

The Spirit Warrior's Dream

Book by Ricardo Pitts-Wiley
and Joseph Coulson

Music by Ricardo Pitts-Wiley
and Robert Schleeter

10/25/22 DRAFT

Approximate Running time: Act I - 1:10 Act II - 59:34

Time

30 years in the future

Settings

The Great Strip City -- Made of war-torn remnants of American cities and iconic landmarks.

Train's Headquarters -- with a panoramic view of the Great Strip City.

Yesterday -- A former maximum security prison.

Characters

Makeda, a woman 22-32, a soulful soprano strongly influenced by the dream of America and the power of music.

Train, a man 22-32, a rock tenor, a charismatic visionary driven by a need for order and power.

Kyla/Second, a woman 22-32, an ambitious, former medical student and Train's second in command.

Omar, a man 22-32, a baritone, a former philosophy student and a skilled street fighter.

Leta, a woman 50-60, an alto, a teacher and spiritual leader.

Looms, a man 22-32, a tenor, a former gang leader and Train's Head of Security.

Ecchos 25-50: a 4 member group of storytellers

Eccho 1 a man Baritone strong rapper//spoken word

Eccho 2 a woman Alto strong rapper//spoken word

Eccho 3 a man Tenor strong singer./spoken word

Eccho 4 a woman Soprano strong singer//spoken word

Ensemble 4 men 4 women strong singer//dancers

#	ACT I SONGS	SINGER(S)
1	Spirit Warrior Song Opening	Ensemble
2	The Crossover	Ecchos and Ensemble
3.1	What Can I Believe In Now Part A	Makeda, Omar, Train, Second
3.2	What Can I Believe In Now Part B	Makeda, Omar, Train, Second
4	Eccho Rap 1	The Ecchos
5	The Way of the World	Leta, Omar, Makeda
6	Simple and True	Second
7	Saving You From Yourself	Train and Ensemble Women
8	He Knows What They Want	Omar
9	Prelude to Judgment	Train, Ensemble
10	The Place I Was Born	Makeda
11	Saving You From Yourself Reprise	Train and Ensemble Women
12	Thirst/GSC	Looms/Ensemble
13	Fire Eyes	Leta and Ensemble
14	I Need a Story	Second with Train
15	Looking For the Power	Makeda
16	Eccho Rap 3	The Ecchos
17	No Reward	Second
18	He Would Make Her Queen	Looms and Ensemble
19	Queen Coda	Ensemble
	ACT II SONGS	SINGER(S)
20	The Call Went Out	Looms/Omar and Ensemble
21	Crossover 2	The Ecchos
22	Rebirth	The Ecchos
23	The Dreamplace	Ecchos and Ensemble
24	A River	Train and Makeda
25	The Will	Leta and Ensemble
26	The Nature of Dreams	Makeda
28	I Think On It, I Smell It	Train

29	March One/Listen	Instrumental/Makeda/Ensemble
30	Trains and Dreams	Ecchos
31	March Two/Listen	Instrumental/Makeda/Ensemble
32	March Three	Instrumental
33	The Serving Girl's Room	Second and Ensemble Men
34	Trading For Time	Ensemble
35	March 4	Instrumental

ACT 1

The lights rise dimly on the twisted image of a vast cityscape.

Beyond the city is what appears to be a wasteland, barren except for a fortress-like building in the distance. This is the prison called Yesterday.

(Spoken Word sections in Lower Case Type) (Sung sections in All Caps)

FANFARE (instrumental)

From the half-light The Ensemble Sings:

1. INVOCATION

IN A YEAR LONG TIME GONE

THE AGE OF APATHY BEGAN

The lights rise on The Ecchos E1, E2, E3, E4

E1- This is a story of Makeda and Train, Omar and Second

This is what happened. What brought us here.

2. THE CROSSOVER

E1- We are Eccho

E2- Eccho

E3- Eccho

E4- Eccho

E1- Listen up cuz we're only gonna say this one time

E2- One time

E3- One time

E4- Talk to 'em.

E1- For a long time America

Bungled and fumbled and rumbled and stumbled

To the dream of what this newbie

E2- Could be

E3- Would be.

E4- Should be.

E1- Life, liberty and happiness, not that easy to come by

The closer we got the more we failed

E2- Corruption. Disruption, civil eruption

Not even steel hand could stop mass destruction

E4- Officials elected, secretly collected

Jailed then neglected, nobody to corrected

Just poof gone, ain't that wrong

E3- THE CONSTITUTION WAS AMENDED

THEN TOTALLY SUSPENDED

NOW THE STORY I TELL

SAYS WE WENT TO HELL

E2- THE MASSES BECAME LIKE SHEEP

SLIPPED INTO COMPLACENCY

THE LULLED TO SLEEP

E1- While we fought with ourselves

Droughts, floods and fires turned everything into wastelands.

Hurricanes ran outta names.

Rising sea levels made their claim

Beach front property was not the same

It was in lowa

E4- LOOK HARD AND YOU WILL SEE

WE AIN'T WHAT WE USED TO BE

E2- Ill winds blew from the north, south, east and west.

A nation that once ran from sea to shining sea

Shrunked

E1- shrank

E3- shrunk

E4- shriveled

E1- Like cold water makes you smaller

E4- Thirty-seven million big square miles

Got jammed into a space a tenth that size

America got a new name

E3- THE GREAT CITY

E1,2,4,THE GREAT STRIP CITY

E3- THE GREAT STRIP CITY

E1,2,3,4 THE GREAT STRIP CITY

E1- The new Hollywood didn't have no hills

No movie stars, no big screen thrills

Texas got worse, no place to live

New York left Manhattan for the Mississippi Riv

They even brought the Yankees

E2- A pressure cooker was heating up

Without food and water everything sucked

Day to day survival became the rage

Anybody over fifty had to hide their age

Watch your flank, watch your back

Nobody wants to end up on the rack

Smack, splat, another stat

E3- It seemed it couldn't get any worse

But it did

The pressure cooker got hotter

Then one day the lights went out

The lid blew off

Anger and fury flowed into the streets

Blood and tears made everything reek

That was day one of the madness time

E1,2, 4

WE CROSSED OVER
WE CROSSED OVER
WE CROSSED OVER

Eccho 3

WE DIDN'T HEED THE WARNING
NO JOY CAME IN THE MORNING
NOBODY WAS ATONIN'

All

WE CROSSED OVER TO THE MADNESS TIME

E1,2, 4

WE CROSSED OVER
WE CROSSED OVER
WE CROSSED OVER

Eccho 3

FIRST THEY TOOK AWAY THE VOTING
THEN THE LIARS STARTED GLOATING
DREAMS DOWN THE RIVER FLOATING

All

WE CROSSED OVER TO THE MADNESS TIME

THERE WAS A WAR A RAGIN'	WE CROSSED OVER, WE CROSSED OVER	EVERYBOD Y ARMED TO THE TEETH	CROSSED OVER CROSSED OVER WE CROSSED OVER TO THE MADNESS TIME
THERE WAS A WAR A RAGIN'	WE CROSSED OVER TO THE MADNESS TIME	GUNS SETTLED EVERY LITTLE BEEF	CROSSED OVER CROSSED OVER WE CROSSED OVER TO THE MADNESS TIME
THERE WAS A WAR A RAGIN'	WE CROSSED OVER, WE CROSSED OVER	DIDN'T TURN OVER A NEW LEAF	WE CROSSED OVER TO THE MADNESS TIME
	WE CROSSED OVER TO THE MADNESS TIME		CROSSED OVER CROSSED OVER WE CROSSED OVER TO THE MADNESS TIME
			CROSSED OVER CROSSED OVER

ALL: THERE WAS A WAR

E-1 Voices called out

From the ashes and rubble—

Makeda and Omar,

Train and Second—

Two of them looking for life

Two of them looking for change

Makeda, Omar, Train and Second sing.

