

ACT ONE

Scene One

Empty stage. Soft colored lights sweep the stage and the audience, as ominous sounding music fills the theater.

The Narrator steps onto the stage.

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

Music, a combination of synthesizers, keyboards, violins, drums, etc, shatters the silence.

*Suddenly, the sound of helicopters are heard as the **DUMPSTER LIBERATION FRONT (DLF)**, a rag-tag group of dumpster divers, enter the aisles of the audience.*

Spotlights scan the audience, as the music and the sound of helicopters continue.

*The **DLF** is being hunted.*

*As the music kicks in, **DLF**, a group of rebels, storm the stage. After 30-seconds of hiding in the aisles, the **DLF**, get onto the stage.*

*A spotlight appears on them. All of the **DLF** exit the stage, and hide, crouching down on stage right. **TREVOR** and **FAITH** remain on the stage, the spotlight on them.*

The music stops. (The music continues at a lower volume.)

*The sound of helicopters continues, forcing **TREVOR** and **FAITH** to speak loudly.*

TREVOR: *(Reaches into jacket, extracts disk) Take the file.*

FAITH: You're the one that created it.

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

FAITH: That's why you have to come with us.

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: *(Faith takes disk and pockets it)*. They won't believe a bunch of dumpster divers. They're calling us identity thieves. You need to go with us.

TREVOR: I'll catch up with you.

(FAITH runs to the DUMPSTER LIBERATION FRONT, joining them, as they crouch down on stage right, watching TREVOR, and looking up at the helicopters above.)

(TREVOR is standing as the helicopters searchlight bathes him in its white glow.)

(GUARD #1 and GUARD #2, with their weapons aimed, approach Trevor. Trevor opens his hands to show that he is surrendering.)

(SHELBY approaches TREVOR. SHELBY circles TREVOR, then stands beside the GUARDS.)

TREVOR: *(Facing audience)* I never thought it would come to this. Every decision you make leads to another life..

SHELBY: Hand over the file.

TREVOR: Wait. I feel. A song rising in me.

SHELBY: Oh no. If you just bought food like everyone else, you wouldn't be singing all the time. That's dumpster food makes you crazy. The only thing rising in you is indigestion, from eating that dumpster'ed cheese.

SONG: ANOTHER LIFE

TREVOR.

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.

TREVOR AND DLF.

ANOTHER LIFE.
ANOTHER LIFE.

SHELBY.

WE KNOW YOU'RE AN IDENTITY THEIF

TREVOR.

IT'S YOUR LIES THAT CAUSE ME GRIEF.
SOON THE WORLD WILL KNOW WHAT YOU'RE ABOUT

SHELBY.

YOU'RE A 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 ABOUT AT SCHOOLS.

TREVOR AND DLF.

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...

TREVOR AND DLF.

ANOTHER LIFE.
ANOTHER LIFE.

SHELBY.

YOU'RE AN INFO TERRORIST.

TREVOR.

I'M DUMPSTER DIVING,
I INSIST.
AN OPEN HAND,
NOT A FIST.

TREVOR AND DLF.

WE'RE FREE CYCLING EVERY DAY,
ALL THE FOOD YOU'RE THROWING AWAY.
SOMETIMES IT'S A STAPLE,
BUT THAT'S OKAY.
DUMPSTER DIVING'S HERE TO STAY.
DUMPSTER DIVING'S HERE TO STAY.

TREVOR.

AN UNDERGROUND COMMUNITY.
YOU RIDICULE WHAT YOU FAIL TO SEE.
A SURROGATE FAMILY.
ANOTHER LIFE.

SHELBY.

YOU'RE BRAINWASHED,
IT'S CALLED A CULT.

YOU'RE NOT ACTING QUITE ADULT.
OH, IT'S NOT YOUR FUALT,
ITS ANOTHER LIFE.

TREVOR.

AN UNDERGROUND COMMUNITY.

SHELBY.

YOU'RE BRAINWASHED,
IT'S CALLED A CULT.

TREVOR.

YOU RIDICULE WHAT
YOU FAIL TO SEE

SHELBY.

YOU'RE NOT ACTING
QUITE ADULT

TREVOR.

A SURROGATE FAMILY.

SHELBY.

OH, IT'S NOT YOUR FAULT,
IT'S ANOTHER LIFE.

DFL.

DUMPSTER DIVINGS...

TREVOR.

ANOTHER LIFE.

DFL.

HERE TO STAY.

TREVOR.

ANOTHER LIFE.

*Shelby directs guards to arrest Trevor. They handcuff him
and lead him away to stage right.*

*The Dumpster Liberation Front watch in horror as Trevor is
led off the stage.*

BLACKOUT.

SCENE 2

The lights come up.

The stage is bathed in red light.

