's juice bottle from the  
dumpster. The bottle is swollen.*

Samantha's juice,  
Not to far over date.

*Trevor hurls juice into the air. Sound of missile  
is heard, then explosion as it lands, kicking off  
chorus for the song.*

I feel aliver,  
Now that I'm a dumpster diver.  
Together, we're exploring,  
What other people are ignoring.

(repeat)

We are the dumpster liberation front,  
Riding bicycles, out on the hunt.  
Lose the crowd. Abandon the malls,  
With their credit card slaves, walking the halls.

There's dumpster divers everywhere,  
Finding food, looking to share.  
From New York City to Hong Kong,  
One man's trash is another man's song.

From West Palm Beach to Burlington, Vermont,  
There's plenty of dumpsters for you to haunt.  
California to Mississippi,  
Even if you're not a hippie.

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.

In the diving world, I'm blessed so much.  
The king of diving with the dumpster touch.  
We refuse the chip, we'll dive our food.  
We're dumpster divers with attitude.

Dumpster divers with attitude.

I feel aliver,  
Now that I'm a dumpster diver.  
Together, we're exploring,  
What other people are ignoring.  
(repeat)

*(end of song)*

music 21: **someday is now**

EVERYONE

Someday is now.  
Somewhere is here.  
Someone is you.  
Someone is you.  
(repeat)

This is the time when I knew love would find us.  
The end of our time apart.  
Leaving the past of the old world behind us,  
Open to grab a new start. (I've found it.)

Someday is now.

Somewhere is here.  
Someone is you.  
Someone is you.  
(repeat)