3A WHAT CAN I BELIEVE IN NOW (PART A)

Makeda

SOMEBODY MUSTA OPENED UP THE DOOR

SO THE RICH GOT RICH

AND THE POOR STAYED POOR

NO CHANCE FOR DREAMS TO SOAR

I WAS ONE OF THOSE WHO FELT THE NEED

TO HOLD TO A NATION'S CREED

THOUGH THE BRAVE REFUSED TO LEAD

BUT WHAT CAN I BELIEVE IN NOW

TELL ME WHAT CAN I BELIEVE IN NOW

Omar

THEY THOUGHT IT WOULD BE BLACK AND WHITE

BUT HAVES AND HAVE NOTS LED THE FIGHT

THERE WAS NO PRECEDENT, NO PREREQUISITE
WE FELL INTO THE MADNESS TIME
DREAMS DEFERRED, DENIED
WHAT HAPPENED WAS A CRIME
SO WHAT CAN I BELIEVE IN NOW
TELL ME WHAT CAN I BELIEVE IN NOW

Train

WE CAN PULL OUT OF THE SQUALOR
SINCE NOBODY HAS A DIME OR DOLLAR
CAN'T BUILD ON THE PAST
IF WE WANT IT TO LAST
THE AUDACITY OF HOPE WASN'T VERY DOPE
WHAT CAN I BELIEVE IN NOW
I WANNA KNOW WHAT CAN I BELIEVE IN NOW

Second

THE BIBLE, KORAN AND THE VEDAS
STILL ARGUE THE CASE WHO REALLY MADE US
LIKE EINSTEIN I AGREE THIS IS INSANITY
REPEAT THE SAME EXPECTING CHANGE
THE MUSIC MUST BE REARRANGED
WATER CAN'T WASH AWAY THE STAIN
EVEN IN THE POURING RAIN
WHAT CAN I BELIEVE IN NOW
I WANNA KNOW WHAT CAN I BELIEVE IN NOW

All

SOMEBODY TAKE CONTROL

SOMEBODY SAVE OUR SOULS

GOT A PLAN LET ME KNOW IT

DON'T BE AFRAID TO SHOW IT

The music continues as the scene shifts to Train and Second. Train paces, encircling Second as he speaks..

Train

It's a dagger I see. A dagger I see, a stretch of gleaming steel. I'll keep it below the counter at the corner store. With it we'll gain the spoils and give the least portion to vagrants and the poor.

Second

Where is it, Train? If it's a dagger you see, can I touch it?

Train

Yes, my Second. It's always close at hand, when you steal the vote, divide and conquer, break the union, red-line the land—and convince the folks you're doing it for them. Do you feel it? Is the handle cold in your hand?

Second

I'm good with a knife, you know that. But I don't see this dagger.

Train

Look. Forget our previous plans—(*with irony*) calling for order and reason and sacrifice. Look. See how the dagger's blade narrows to a point. It's a thing that's sharp and smooth and simple.

Second

(*picking up on Train's idea*) Smart, smooth, and simple. That's a promise we can sell. That's our campaign in a nutshell.

Train

Bring me your problems—your tired, your poor, your angry—one solution fits all.

Second

Simplicity. A smooth, easy answer is the thing everyone needs!

Train

Tell me. If the answer is simple, does it cause pain?

Second

No.

Train

And if wrapped inside the answer is a blade, a razor-sharp blade, who feels it?

Second

No one. No one feels a sharp blade until it's too late.

Train

Until the blade hits bone.

Second

We'll sell the dagger's beauty, its simplicity and grace, and then use it against anyone who won't cooperate...

Train

...who won't participate...

Second

...in our long and winding race. (*Pausing, registering satisfaction with the plan.*) I see it now—and the preparations we'll need to make. *Second opens her jacket and pulls out a knife, turning the blade so that it catches the light.*

Train

You've kept that under wraps.

Second

Until now. You'll want a clear-cut field before starting our campaign.

Train

My campaign..

Train Sings

3B WHAT CAN I BELIEVE IN NOW (PART B)

Train

IF IT WERE DONE WHEN IT'S DONE
BETTER IT WAS QUICKLY
SMOOTH AND SWIFTLY
IF IT WERE DONE WHEN IT'S DONE
DON'T HESITATE OR STAND AROUND AND WAIT
NO DAGGERS LEAD THE WAY
WON'T LET FEAR MAKE ME DELAY
WHAT CAN I BELIEVE IN NOW
WHAT CAN I BELIEVE IN NOW

Makeda and Omar Along with Second join the song.

Train, Omar, Second and Makeda sing

All

WHAT CAN I BELIEVE IN NOW

Makeda

I WAS ONE OF THOSE WHO FELT THE NEED

**TO HOLD TO A NATION'S CREED
WHAT CAN I BELIEVE IN NOW
THOUGH THE BRAVE REFUSED TO LEAD
WHAT CAN I BELIEVE IN NOW
BUT WHAT CAN I BELIEVE IN NOW
WHAT CAN I BELIEVE IN NOW
WHAT CAN I BELIEVE IN NOW**

Lights rise on the Ecchos

4, Eccho Rap 1

E1- In the madness of The Madness Time

The only place to run and hide

Was a prison of ten square miles

Much of it a concrete pile

Filled with the war's orphans

Where Leta, the last teacher,

Became something of a preacher

Believing in the power of words

Believing in the power of music

Believing in the power of dreams

She called the prison Yesterday

And began, by fits and starts,

A slow rebirth of wonder.

From the shadows of the cityscape, Leta ENTERS. She wears a long cloak. Her movements suggest fatigue, the burden she's been forced to carry, but her face is radiant.

Leta

I'm no lover of the past, and nostalgia is a fool's errand, but in Yesterday (*lights rising on the distant fortress*)—sheltered by concrete walls and iron bars—we found a place of stillness, a fortress of peace, where the children might learn to remember. And the first among them were Omar and Makeda.

From a shadowy corner Omar enters.

Omar

Leta came for me, my mind in shambles, and carried me with all the others to Yesterday, where, after a time, she asked us to write a poem.

As if rising from the dust, Makeda enters.

Makeda

And finding myself in fragments, I followed her there, and after a time, she asked us to sing.

Omar and Makeda move closer to Leta.