A single chair on the stage with wires attached to it, and a helmet sitting on the chair with wires on it.

GUARD #1 and GUARD #2, lead Trevor onto the stage. GUARD #1 takes the helmet. GUARD #2 sits Trevor into the chair.

Trevor looks around.

TREVOR: This looks like a laboratory.

(GUARD #1 PLACES WIRES ONTO HIS WRISTS AND SHOULDERS)

(Shelby stands nearby, watching.)

SHELBY: Where's the file?

TREVOR: I gave it to Faith.

SHELBY: Where is she?

TREVOR: I don't know.

SHELBY: *(To Guards)* Find her.

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

TREVOR: I did.

SHELBY: You used to wear a suit to work.

TREVOR: A straight jacket.

SHELBY. A tie.

TREVOR. A noose around my neck.

SHELBY. You had a company car.

TREVOR. Can I have that back?

SHELBY. You had a six-figure income.

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

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

(Shelby pulls out a remote control from his pocket.)

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

(Shelby presses a button on the remote control, and Trevor shakes violently in the chair. Shelby releases the button and Trevor's head slumps down.)

SONG: EVALUATE

SHELBY .

EVALUATE THE PATIENT,
THEN ADMINISTER THE PILL.
REDUCE HIM TO A ZOMBIE,
WHO FORGETS HE HAS A WILL.
FEED IT TO THE SOLDIERS,
SO THEY DON'T THINK TWICE TO KILL.
GIVE IT TO THE PEOPLE
WHO WILL NOT SIT STILL.

TREVOR .

NO!

SHELBY .

I'M ONLY TRYING TO HELP YOU,
OF THAT YOU CAN BE SURE.
YOU HAVE EXCUSES,
WELL, I HAVE THE CURE.
TIME TO JOIN THE HUMAN RACE,
TIEM TO TAKE A HINT.
OPEN UP AND SWALLOW
THIS AFTER DINNER MINT

(Shelby puts a mint in Trevors mouth)

SHELBY AND GUARDS .

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

IN THE AMERICAN WAY.

DRUGS ARE FOR YOUR BENEFIT.
THIS YOU CAN'T DENY.
WE DRINK CAFFEINATED COFFEE
FOR THE EARLY MORNING HIGH.
PILLS TO MAKE US SEXUAL,
PILLS TO FALL ASLEEP.

TREVOR.

LOOK AROUND, YOU'RE TURNING
EVERYBODY INTO SHEEP!

SHELBY: You have one hour to confess, to tell us the truth
about how you became an info terrorist, an identify
thief. After that, you will be reconditioned.

(Shelby and Guards leave.)

Narrator: Confession begins in 5, 4, 3, 2...

Trevor: *(Takes a deep breath)* My name is Trevor. Well, you
know that. This all started four years ago. At
college graduation.

(BLACKOUT)

Scene 3 - College Graduation

Yard of a college campus. College graduation day.

THE DUMPSTER LIBERATION FRONT kids, and **FAITH**, are standing
near stage right. They are cleaned up, wearing cap and
gown. **TREVOR** is standing beside his friend **ERIN**. All of
them look younger and wear the naive expression of

innocence that marks the faces of youthful college students of a small town.

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

ERIN: That was a great speech, Trevor.

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

FAITH: No.

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

FAITH: *(To TREVOR)* Trevor, you're still coming with me to Europe, right? There's a treatment there for my dad.

TREVOR: Sure.

ERIN: I wanna go to Europe.

TREVOR: You can come.

ERIN: But I'm not going to couch-surf..

TREVOR: You don't have to.

ERIN: Good.

SHELBY: (To **TREVOR**) I enjoyed your speech about technology.
It sounded like you lifted it from my syllabus.

FAITH: He did.

SHELBY: I'd like to speak with you alone. Let's go for a walk.

SONG: SHELBY

SHELBY.

THE TECHNOLOGY DEPARTMENT CAME ABOUT,
WITH A BIG DONATION FROM ANGEL WIRE.
A CHECK THAT BIG DOESN'T
NORMALLY COME FOR FREE.

A SIX-FIGURE GIFT, THEY OFFERED,
WILL INSPIRE ME,
TO PICK THE GREATEST MINDS
FORM THE TREE.

THEY ASKED ME TO BE ON THE LOOKOUT
FOR THE GENIUS COLLEGE MIND.
RECRUIT STUDENTS WITH IQS ABOVE 158.
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 RENUMERANCE NOT BRIBERY.

I'LL GET PAID BY ANGELWIRE

\$50,000 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 ZEROES THAT INSPIRE

PROFESSOR SHELBY IS MY NAME

AND MONEY IS MY GAME

NO LONGER THE LITTLE NERD FROM HIGH SCHOOL

DOCTOR SHELBY CAN'T COMPLAIN,

SIX-FIGURES CONTROL MY BRAIN.

SO MUCH POWER I CAN GIVE AND TAKE AWAY.

WHO WOULD'VE THOUGHT THAT I'D BE THIS WAY?

SEDUCED AND REDUCED TO

A PUPPET THEY CAN PLAY.

BRIBED BY A BIO-TECHNOLOGY

PHARMACEUTICAL GAIINT.

DEAD PRESIDENTS CONVINCING ME

TO BECOME COMPLIANT.

I'LL GET PAID BY ANGELWIRE

\$50,000 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 ZEROES THAT INSPIRE

PROFESSOR SHELBY IS MY NAME
AND MONEY IS MY GAME
NO LONGER THE LITTLE NERD FROM HIGH SCHOOL
DOCTOR SHELBY CAN'T COMPLAIN,
SIX-FIGURES CONTROL MY BRAIN.
SO MUCH POWER I CAN GIVE AND TAKE AWAY.

SHELBY: I need you to be there on Monday.

TREVOR: But, I was planning to go to Europe. With Faith.

SHELBY: I got you that scholarship.

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

SHELBY: *(Pretending to play violin)* There's always strings attached. See you on Monday.

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

TREVOR: I need to talk to you, alone.
(FAITH sits there)

SOPHIE: Say what you have to say.

(beat)

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

FAITH: You said you would go.

TREVOR: I have loans to pay back.

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

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

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

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

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

TREVOR: That'll get you in trouble.

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

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

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

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

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

TREVOR: (*TREVOR looking around, embarrassed*) Faith, calm

down. You're drunk.

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

SONG: DESTINY

TREVOR.

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

FAITH.

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

TREVOR.

I HAVE. I DID.

FAITH.

WHO ARE YOU TRYING TO KID?

TREVOR.

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

FAITH.

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

TREVOR.

YOU ACT LIKE I'M NAIVE,
BUT IT'S YOU I NEED TO SHOW.
ONCE YOU'RE AN ADULT,
YOU'LL SEE A FRIEND WHO'S NOT A FOE

FAITH.

ONCE YOU'RE IN THAT WORLD,
IT WILL NEVER LET YOU GO.

TREVOR.

YOUTH CAN BE A PRISON
THAT YOU NEVER DO OUTGROW.

FAITH.

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

TREVOR AND FAITH.

DESTINY IN FRONT OF US,
THE CHOICES THAT WE MAKE.
WE CAN CHANGE THE FUTURE,
IF WE FACE IT WIDE AWAKE.

FAITH.

COME WITH ME TO EUROPE.
GO, DON'T HESITATE.
EXPERIENCE THE TEACHER,
A JOB WILL ALWAYS WAIT

TREVOR.

IT'S NOT THAT IM AFRAID TO GO,

MY DESTINATION'S CLEAR

FAITH.

LIVING IS THE PRIZE
WHEN YOU FACE THE THINGS YOU FEAR

TREVOR.

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

FAITH.

YOU CHOOSE A PATH THAT'S COMMON
ME, I WILL CHOOSE FAITH
WHY CAN'T YOU CHOOSE FATE?

TREVOR

DESTINY IN FRONT OF US,
THE CHOICES THAT WE MAKE.
WE CAN CHANGE THE FUTURE,
IF WE FACE IT WIDE AWAKE.

TWO ROADS BEFORE US,
THE PATHS WE MUST TAKE.
WE CAN CHANGE THE FUTURE
IF WE FACE IT WIDE AWAKE
IF WE FACE IT WIDE AWAKE

IF WE FACE IT WIDE AWAKE!

FAITH

DESTINY IN FRONT OF US
THE CHOICES THAT WE MAKE
WE CAN CHANGE THE FUTURE
IF WE FACE IT WIDE AWAKE

TWO ROADS BEFORE YOU,
THE PATH I NEED YOU TO TAKE
WE CAN CHANGE THE FUTURE
IF WE FACE IT WIDE AWAKE
IF YOU FACE IT WIDE AWAKE
MAKE ME THE CHANCE YOU TAKE
IF WE FACE IT WIDE AWAKE!

FAITH: Come with me to Europe.

TREVOR: I want to, but...

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

life.

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

SCENE 6

NARRATOR: Six months later, we find Trevor and Faith in different places. Trevor is living in New York City. As a lead developer for Angelwire and Sort Pharmaceuticals. He's well-paid, given a company car and luxury condo that's minutes away from the company office. Faith is living in Europe. As a nomadic vagabond, who's overstayed her visa, she hustles for cash jobs, hitchhikes or walks, and she sleeps on the couch of co-workers and friends. In her free time, she's at the hospital, at her dad's bedside, while he undergoes an experimental medical treatment.

(The stage lights dim on TREVOR.)