Leta

Omar and Makeda, two of my children, searching for a rebirth of wonder.

Makeda

Leta raised her voice. 'As it was before the war,' she said, 'we'll make words and pictures and songs.'

Omar's

And we began to see how every dream of freedom had been driven to its knees.

Leta

That stays true if you only see history's great failures, and forget about its great hopes. That's what we forgot. Mistakes. We made plenty of them, we can not forget the hope or the power of dreams.

Leta sings.

5. THE WAY OF THE WORLD

Leta

**FROM THIS LAND OF OPPORTUNITY
A BETTER LIFE BECKONED AND CALLED
TO THIS LAND CAME THE MASSES
THE HIGH AND LOW CLASSES
THEY BROUGHT HOPES DREAMS AND CUSTOMS
THEY CAME OPEN AND TRUSTING
LOOKING FOR A TRAIL AND A WAY THROUGH
LOOKING FOR A PLACE
WHERE PEOPLE OF THE WORLD COULD BE MADE NEW**

**FAR FROM THE LANDS OF THEIR BIRTH
THEY BROUGHT LOVE AND BLOOD TO THE EARTH
THEY WORKED AND THEY WAITED
FULL OF COURAGE AND PATIENCE
THE WINDS OF GREATNESS DID SWIRL**

THEY PRAYED MAINSAIL UNFURL
THIS GRAIN OF SAND CAN BE A PEARL
THAT'S THE HUMAN WAY
THAT'S THE HUMAN WAY
THE WAY OF THE WORLD

Leta, Makeda

THERE'S A SPIRIT BORN IN YOU AND ME
THAT DRIVES US TO TAME THE TIDES AND WINDS
IF YOU GIVE US A CHANCE

Omar

WE'LL DANCE THE WRONG DANCE

WE'LL FLY

THAT'S THE HUMAN WAY

THE WAY OF THE WORLD

THAT'S THE HUMAN WAY

THE WAY OF THE WORLD

THAT'S THE HUMAN WAY

THE WAY OF THE WORLD

THAT'S THE HUMAN WAY

THE WAY OF THE WORLD

THAT'S THE HUMAN WAY

THE WAY OF THE WORLD

The scene returns to Train and Second

Second

Who's first in line to be dealt with? Some of them are holed up at Yesterday. Is it Leta? She teaches the wrong dreams.

Train

Teachers have influence but then their power fades.

Second

Omar, then. He sees and thinks too much.

Train

Slow down.

Second

Or is it Makeda? Hers may be the greatest power. Do you want me to do it?

Train crosses to Second and takes her in an overpowering embrace

Train

No. I'll make no move until the time is right, until the advantage outweighs the crime. Put it away. Keep it out of sight. Trust what I say. We must win the people's hearts—we must win their hearts and minds... Then we'll take on Makeda and the others.

The scene shifts to Second. She blows a whistle. A crowd gathers. Second sings:

6. SIMPLE AND TRUE

THERE'S A WORLD YOU ENVISION SIMPLE AND TRUE

SAFE AND EFFICIENT SIMPLE AND TRUE

IT'S A WORLD WE COULD TREASURE

I'D GO TO ANY MEASURE, WOULD YOU?

NOW SAY AFTER ME

TRAIN, TRAIN, TRAIN, TRAIN

SAY IT WITH ME

TRAIN, TRAIN, TRAIN, TRAIN

No one responds to her urging. There is silence until Train enters.

Train

I know what it feels like to try to live without lights or enough food to eat or water to drink? The old leaders failed us. But now if you trust and follow me I will lead us to a new and better future. I will lead us with one message and one clear voice. One sound. It will not be the sound of lost hopes and wasted dreams. It will be the comforting sound of a smooth and well-oiled machine.

The crowd erupts. He sings. The Ecchos sing backgrounds.

7. SAVING YOU FROM YOURSELF

OOH OOH OOH OOH OOH

OOH OOH OOH OOH OOH

OOH OOH OOH OOH OOH

YOU ARE A CHILD IN THE WILDERNESS

OOH OOH BEAUTIFUL, AND OOH UNTAMED

OOH OOH

YOU DO THINGS THAT TURN OUT WRONG

OOH OOH

YOUR LIFE'S IN DANGER

BUT YOU STILL DON'T CHANGE

NOW I'M REACHING MY HAND TO YOU

I'M REACHING HIS HAND TO YOU

I'M TRYING TO HELP YOU OUT

I'M DEDICATING MY LIFE TO YOU

DEDICATED TO YOU

AND THAT MY FRIENDS WILL ERASE ALL DOUBT THAT

I'M SAVING YOU FROM YOURSELF

SHOWING YOU A BRAND NEW WAY

I'M SAVING YOU FROM YOURSELF

GIVING YOU A BRAND NEW DAY

I'M SAVING YOU FROM YOURSELF

I LOOK AT YOU BLOWING LIKE THE WIND

OOH AUDACIOUS

AND OOH OOH BRAVE

ALL NIGHT LONG RUN, HIDE AND FIGHT

OOH OOH

WHEN MORNING COMES

OOH OOH

YOU DON'T KNOW WRONG FROM RIGHT

YOU GET ONE WORLD, ONE TIME AROUND

ONE WORLD AND ONE TIME

I CAN HELP YOU LIVE

OOH OOH OOH

I'M OFFERING MY LIFE TO YOU

HE'S SO COMMITTED TO YOU

TAKE THIS TRUTH, THIS GIFT I GIVE

I'M SAVING YOU FROM YOURSELF

SHOWING YOU A BRAND NEW WAY

I'M SAVING YOU FROM YOURSELF

GIVING YOU A BRAND NEW DAY

I'M SAVING YOU FROM YOURSELF

I'M DETERMINED TO REBUILD THIS LAND

OOH OOH

I'LL BE WORKING 'TIL I'M BLACK AND BLUE

OOH OOH

WHATEVER IT TAKES I'LL DO IT FOR YOU

OOH OOH

All

NO MATTER WHAT THE STAKES

YEAH

NOW HE'S REACHING HIS HAND TO YOU

HE'S TRYING TO HELP YOU OUT

I'M JUST TRYING TO HELP YOU OUT

HES DEDICATING HIS LIFE TO YOU

SO DEDICATED

AND THAT MY FRIENDS WILL ERASE ALL DOUBT

SAVING YOU FROM YOURSELF

SAVING YOU FROM YOURSELF

I'M SAVING YOU FROM YOURSELF

Lights rise on Omar watching from the crowd. Omar sings.

8. HE KNOWS WHAT THEY WANT

HE KNOWS WHAT THEY WANT

HE CAN CONVINCED THEM THEY NEED IT

HE GOES RIGHT TO THE HEART

PAST THE SOUL AND THE BLEEDING

HE KNOWS WHAT THEY WANT

LIKE SHEEP THEY FLOCK TO HEAR

ANSWERS TO THEIR QUESTIONS

BEFORE THEY EVEN ASK

HE SEES THEY'RE HOPING AND PRAYING

EACH ONE'S EYES ARE SAYING

LET WHAT HE SAYS BE TRUE

LET THE FUTURE COME THROUGH

HE KNOWS WHAT THEY WANT

LIKE WATER TO THE THIRSTY

HE TAPS INTO THEIR THOUGHTS
WITHOUT A HINT OF A DOUBT

HE KNOWS THEY'RE WANTING AND NEEDING
ALMOST BEGGING PLEADING
LET WHAT HE SAYS BE TRUE
LET THE FUTURE COME THROUGH

What a gift

The scene shifts to Makeda and Omar in the middle of a conversation.