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

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

SONG: GOODBYE

As the song plays, the stage lights grow darker and change from blue to yellow.

The sound of wind(keyboard) is heard. At the chorus of the song, the bed is moved offstage, and a tombstone is placed in front of her.

FAITH.

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

AND DAD, HE'S ALWAYS THERE FOR YOU
HOPING THAT YOUR DREAMS COME TRUE.
LIFE INTERFERES, WITH ITS DEMANDS
STILL, HES 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.

THE YEARS HAVE PASSED,
AND WE'VE GROWN APART.
BUT, I STILL FEEL YOU INSIDE,
WHEN I TOUCH MY HEART.

GOODBYE, THIS IS NOT THE END.
ONE DAY I'LL SEE YOU AGAIN, MY FRIEND.
GOODBYE, THIS IS NOT THE END,
ONE DAY I'LL SEE YOU AGAIN, IN HEAVEN.
GOODBYE.

(FAITH stares at the tombstone)

FAITH: I'm sorry Dad. I tried to get you out of here. I
tried. They said it would work, and it only made you
worse. Sorl Pharmaceutical killed you with that new

medication.

And they will be destroyed.

BLACKOUT

SCENE 7

NARRATOR: Later that week, Faith attended a protest at the Sorl Pharmaceutical Factory. It was there that she met the Dumpster Liberation Front, the rebels. Their leader Eli invited her to come back with them to their warehouse. With no other place to go and no one to turn to, Faith accepts the invitation.

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

ELI: This is the underground.

SONG: UNDERGROUND

SOPHIE.

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

ELI.

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

SOPHIE.

IS THE PROPERTY IN YOUR HEAD READY TO SELL?

DLF.

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

ELI .

YOU'VE PROBABLY GOT ISSUES.

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

SOPHIE: Why?

ELI: Because no backpacks' big enough to hold all those
issues.

ELI .

WE'RE ARTISTS, POETS, MUSICIANS, DREAMERS, WRITERS,
WE'VE LEFT THE TREADMILL OF NINE TO FIVE

JOANCHAUB .

WE'RE DUMSPTER DIVERS, RECLAIMING MEALS ON WHEELS.
WE'LL SHOW YOU HOW TO

JOANCHAUB/ELI/SOPHIE .

DUMPSTER DIVE!

DLF .

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

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

ELI .

YOU'VE PROBABLY GOT ISSUES.

MELODY .

THE DUMPSTER IS OPEN,
TWENTY FOUR HOURS A DAY.
MINUS THE SLURPEE AND COLD DRINKS.

SOPHIE .

LIKE A SEVEN ELEVEN,
BUT YOU DON'T HAVE TO PAY

MELODY .

YOU CAN COMPOST THE FOOD
THAT REALLY STINKS

SOPHIE/MELODY/ELI .

GROW A COMMUNITY GARDEN!

ELI .

DO YOU HEAR THE SOUND OF THE DUMPSTER SONG?
HEAR THE SOUND, THE DUMPSTER CRIES.
DIVE INTO THIS LUNCH CART, A MIDNIGHT BUFFET.
EXPLORE MY CAVE, I HAVE A SURPRISE,
FOR YOU AND YOU AND YOU!

ELI/SOPHIE/MELODY

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

YOU'RE A LITTLE BIT QUIRKY

DLF.

THIS IS THE UNDERGROUND.

IF YOU'RE OUT THERE, YOU'RE IN HERE.

NOW THAT YOU'VE BEEN FOUND,

IT IS CLEAR...

ELI.

YOU'VE PROBABLY GOT ISSUES.

(END OF SONG)

ELI: You mentioned that you know someone who works for Angelwire, who recently merged with Sorl Pharmaceutical...

FAITH: I do. But, Its been a few years.

JOANCHAUB: Do you know where he lives?

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

Blackout

SCENE 6

NARRATOR: When the warehouse where the Dumpster Liberation Front has been squatting is condemned, Eli moves The group to upstate New York. Meanwhile, Faith tracks Trevor down to his city apartment...

TREVOR: So that's why you want to shut down Angelwire? because you blame them for killing your dad...?

(FAITH nods)

Faith, that doesn't make any sense. Look, I'm very sorry about your dad but what you're saying is crazy.

FAITH: *(Stands up)* I've been talking to you for 2 hours now, and you're still not getting it. Fuck. You're not listening to me, Trevor! You're not fucking listening!

(FAITH storms out of the apartment)

TREVOR: Faith! Faith, Where are you going?

FAITH: Wherever I want to go!

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

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

(FAITH walks towards the door)

TREVOR: Faith, stop. I have to know something...

SONG: LET THE BURDEN GO

TREVOR.

IS THE STORY YOU'VE TOLD SOMETHING
THAT YOU'VE MADE UP IN YOUR HEAD?
A REASON TO REFUSE AN ORDINARY LIFE INSTEAD?

YOU TELL ME DON'T WORRY,
ABOUT THE LIFE YOU CHOOSE
IF YOU DON'T PLAY BY THE RULES,
THEN YOU'RE SURELY TO LOSE.
TO SUM UP MY THOUGHTS IN THREE WORDS,
I AM CONCERNED.

ITS BEEN YEARS
I BARELY RECOGNIZE WHO YOU ARE.
WHERE HAVE YOU BEEN TRAVELING?
ADVENTURES UNRAVELING,
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,
IS IT TRUE THAT HE DIED?

(FAITH nods)

I'M SORRY TO HEAR THAT,
THAT HE PASSED AWAY.
WERE YOU BY HIS SIDE ON THAT DAY?
TELL ME, LET ME KNOW WHAT I CAN DO.

SINCE YOUR DADS PASSING,
YOU'VE CARRIED THIS CHIP ON YOUR SHOULDER

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

SORL MEDICATION DID NOT KILL HIM THAT DAY
THE COST OF REVENGE TAKE 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.

TREVOR

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 HONORBLE MENTION

ITS NOT YOUR FAULT, FAITH
LET THE BURDEN GO

TREVOR

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

FAITH.

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

ONCE YOU MADE THIS DECISION, YOU CANNOT GO BACK.

DLF

LET THE BURDEN GO.
ITS A RESULT, FAITH

LIFE CONTINUES
YOUR BEST INTENTION

AN HONORBALE MENTION

ITS NOT YOUR FAULT
LET THE BURDEN GO

DLF

A CARNIVAL SIDE SHOW
HOMELESS
NORMAL

DRESS A LITTLE FORMAL

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, 9 TO 5 IS OVERRATED.
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.
YOUR SPINNING YARNS TO JUSTIFY YOURS, BUT YOU'RE HANGING
TO A STRAND

TRVEOR, IT'S TIME TO SEVER THE TIE.
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.

FAITH.

IT'S YOUR FAULT, TREVOR
YOU DESIGNED THE CHIP
BUT 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

DLF.

YOU DESIGNED THE CHIP

SEVER TECHNOLOGY'S GRIP
NO CONSCIENCE

TUNE ON, TUNE IN
TO THOSE MORAL VOICES

FAITH.

HOW CAN YOU CONTINUE, TREVOR?
NOW THAT YOU KNOW THIS FACT?
YOU THINK YOU'RE CLEVER,
PRETENDING I AM HAVE WACKED
RIDICULE THE PERSON, DISMISS WHAT THEY SAY.

ANYTHING TO KEEP THAT 401K.

(The music continues.)

(Trevor and Faith look at each other.)

(Faith walks to the DLF. She continues to watch Trevor.)

(Trevor stands there, looking at Faith and DLF.)

(Trevor drops his head, turns, walks away, then stops to turn and look them once more.)

BLACKOUT

SCENE 9

(Trevor inserts pen drive into computer at his apartment and looks over it.)

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

TREVOR: Basically. I'm not saying it. It's right here on this file. *(Stands up)* Read it yourself.

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

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

ERIN: Trevor. Trevor. You're lacking nutrients. You need to eat more protein.

TREVOR: I am not making this up, Erin.

ERIN: Your former girlfriend from college is.

TREVOR: She was never my girlfriend.

ERIN: You made out with her.

TREVOR: We were drunk.

ERIN: We? Ugh, you're already using pronouns.

TREVOR: Look at the computer.

ERIN: You're delusional.

TREVOR: Look at the computer.

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

TREVOR: We did not date. Look at the computer.

ERIN: Pawk. Look at the computer! Look at the computer!
Pawk! You sound like a parrot.

TREVOR: It's right there.

ERIN: You want so bad to believe.

TREVOR: I don't want to believe this.

ERIN: Just like when you believed that cult leader.

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

ERIN: We have everything we need right here.

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

ERIN: Does my dad know about this?

TREVOR: Shelby? Of course. He has to. He's the Vice President of Angelwire and a board member of Sorl Pharmaceutical.

ERIN: Is this how you replay someone who made all this possible? If it wasn't for me, my dad wouldn't have hired you.

TREVOR: What are you talking about?

ERIN: I asked my dad to get Angelwire to hire you immediately, so you wouldn't be able to leave.

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

ERIN: It's not just that.

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

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

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

*The stage lights go dim. A single light falls on **TREVOR**. Then, slowly, the lights fade to darkness.*

BLACKOUT

SCENE 10

NARRATOR: 48 hours later, after getting the file and packing up a few items, Trevor meets Faith.

FAITH: Did you get the file?

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

FAITH: Now Shelby's gonna know. He's gonna have us arrested.

TREVOR: I want Erin to come.