Omar

I don't remember him. Not as he was. At least not in the beginning.

Makeda

What you say sounds strange because I see him so clearly. Before anyone called him Train...

Omar (*frustrated*)

He wasn't like you or me. He was never one of us.

Makeda

He was a boy. He moved at his own pace, without the machinery attached to him now.

Omar

He was reluctant to go, that's what I recall. He hung back when we started walking, as if he couldn't make up his mind. Second stayed close to me, but she kept turning around and gesturing, trying to make him hurry.

Makeda

That's right. Then you do remember...the night Leta came and found the four of us together, and we stole away under cover of darkness, Leta whispering encouragement and you telling war stories to Second and me, and Train keeping his distance—but

when we camped, he always slept near me and in the morning told me about his dreams.

Omar

But he always lagged behind.

Makeda

He was injured and his leg was slow to heal.

Omar

Yes, that's the story he told. I suppose I didn't like him, refusing to give him his due, because I thought you were in love with him then.

Makeda

I did love him, but we were children. I loved him no more or less than you.

Omar

Now he's a man, having healed himself with gears and levers stolen from the war machines.

Makeda

Yes.

Omar

It doesn't bother you—his inhuman augmentation.

Makeda

He hides it too well. But the new arrivals tell stories of the things they've seen.

Omar

He masks it with garments, with Kevlar fittings, so that people will not speak of it—or speak against him.

Makeda

But Leta speaks against him. She never trusted him. And now she speaks against Second, too.

Omar

It's a change that troubles her.

Makeda

I think of how we were in those days—you, me, Train, and Second.

Omar

Why think of it?

Makeda

Because we shared something. Something we need to remember.

Omar

But you weren't there on the day Train-left, when he said to a classroom of upturned faces, a classroom of dreamers—calling us a wall of thick little bricks—

The lights rise on a young Train

Train

...none of you have a clue about what it takes to build and maintain a country. Before they were killed by the mob, my parents and their friends were trying to help the very people whose lives they gave structure and order too. People who didn't understand that without systems and people who could manage them everything falls apart. My parents were reviled and blamed for every wasteful self destructive thing the mob did. Then when it was too late, they realized how much they needed them. The mob forgot the lessons, but I didn't.

Young Train, an the Ensemble sing

16. PRELUDE TO JUDGMENT

**I WAS BORN ON THE DAY THAT THE RIVER CAUGHT FIRE
FOR SEVEN YEARS I NEVER SAW THE SUN
MY PLAYGROUND WAS A RAZOR WITH A JAGGED EDGE
OF 27 PLAYMATES IT WAS ONLY ME WHO SURVIVED
I WAS THE TOP OF MY CLASS THE CREAM OF THE CROP
NOTHING MATTERED IN MY WAY
ALL OF MY LIFE**

THE MASTERS OF FATE, THE RULERS OF THE MIND,
TAUGHT ME WHAT MONEY OR POWER COULD DO
IF YOU'VE GOT ENOUGH CASH
OR YOU CAN SWING ENOUGH CLOUT
THERE'S ALMOST NOTHING YOU CAN'T DO
ALL OF MY LIFE, ALL OF MY LIFE
HAS BEEN A PRELUDE TO JUDGMENT
NOW I AM THE JUSTICE

DO YOU THINK THEY UNDERSTAND?
DO YOU THINK THEY UNDERSTAND?
DO YOU THINK THEY UNDERSTAND?
NAH, THEY DON'T UNDERSTAND

I'M TALKING PRACTICAL MEANS
LOGICAL CONCLUSIONS
THAT'S THE ONLY PATH AWAY FROM YOUR CONFUSION
I'M TALKING PRACTICAL MEANS, LOGICAL CONCLUSIONS THAT'S THE
ONLY PATH AWAY FROM YOUR CONFUSION
ALL OF MY LIFE, ALL OF MY LIFE
HAS BEEN A PRELUDE TO JUDGMENT
NOW I AM THE JUSTICE

A PRELUDE TO JUDGMENT A BRINGING ABOUT OF ORDER
A PRELUDE TO JUDGMENT THE WORKING OF A PLAN
A PRELUDE TO JUDGMENT ELIMINATION OF WRONG THINKING
A PRELUDE TO JUDGMENT A PRELUDE TO JUDGMENT
ALL OF MY LIFE

As the song ends the lights rise on Omar and Makeda.

Omar

Train was full of rage when he said, 'This woman you adore, this Leta, has no power. She is, in the end, a word monger—a peddler of hollow sounds.' He walked out that day and Second went with him.

Makeda

That's when I still knew her as Kyla – the girl-genius, the medical school prodigy, until the Madness closed the school.

Omar

Well, she's not Kyla anymore. Train named her Second, and I think she likes it.

Makeda

She listened too long to your stories of legendary conquerors and warriors.

Omar

Tales told after school.

Makeda

Yes. Bedtime stories that sparked the anger in her.

Omar

If it's my fault, say it straight.

Makeda

No. You're not to blame. She made a choice. It was hers to make.

Omar

I watched them go, first together and then Train falling behind. But he has caught up. That means bad news.

Makeda

I thought I knew the man he might become. I was foolish, trying to be so wise.

Omar

Wisdom is not my province. Survival is.

Makeda

But you never told me about the way Train left, his bitterness, his condemnation of Leta. Why do you tell me now?

Omar

Because Leta is frail. And it won't be long before Yesterday needs a champion. The woman gave us hope—a rebirth of wonder—but the effort has taken its toll. She's exhausted—more so than she'll admit.

Makeda

If Yesterday needs a leader, why not you? Everyone sees your strength.

Omar

Perhaps. But I'm not a man to be trusted with power.

Makeda

Maybe. Maybe not.

Makeda turns to leave.

Omar

Stop. Listen to me now. I'll defend you—I'll give my life for you—because I've seen lately where power begins and ends. With you. Your words. Your voice. Your song. You and Leta honor the past, Train doesn't..

Omar exits. A pensive Makeda sings:

9. THE PLACE I WAS BORN

IT USED TO BE SAID OF THE PLACE I WAS BORN

DREAMERS GATHERED HERE

FROM FAR AWAY LANDS AND DESPERATE TIMES THEY CAME

DREAMS AND THE SONGS OF THEIR LIVES WERE ALL THEY HAD

IN THE FACTORIES AND FIELDS

**SWEAT MINGLED WITH TEARS
AND ON LONELY NIGHTS
OR WHEN THE WAR SIRENS CALLED
DREAMS AND THE SONGS OF THEIR LIVES
WERE ALL THEY HAD
THIS WAS THE PLACE I WAS BORN
THIS WAS THE PLACE I WAS BORN
THIS WAS THE PLACE I WAS BORN**

(Leta ENTERS and listens.)