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

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

*(Faith motions for Trevor to follow her.
They exit the stage.)*

BLACKOUT

SCENE 11

NARRATOR: After 48 hours of camping in a wooded area outside of the cemetery, Trevor is having second thoughts.

TREVOR: I think I'm gonna go back.

(beat)

I don't know if I have what it takes to be a dumpster diver.

FAITH: You just have to find the right dumpster. You

haven't been to the chocolate dumpster yet.

TREVOR: I stink. I'm tired of sleeping in a tent. This life. It's uncomfortable

FAITH: That's how your grow.

SONG: SOMETHING INSIDE

FAITH.

WHEN WILL YOU STOP PRETENDING
THAT THE LIFE YOU'RE LIVING IS
SOMETHING LESS THAN WHAT 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 YEARS TO BE FREE.
SPLITTING THE ASPHALT SEA.
THE SUNLIGHT IS CALLING YOU,
RISE UP, SO YOU CAN SEE.
SOMETHING INSIDE CRIES TO BE HEARD.
MELODY OF A CAGED BIRD,
THE SONG IS A MUSE FOR YOU.
WHAT WILL YOU DO?

TREVOR.

DID YOU EXPECT TO BE THIS WAY
AT 28 YEARS OLD?
DO YOU REGRET NOT TAKING
THE ADVICE YOU WERE TOLD?

FAITH.

THIS IS WHO I AM.
WHO ARE YOU?
THIS IS WHO I AM.
WHO ARE YOU?

FAITH AND TREVOR

A BLADE OF GRASS YEARS TO BE FREE.
SPLITTING THE ASPHALT SEA.
THE SUNLIGHT IS CALLING YOU,
RISE UP, SO YOU CAN SEE.
SOMETHING INSIDE CRIES TO BE HEARD.
MELODY OF A CAGED BIRD,
THE SONG IS A MUSE FOR YOU.
WHAT WILL YOU DO?

MOMENTS TO HOURS, DAYS INTO YEARS
YOU'RE HELD BY IMAGINARY FEARS.
EXCUSES ONLY YOU CAN SEE,
LEARN HOW TO BREAK FREE.

DID YOU EXPECT TO BE THIS WAY
AT 28 YEARS OLD?
DO YOU REGRET NOT TAKING
THE ADVICE YOU WERE TOLD?
THIS IS WHO I AM. WHO ARE YOU?
THIS IS WHO I AM. WHO ARE YOU?

FAITH/TREVOR/DLF

MOMENTS TO HOURS, DAYS INTO YEARS
YOU'RE HELD BY IMAGINARY FEARS.
EXCUSES ONLY YOU CAN SEE,
LEARN HOW 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?

FAITH: You like chocolate?

TREVOR: I love chocolate.

FAITH: Follow me. To the chocolate dumpster.

BLACKOUT

SCENE 12

(Stage bathed in warm light.)

TREVOR, FAITH, the DLF are on the stage.

(A dumpster sits nearby.)

TREVOR is inside the dumpster. He's eating a Chocolate bar.

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

I feel weird.

(FAITH hands him a bottle of water.)

(TREVOR drinks some.)

(The glow of a flashlight appears on TREVOR, FAITH, the DLF.)

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

(ERIN switches flashlight off.)

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

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

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

ERIN: More like Deodorant Liberation Front.

I told my dad, and he said that if you return the file, and sign a form, then you can return to work.

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

MELODY: I smell fresh perfume.

JOANCHAUB: Exactly. A trap.

(The DLF exit)

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

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

TREVOR: It is nice to be needed.
(beat)
How are you?

ERIN: Disappointed. I'm worried about you, Trevor.

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

ERIN: Where do you sleep? Don't you miss hot showers? This chaos that you're embracing, where's it gonna lead? Everyone's

asking about you. We're gonna have to tell them the truth.

TREVOR: And what's that?

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

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

BRENT: You're so dramatic.

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

BRENT: Trevor. You've snapped.

TREVOR: The scales have fallen from my eyes.

ERIN: You need medication, And a shower.

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

SONG: I FEEL ALIVER

TREVOR.

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

FAITH.

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

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

TREVOR.

OH LORD, PLEASE BLESS ME
AS I SEARCH IN THE NIGHT.
THIS BUFFET OF TREATS
AN EXPIRED DELIGHT.

FAITH AND TREVOR.

CHOCOLATE I CRAVE, BREAD WOULD BE GREAT!
SAMANTHA'S JUICE NOT TOO FAR OVER DATE

FAITH/TREVOR/DLF

I FEEL ALIVER, NOW THAT I'M A DUMPSTER DIVER
TOGETHER, WE'RE EXPLORING
WHAT OTHER PEOPLE ARE IGNORING

I FEEL ALIVER, NOW THAT I'M A DUMPSTER DIVER
TOGETHER, WE'RE EXPLORING
WHAT OTHER PEOPLE ARE IGNORING

DLF.

WE ARE THE DUMPSTER LIBERATION FRONT
RIDING BICYCLES, WE'RE ON THE HUNT

SOPHIE.

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

ELI.

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

JOANCHAUB.

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

MELODY.

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

SOPHIE.

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

DLF.

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

TREVOR.

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

DLF.

THE KING OF DIVING WITH THE DUMPSTER TOUCH!

TREVOR AND FAITH.

WE REFUSE THE CHIP, WE'LL DIVE OUR FOOD

TREVOR/FAITH/DLF

I FEEL ALIVER, NOW THAT I'M A DUMPSTER DIVER
TOGETHER, WE'RE EXPLORING WHAT OTHER PEOPLE
ARE IGNORING

I FEEL ALIVER, NOW THAT I'M A DUMPSTER DIVER
TOGETHER, WE'RE EXPLORING WHAT OTHER PEOPLE
ARE IGNORING

I FEEL ALIVER, NOW THAT I'M A DUMPSTER DIVER
TOGETHER, WE'RE EXPLORING WHAT OTHER PEOPLE
ARE IGNORING

I FEEL ALIVER, NOW THAT I'M A DUMPSTER DIVER
TOGETHER, WE'RE EXPLORING WHAT OTHER PEOPLE
ARE IGNORING.

(The DLF exit the stage.)

(Faith walks to stage right, watching quietly to see what will happen next.)

ERIN: I didn't know you could sing.

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

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

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

TREVOR: No. He would respect you.

(beat)

Don't you see?

(beat)

He's got you in his claws.

ERIN: At least I'm safe there.

(ERIN exits)

(Lights fade on TREVOR)

BLACKOUT

SCENE 13

(Ominous music, sounding like a science-fiction movie soundtrack, begins to play at a low volume.)

(The lights come up. The stage is bathed in red light.)

(GUARD #1 and GUARD #2 stand beside a chair.)

(TREVOR is sitting in the chair with wires attached to his wrist.)

(TREVOR is wearing a helmet with wires attached to the helmet.)

(TREVOR looks around.)

NARRATOR: All of this, the last four years, brings us to Trevor's original predicament. Captured by Shelby. Handcuffed to a chair. At a secret laboratory in the middle of nowhere. Moments away from being reconditioned. A human lab rat. A pharmaceutical inventors wet dream.

TREVOR: She says "at least I'm safe there." And then she turns around, and disappears into the night. I haven't seen her since.
That's what happened.
Between graduating college, getting a high paying job at Angelwire, then, finding out the truth about Angelwire and Sorl Pharmaceutical, then joining the Dumpster Liberation Front, then being captured. And everything in between.
That's what happened.
(beat)
I guess this is where you recondition me.
Give me the electroshock so I can lead you to the Dumpster Liberation Front, the DLF. Well, thanks for listening to my story.

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

The GUARDS unstrap the wires from his wrist and helmet, remove the helmet.

The GUARDS lead TREVOR to stage right.

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

The GUARDS look at each other, then walk him offstage.

BLACKOUT

SCENE 14

It's nighttime.

In the clearing of a forest. Railroad nearby. Campfire with flickering lights.

Dumpster Liberation Front and Faith are sitting around campfire.

Trevor approaches them. He looks tired and hungry.

FAITH: Trevor, what happened?

TREVOR: The guards let me go.

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

TREVOR: Thanks.

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

TREVOR: How long have you been out here?

SONG: 3 DAYS

FAITH.

FOR THREE DAYS, WE'VE BEEN RUNNING
SOON, WE WILL BE THERE.

SOPHIE AND MELODY.

A LIFE OF SAFETY UNRAVELING
WE DON'T KNOW WHERE WE ARE

DLF.

BUT DOES ANYBODY KNOW?
DOES ANYBODY KNOW?
DOES ANYBODY KNOW?
DOES ANYBODY KNOW?

FAITH.

FOR THREE DAYS, WE'VE BEEN RUNNING
SOON, WE WILL BE THERE.

DLF.

TRADING COMFORT FOR WHAT WE BELIEVE
LIVING ON THE EDGE, LIFE IS A DARE.

TREVOR.

BUT DOES ANYBODY CARE?
DOES ANYBODY CARE?
BUT DOES ANYBODY CARE?
DOES ANYBODY CARE?

TREVOR/FAITH/DLF.

THE CITY IS BURNING BEHIND US
IF WE KEEP RUNNING,
THEY'LL NEVER FIND US.
THE WORLD'S DISAPPEARING BEHIND US
IF WE KEEP RUNNING,
THEY WON'T TRY TO FIND US.

FAITH.