**EVERYWHERE I WENT I HEARD MUSIC
IN THE VILLAGES AND TOWNS, CITIES AND COUNTRYSIDES
BLUES AND JAZZ, FOLK SONGS AND GOSPEL
DREAMS AND THE SONGS OF THEIR LIVES
WERE ALL THEY HAD
THIS WAS THE PLACE I WAS BORN
THIS WAS THE PLACE I WAS BORN
THIS WAS THE PLACE I WAS BORN
DREAMS AND MUSIC, MUSIC AND DREAMS
THE MIRACLE OF THE PLACE I WAS BORN
THE MIRACLE OF THE PLACE I WAS BORN**

Leta

I knew that song as a child. My father sang it for me. He said it would take me to the fire, then through the fire. I thought it was about salvation. Now, I'm not sure.

Makeda

Why so uncertain? "Imagination is power," you said.

Leta

I was talking about the war. To believe that war is inevitable is a failure of imagination. That's what I said.

Makeda

Exactly. Omar believes it, too.

Leta

Omar is burning. When I look into his eyes, I see the fire.

Makeda

I've seen it from the beginning.

Leta

Yes, Omar is strong. (*Leta draws Makeda close.*) But your strength is greater.

Makeda

Is that true? You say it, but I see no difference between Omar and me.

Leta

Think. It's your gift. You'll find the way when others fail.

Makeda (*reflecting*)

If a way can be found...

Leta

Your voice speaks with passion. It makes you formattable.

Makeda

Leta.

Leta

Yes.

Makeda

What is the penalty for killing a dream?

Leta (*startled, but pleased*)

Oh, my beauty. You do understand. You already have it, the question of all ages. No one but you will ask it.

Makeda

Why me?

Leta

Because burning in you is a blue flame.

Makeda

Hotter, I think, with each passing day.

Leta

Hotter and stronger than any I've ever seen.

Makeda (*insistent*)

But what is the penalty for killing a dream?

Leta (*world weary*)

Is there a punishment that equals the crime? Something horrible, I suppose. Perhaps a creeping but lethal paralysis. (*She hesitates.*) The long anguish of rust.

Makeda

There's something in your words I've never heard before.

Leta

I'm growing old. I'm filled with worry. I can only blame myself if you're not ready.

Makeda

Ready?

Leta

For the coming storm. For something wicked...which comes this way—or that, coming because it sees you too clearly.

The scene returns to Train singing for the crowd.

10. SAVING YOU FROM YOURSELF Reprise

I'M OFFERING MY LIFE TO YOU

HE'S SO COMMITTED TO YOU

TAKE THIS TRUTH, THIS GIFT I GIVE

I'M SAVING YOU FROM YOURSELF

SHOWING YOU A BRAND NEW WAY

I'M SAVING YOU FROM YOURSELF

GIVING YOU A BRAND NEW DAY

I'M SAVING YOU FROM YOURSELF

Yes I am

As the song ends the crowd cheers and Looms enters.

Looms

You got some juice. But you need me.

Train

And who the hell are you?

Looms

I'm Looms.

Train

Useful name. But why would I need you?

Looms

Because gangs control the streets. And, as it appears, they're not afraid of you.

Train

And to be feared is something I need?

Looms

Naturally. Gangs live under the influence. And I'm your influencer. After a little face-time with me, they'll see the error of their ways

Train

They will?

Second

But I'm the expert in OPI. (She *flashes an ID*) Outreach, Propaganda, and Initiation. That's my job.

Looms

And who the hell are you?

Second

I the hell am....

Train

Second. She's my Second in command. What exactly can you do, Looms?

Looms

I can raise an army. The City's littered with gangs. I used to lead one of the biggest. They think they're in charge, but they run back and forth like rats, climbing over each other and trying to rule the whole Dumpster. I'll get them to see things your way.

Train

At what cost?

Looms

Not much. A high-ranking position in your administration.

Train

But you're a stranger. How can I be sure you'll deliver?

Looms glances at Second and sizes up the situation. Then he approaches the crowd.

Looms

Who among you is ready to follow Train?

Gang Leader

Following cuts against my grain. (*Members of the crowd nod and mutter support.*)
What's in it for me?

Looms

Staying alive.

Gang Leader

Who the fuck are you to threaten me?

Looms

I'm Train's Public Relations Man. I execute his mission.

Gang Leader

Train's not the only show in town. There's talk out of Yesterday—a woman who is very respectable—what's her name?

Some in the crowd call out Makeda's name.

Gang Leader

That's right. Makeda--very respectable. We've all been listening to her voice...

Looms

(pulling out a gun and aiming for a headshot) You've been listening, eh?

Gang Leader

(falling to his knees) Don't do it, man. Please. I'll do whatever Train says.

Looms

(approaching his target as if to shoot) Gimme a reason to believe? You're not a man who inspires trust. I'm not feeling it!

Looms stands over the kneeling Gang Leader and then rests the barrel of the gun on the man's shoulder.

Gang Leader

(visibly shaken) I'll follow Train.

Looms

Easy for you to say with a gun upside your head.

Gang Leader

What do you want me to do?

Looms

Stop listening. Do you understand? Stop listening to Makeda.

Gang Leader

I'll stop.

Looms

Don't forget.

Gang Leader

I won't.

Looms

Good. And here's a gift that'll help you remember.

Raising the gun slightly and aiming it toward the sky, its barrel close to the Gang Leader's ear, Looms fires a shot. The man clutches the side of his head while gang members rush up and drag him back into the crowd. Train crosses to Looms.

Train

All right. Quite a show. You're a man who delivers—that much is painfully clear.

Looms

The gangs have guns but no ammunition. I just used half my supply. I'll need more.

Train

I'll make that a priority. Second, find Looms a uniform.

Second

(Aside to Train) You're making the wrong choice. You'll regret this goon. Do you hear me?

Looms

If you've got something to say, I'm standing right here.

Second

Makeda's your problem. Not me. Don't try me and don't get in my way. I take my orders from Train. Not you. Remember that.

Train

Looms, step up to the mic and tell the people who you are.

Looms

Who am I?

Train

Head of Security.

Looms sings:

11. THIRST

THOSE WHO THIRST TO LEAD THE GANG
THOSE WHO FEEL THAT HUNGER PANG
DON'T PLAN TO STAY AROUND FOR LONG
TOMORROW FOR SURE THEY'LL BE DEAD AND GONE

YOU'D BETTER GET AN EDUCATION
BUT DON'T TAKE NOTES OR DICTATION
IN THE SCHOOL OF STAY ALIVE
NEVER TAKE A TEST
JUST LEARN TO TOE THE LINE

Looms:

IN TRAIN'S NEW CITY
IN TRAIN'S NEW CITY
IN TRAIN'S NEW CITY
IN TRAIN'S NEW CITY

Train responds:

YOU'RE MESSING UP THE PLAN
REMEMBER WHO I AM
DON'T MAKE ME WASH MY HANDS

Light rise on Eccho

E3- The future pas was falling into place
But let me remind you where are just in case
You're in The Great Strip City after the Madness Time

The Ensmble sings

THIS IS LIFE IN THE CITY
TRAIN'S NEW CITY
AIN'T NO LOVE IN THE CITY
TRAIN'S NEW CITY
THIS IS A TOWN WITHOUT PITY
TRAIN'S NEW CITY
BUT HERE'S THE REAL NITTY-GRITTY
TRAIN'S NEW CITY

DON'T WANNA DIE FOR THE CITY (CITY LIFE) Men sing: THE GREAT STRIP,
LET'S FLY FROM THE CITY (CITY LIFE) THE GREAT STRIP, repeated
DON'T WANNA DIE FOR THE CITY (CITY LIFE)
LET'S FLY FROM THE CITY (CITY LIF

LET'S START OUR WORLD BRAND NEW
LET'S BUILD A WORLD THAT'S SIMPLE AND TRUE
SIMPLE AND TRUE
SIMPLE AND TRUE
SIMPLE AND TRUE

The scene shifts as lights come up on the interior of Yesterday. Leta enters to join Omar and Makeda Omar holds a sheet of soiled paper, a message, in his hand,

Leta

(pointing at the paper) Is that a plan Makeda is making? Will everyone be saved?

Omar

It's difficult to say, with newcomers arriving at the gate.

Makeda

And not one of them speaks of Yesterday. They say, instead, they've come to the Dreamplace.

Leta

That's because we still believe.

Omar

Believe what you will. Train is raising an army.

Leta

How do you know?

Omar

(handing Leta the paper) We have a spy in Train's upper ranks. That's his message. It's a one-line alert. He's returning as we speak with the rest of the story.

Makeda

We live in a prison—a fortified trap, if Train's ambition comes marching.

Omar

It will come. As sure as the night follows day.

Makeda

Then we must turn the trap to our advantage.

Omar

Tell me how and I'll do it.

Makeda

The two of you are talking like I should making these decisions.

Leta

I look into your heart and I know you are ready. I look into your eyes and see a fire. I know you are ready.

Makeda

Omar has the same fire.

Omar

Not like yours.

Lights rise on The Ecchos. The Ecchos and Ensemble sing:

12 FIRE EYES

A CHILD WAS BORN WITH A FIERY LOOK IN HER EYES

AS SHE GREW THE FLAME GREW BRIGHTER

HER HEART HAD A FIRE

EVEN THOUGH IT WAS A HEAT THAT NEVER BURNED NEVER BURNED

THOSE WHO KNEW HER WEREN'T AFRAID

THOSE WHO DIDN'T SHIED AWAY

WHY TRYING TO FIND THE WORDS TO SAY

WHY THEY COULDN'T STAY WHY THEY COULDN'T STAY

ONE DAY I KNOW YOU'LL HEAR A VOICE CALL LOUD AND CLEAR

A VOICE FROM WITHIN

SAYING PLEASE DON'T BE SCARED

I'M HERE TO TELL YOUR FUTURE

HOW YOU FIT INTO THE PLAN

YOU'VE GOT A SPECIAL GIFT

YOU CAN HELP YOUR FELLOW MAN

YOU'VE GOT FIRE EYES

TO SEE THE PAIN OF A NATION

YOU'VE GOT FIRE EYES

A RAGE UNDER CONTROL

YOU'VE GOT FIRE EYES
AND A WARRIOR SPIRIT
YOU'VE GOT FIRE EYES
TO LOOK THROUGH THE WOOL
AND SEE THE WOLVES OF THE WORLD
FIRE EYES, FIRE EYES, FIRE EYES

YOU MAY FALL TO YOUR KNEES
AND CRY OH VOICE PLEASE
TELL ME I'M NOT THE ONE CALLED TO LEAD
THERE MUST BE MANY OTHERS BETTER PREPARED
AND MY TEARS MIGHT MAKE THE FIRE GO AWAY GO AWAY

SO STAND UP GIRL AND FACE IT
YOU'VE POWER DON'T YOU WASTE IT
LOOK AROUND YOU'RE NOT AN ISLAND TO YOURSELF
DON'T BE AFRAID, DON'T BE AFRAID

I'M HERE TO TELL YOUR FUTURE
HOW YOU FIT INTO THE PLAN
YOU'VE GOT A SPECIAL GIFT
YOU CAN HELP YOUR FELLOW MAN

YOU'VE GOT FIRE EYES
TO SEE THE PAIN OF A NATION
YOU'VE GOT FIRE EYES

A RAGE UNDER CONTROL

YOU'VE GOT FIRE EYES

AND A WARRIOR SPIRIT

YOU'VE GOT FIRE EYES

TO LOOK THROUGH THE WOOL

AND SEE THE WOLVES OF THE WORLD

FIRE EYES, FIRE EYES, FIRE EYES

FIRE EYE, FIRE EYES, FIRE EYES, FIRE EYES

FIRE EYE, FIRE EYES, FIRE EYES, FIRE EYES

As the song ends the man from Train's Headquarters, Omar's spy enters,

Makeda

What's the story?

Spy

There is no doubt. With the help of Looms, Train is preparing to build an army.

Makeda

Who is this Looms?

Spy

He used to run one of the Cities most notorious gangs. Now he's Head of Security—a new post, created by Train. Together they're sweeping the country, putting a new coat of paint over old misery. As they rebuild the grid, they control most information and messaging. It's Second who designs what the people see and hear. And what they see and hear is mostly fear aimed, I believe, at destroying their dreams. They only know what Train wants them to know. We're the only ones not under his control.

Omar

There's a cache of weapons in the solitary cells. We'll make ready for a fight.

Makeda

Arm who you must for security, but we'll surely lose if we make another war. What was all this for if we make the same decisions and all the same mistakes.

Omar

Give the order and I'll make it clear.

Makeda

Leave some of it in secret to me. You'll have the whole picture when the time is right. For now, give weapons to the stealthy ones, the fighters who'll strike from the shadows, those who relish advantage more than noise.

Leta embraces Makeda and kisses her on both cheeks. Leta and Omar exit as the lights rise on Train in his Headquarters. He sits in a large, throne-like, swivel chair raised on a platform in the middle of the room. Second enters. She stands silent for a long time before he beckons to her.

Second

Here. (*She hands Train what appears to be a pre-war magazine.*) I've put your face on the cover of *Time*. "Man of the Year" was a thing they used to do. I resurrected all the old facets and features. It looks authentic. Enough to convince even you.

Train

Yes, not bad.

Second (*a bit deflated*)

What's on your mind?

Train

You've been a great aide to me, Second. But this—

Second (*cutting him off*)

Our plan is working. People support and believe in you. The lights stay on and the streets are being cleaned. There's efficient distribution of food and water. My efforts in Outreach, Propaganda, and Initiation win converts each day. In fact, your name just showed up in a children's rhyme. And now your face is on the cover of *Time*.

Train

But the uprisings continue, and Looms still raises his bloody hand.