FOR THREE DAYS WE'VE PERSISTED

CHASING THE NIGHT TO FIND THE DAWN.

SOPHIE AND MELODY.

DISSENTERS, WE HAVE BEEN LISTED

FAITH.

SHELTERS ARE MELTING, SAFETY IS GONE.

DLF.

BUT WE'RE ALIVE AND FREE
THE GRASS FOR A BLANKET, BATHING IN THE SEA
AND WE'RE ALIVE AND WE'RE AWARE.
WANTING TO BELIEVE, SENDING A PRAYER

TREVOR AND FAITH.

AND THE CITY IS BURNING BEHIND US
IF WE KEEP RUNNING, THEY'LL NEVER FIND US.
THE WORLD'S DISAPPEARING BEHIND US
IF WE KEEP RUNNING, THEY WON'T TRY TO FIND US.

LOOKING FOR A HOPE THAT CANNOT BE CONTAINED
A REASON TO LIVE THAT CANNOT BE CHAINED.
A HOPE THAT WE MUST NOT NEGLECT.
FAITH CAN MOVE A MOUNTAIN, WE'LL SEE THE EFFECT
OF A JOURNEY TO CONCLUDE
CHASED BY A PROGRESS 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.

(the sound of a train grows louder)

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

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

(The sound of the train grows louder.)

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

BLACKOUT

SCENE 15

ELI:

TREVOR: Faith, I'm sorry.

FAITH: For what?

TREVOR: Promising that I'd go to Europe with you, and then bailing out at the last minute.

FAITH: I forgive you.

TREVOR: I think. I know, your dad would've been really proud of you. He's probably watching you now, smiling from the Pearly Gates.

(FAITH nods, smiles, wipes a tear from her eye.)

TREVOR: I've had more crazy experiences in the last 2 weeks than I've had in the last 2 years.

TREVOR: It inspired me to write a song. For all the people like you who are underestimated, under-appreciated, overlooked. This world is too small for you. People don't understand you and that's okay. It's not their fault that they don't hear the same music.

SONG: YOU'RE BEAUTIFUL TO ME

TREVOR.

BORN IN FREEDOM, BUT SOON WE'RE TOLD
TO WORK LIKE SLAVES UNTIL WE'RE OLD.
TO TRADE A LIFE FOR A LIVING.
THE HANDS OF TIME ARE LESS FORGIVING.
CONFORMITY BEARS ITS CLAWS.
BUT YOU DON'T BOW TO THE WORLDS APPLAUSE,
THE RAT RACE NEVER CAPTURED YOU.
IM TIRED OF RUNNING, IM LOOKING FOR A CLUE,
CAN YOU TELL ME WHAT TO DO?

YOU'RE THE LIGHT AT THE END OF THE TUNNEL.
A RAISED SURFACE FOR THE BLIND.
YOU'RE THE QUIET DOG IN THE KENNEL,
THE ONE WHO'S LEFT BEHIND.
YOU'RE THE SHADOW IN THE PICTURE,
THAT I CANT IDENTIFY.
BUT THE FUTURE I'VE SEEN
HOLDS ITS BREATH FOR YOU TO TRY.

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

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

(An ominous soundtrack is heard.)

(The stage lights change color.)

(The sound of helicopters grows louder.)

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

(The sound of gunfire is heard.)

(The DLF run to the trees and huddle together.)

(Flashes of light.)

(Gunfire grows louder and more incessant.)

(Stage lights immediately BLACKOUT.)

(The sound of bodies dropping to the ground.)

SCENE 15

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

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

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

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

*(**SHELBY** exits.)*

*(Once **SHELBY** is gone, the **GUARDS** look at each other.)*

(They walk to each body, giving each Boyd a light tap with their boot.)

GUARD #1: He's gone.

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

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

*(The **GUARDS** leave. Then, the **GUARDS** return to join them.)*

*(**TREVOR** pulls out a pair of massive binoculars. He looks through it.)*

*(He hands the binoculars to each of the **DLF**, and Then to the **GUARDS**.)*

TREVOR: We're almost there.

SONG: SOMEDAY IS NOW

TREVOR/FAITH/DLF.

SOMEDAY IS NOW.
SOMEWHERE IS HERE.
SOMEONE IS YOU.
SOMEONE IS YOU.

TREVOR/FAITH.

THIS IS THE TIME, ADVENTURE WILL FIND US.
THE END OF OUR TIME APART.
LEAVING THE PAST OF OUR OLD LIFE BEHIND US.
OPEN TO FIND A NEW START.

TREVOR/FAITH/DLF.

SOMEDAY IS NOW.
SOMEWHERE IS HERE.
SOMEONE IS YOU.
SOMEONE IS YOU.
SOMEONE IS YOU.

BLACKOUT

END OF MUSICAL.