Second

It takes time. Time for the people to love you.

Train

That might be enough for ordinary leaders. But I'm not ordinary. (*He points to his leg, to a new machine-part fixed to his thigh.*) I've added a mechanism— a sleek piece—and if I do the same with the other leg, I'll outdistance any man on the planet.

Second

You'll need to strengthen your heart.

Train

For that, I'll need the right part.

Second

But there's no pump or piston that replaces the heart.

Train

Leave that to me. I am strong enough.

Second

Yes, you are powerful. But even the powerful need something extra. What you need is a story. A history that makes you great. Something that gives you weight, like the conquerors of the past. An instant icon. A bright beacon of hope.

Second sings.

13. YOU NEED A STORY

YOU NEED A STORY

OF POWER AND GLORY

YOU NEED A STORY
OF MYTHICAL STATUS

Train

DOES HAVE TO BE TRUE?

Second

NO- IF YOU DON'T RAT US
YOU NEED A STORY

PAUL'S AX AND HIS BLUE OX BABE
GREATER THAN THE LIFE JOHN HENRY GAVE
LIKE OLD ABE YOU SET THE SLAVES FREE
KILLED LITTLE BILLY LIKE STAGALEE
FLOUT THE LAW LIKE AL CAPONE
LIKE A.G. BELL INVENT THE CELL PHONE
YOU NEED A STORY

WE CAN SHAPE A TALE
OLD FOLKS WILL TELL
OF ONE WHO WAS STABLE
THE ONLY ONE ABLE
WE'LL PROMOTE YOUR GENIUS
THE LEANEST, THE MEANEST
LIKE TEFLON THE CLEANEST
GIVE HIM THE BUTTON
HE' LL PUSH IT
CAN'T TAKE A JOKE

THEN FUCK IT
TRY YOUR BEST TO DUCK IT
YOU NEED A STORY

YOU NEED A STORY
SOMETHING BLOODY AND GORY
SOMETHING SO BRASH IT'LL GIVE YOU A RASH

LET'S SAY
YOU STOOD ON 5TH AVE. FIRED A GUN
NOBODY DONE NOTHING CAUSE YOU'RE THE CHOSEN ONE

OUT ON THE LINKS HIT A HOLE IN ONE
BLINDFOLDED AND BACKWARDS JUST FOR FUN

YOU'LL BE NOTORIOUS AS B.I.G
GLORIOUS AS R.B.G
MO MONEY THEN MUSK AND JEFF
WHOLE LOT OF HONEYS ALL TO YOUR SEFF

YOUR STORY WILL BE KNOWN WHEREVER YOU ROAM
ROCK SOLID LIKE IT'S CARVED IN STONE
YOU NEED A CAPE, A COWL, A WEREWOLF HOWL AAH OOH
YOU NEED A STORY OF MYTHICAL GLORY

As the music fades, lights rise on a humble garden in Yesterday..Makeda enters. She touches two or three fragile flowers, a slight smile on her face.

Makeda

And they said nothing would grow here.

Omar enters and is silent at first.

Makeda

They said the earth was fallow and the seeds were no more than empty husks.

Omar

Are you speaking to me?

Makeda

Who else?

Omar

Some of the newcomers call this spot the Place of Great Spirits. Sounds like something the Original People would say.

Makeda

(wistful) That's a lot of weight.

Omar

Come inside. It's late and we have plans that need attention.

Makeda

You go. Pour me a glass of something cold. I'll be there soon.

Omar exits, leaving Makeda alone. She sings:

14. LOOKING FOR THE POWER

WHY AM I BEING TRIED THIS WAY
THOUGHT THE FEUDS WOULD END YESTERDAY
BUT I'VE NEVER FELT SO ALONE
WONDERING
IF I HAVE A STRONG ENOUGH SOUL

NEVER HAD TO CLIMB HIGH AND MIGHTY HILLS
LIKE SO MANY OTHERS ARE FACED WITH STILL
CAN I REACH THE PEAK ON MY OWN
WONDERING
CAN I PLAY A KEY ENOUGH ROLE

THE BELL TOLLS LIKE A HEARTBEAT IN MY EARS
AND MY EYES CAN SEE HOPE IN THE CLEAR
BUT MY JOY COMES FROM THE SONGS I SING
THAT MAKE SUMMER WELCOME FALL
MAKES WINTER TURN TO SPRING
TURNS WINTER INTO BLESSED SPRING

I'M LOOKING FOR THE POWER TO HOLD ON
SHOULD I GO FAR OR JUST LOOK AROUND
FOR THE POWER TO HOLD ON
AM I FREE OR DESTINY BOUND

BY THE POWER TO HOLD ON
SHOULD I GO FAR OR JUST LOOK AROUND
FOR THE POWER TO HOLD ON
AM I FREE OR DESTINY BOUND

BY THE POWER

As the song ends, lights rise on Train, Second, and Looms at Train's Headquarters.

Second

But more and more of The Great Strip City is under your control.

Train

We don't control Yesterday. And now, I hear, they call it the Dreamplace—the insolent bastards. It's a magnet for starry-eyed souls. They still go. How many?

Second

Not many.

Train

'Not many' is not an answer, Second.

Looms

Not many, but the numbers grow every day.

Train

Why?

Looms

Leta stepped down and Makeda's in charge. She sings like no other, and people are beginning to listen.

Train

Do we or do we not control the airwaves?

Second

We do.

Train

Then how is her music getting through?

Looms

People hear it in their dreams.

Train (incredulous)

Do you play me for a fool? What do you mean in their dreams? You've heard it, Looms?

Looms

Yes, but I force myself awake.

Train (to Second)

And you've heard it, too?

Second

No. But this stuff of dreams is what people say. Made up beliefs.

Train

Made up or not it's time that we pay a visit to Yesterday. We've been away too long. Second send them a message from Train. Let them know I'm coming.

Second (*wary of his intention*)

Is this diplomacy? Are we calling it a diplomatic mission?

Train

If you say so. I hear nothing in my dreams except the machinery in my head. It must be a trick, this music, her voice, that visits in the night. Time to find out how it works.

Second

Makeda is not as you left her.

Train

I know who she is.

Second

Perhaps. But the siren's song has power.

Train

Are you jealous?

Second (*angered by the insult*)

No. Not of her.

Lights fade on Yesterday and rise on the Ecchos.

15. ECCHO RAP 3

E4- In case you forgot where we are

Let us remind you
In the Madness Time police and prison guards
Abandoned their post
Leaving the people to burn like toast
So out of Yesterday criminals fled
Only to find out they were better off dead

E3- When the convicts ran out
Leta ran in
The wise hide in places brave men dread

Lights rise on Yesterday. Train and Second stand before Makeda. (It is important that Train shows/uses only his right hand during his audience with Makeda.)

Looms, Omar, and Leta stand to the side. Tension crackles between Looms and Omar.

A trio of Train's soldiers and a group from Yesterday's community of artists and students are in attendance.

Train is cordial, almost warm, struck by Makeda's beauty and poise.

Train

You're not the girl I expected.

Makeda

And you're not the same boy.

Train

He's in here somewhere. If you give me your hand, perhaps he'll speak.

Makeda (*extending her hand*)

You are welcome in Yesterday, as you were in years past.

Train (*taking her hand*)

Makeda, there's a heat in your touch, something electric.

Makeda is suddenly self-conscious. She tries to cover up her surprise.

Makeda

I feel it, too. A strong current. It carries us back—the way we were when we first came to this place.

Second

And if I added my hand to the mix, what would I feel?

Train (*ignoring the question*)

I wasn't always the man you see. But I am the man I was meant to be

Train

Makeda, are you the same? Has there been no change? Do you still believe in music and dreams?

Makeda

It's all that I have – and all that you've forgotten.

Train

I was trained, don't you see. Raised by corporate rules and parents always asking what can be bought and what is for sale.

Makeda

But that's not— I mean, you can't believe that now.

Train

All of my life has led me to this place. Now I'm the judge. Now I'm the justice.

Makeda

The source of justice is not one man—it's not one person. Train, there must be a place in you under all that wreckage that remembers.

Train

You call this wreckage? (*He points to the sleek apparatus attached to his leg.*) I'm better than before.

Looms and the soldiers call out their agreement.

Makeda

Better? Stronger? What about the song we sang as children? Do you remember?

Makeda SINGS:

EVERYWHERE YOU WENT THERE WAS MUSIC

Train

Yes, I remember. And I remember your faith, which you invested in things without substance. What your song tells me now is that you haven't learned a thing.

Train

Makeda, you could be my queen. We could make the world our own.

Makeda

Own it? The world? It's not for sale. We can't buy it, win it, or take it.

Train

As queen, you could temper my desire.

Makeda

But there's a false note in the tenor of your voice. Nothing in this world, I think, will satisfy your vaulting ambition.

Train

Dear lady, what do you know about this mysterious music that right now seeps into the airwaves?

Second

It's against the law.

Makeda

Whose law?

Train

My law.

Leta (*stepping forward*)

Why are you here, Dreamkiller?

Second, Looms, and the soldiers call out disapproval.

Train

Dreamkiller. Is that what you call me? Where's your respect for the man rebuilding your world?

Omar

Half man and half machine.

Looms

Hold your tongue or I'll pull it from your head.

Omar

You and who else?

Makeda

Omar! So this is why you've come. To rankle us with fear.

Leta

You'll take our leader and divide our house. You've always gone your own way. You've always followed the darker road.

Train

How could I follow you? You said do this or do that, go here or go there, but you didn't know the way to my destiny.

Second

Let's stay on track. We're here as diplomats trying to make a pact. I'm not interested in settling old scores.

Train

(a warning) Second! (To Makeda) I'm a king without a queen. I want you and your people to join me.

Omar

Or what?

Train

I was talking to Makeda.

Makeda

Or what?

Second *(breaking in)*

In every deal is a compromise.

Makeda

America never had kings and queens.

Train

Yes, we did. But they wore no crowns. This is my country now. New rules.

Makeda

You talk like you own us. We don't belong to you.

Second

You'll not speak to him in that tone. You're addressing Train.

Makeda

I'll speak to him however I damn well please. We are not yours. And we are not weak. We will stand against you.

Train

Armed with what? Your music and Dreams?

Makeda

Should I bow to your cheap sarcasm? You can't stop the music. That's why you're here. The music is beyond your reach.

Train

Makeda, we belong together. We are different, yes, but more alike than you know. Come. (*He extends his hand.*) Join me.

Makeda

You have a partner. You don't need me.

Train

Yes, Second will stay. In time, you'll rekindle your friendship. Consider my offer and give me your answer in due course. In the meantime, Looms and I will uncover the source of your trick and put an end to the music.

Makeda

And will you lurk in people's dreams? Putting up walls? Using nets to catch my voice?

Train

Looms and I must go. We've had an unsettling report from the Northeast. (*He smiles.*) Too much music in the air.

Second

You'll need my help?

Train

You'll stay here and have command of these soldiers. Keep an eye on (*he pauses, then a mild scowl*)...the Dreamplace. Nobody in or out. (*He looks at Omar, with deep suspicion.*) And hear me well, Second, (*pointing at Omar*) don't misjudge this man

Omar

I've listened long enough to you. Now hear me. I am Makeda's second, and if any harm comes to her...

Train

Idle threats keep us from our business. You'll see me again when the air is clear.

Leta crosses to Looms.

Leta (*touching his arm*)

You hear the music don't you?

Looms

What?

Leta

And you find it beautiful. Something you've never heard before.

Looms (*shaking her off*)

Try your head games on someone else. There's no magic in a siren's song—and certainly no currency. I don't give in to weakness.

Train and Looms EXIT.

Second (*to Makeda*)

The music will not save you.

Makeda

And what will save you, Kyla? Second is not your name. It's the name he gave you. Do you like it?

Second

It doesn't matter. If you're his queen, I will be your subject. Then, as you wish, you can change my name, making it whatever you like.

Makeda

I would never do it. I would never speak for you.

Second

Enough. The evening is over and so, too, is diplomacy.

Moving with confidence and grace, Makeda exits followed by Omar, Leta, and others. Now alone Second sings:

17. NO REWARD

**RULES, RANK AND ROYALS
HAVE ALWAYS SET OUR ROLES
TRY TO LIVE WITHOUT THEM
AND CHAOS TAKES ITS TOLL
I'M THE ONE WHO TRUSTED
ALWAYS TOED THE LINE
BUT I CAN'T HOPE AND PRAY
FOR A CROWN RIGHTLY MINE
I WON'T WAIT FOR A THING
I WON'T GRASP AND CLING
LET ANOTHER STRIVE AND TRY**

SHE COULD MAKE THEM FORGET ME
IF HE WOULD MAKE HER QUEEN

SECOND'S JUST THE FIRST TO LOSE
FIRST OR NOTHING WHAT'S THE USE

WHAT REWARD GOES TO THE LOYAL
THOSE WHO WAIT AND SERVE

AMBITION IS NOT PATIENT

THE BOLD HAVE STEEL FOR NERVES

I WON'T BE THE ONE

STANDING IN A LINE

I WON'T BE AFRAID TO SAY

THIS CROWN SHOULD BE MINE

I WON'T WAIT IN THE WINGS

IT'S MY GLORY SONG THEY'LL SING

SOMEONE ELSE WILL HAVE TO CRY

SHE COULD STEAL MY LEGACY

IF HE WOULD MAKE HER QUEEN

IF HE WOULD MAKE HER QUEEN

IF HE WOULD MAKE HER QUEEN

The scene shifts to Makeda, Omar, and Leta.

Omar

I've known men like Looms. In a different time or place, we might've been brothers. If Train gives the order, Looms will kill us all.

Makeda

What would you have me do?

Omar

Prepare to fight.

Leta

Yes, of course, back to killing and dying. Nothing changes.

Makeda

And if I became his queen?

Omar (*shaken*)

Then the battle's lost before it starts.

Leta

Sacrificing yourself won't save us.

Omar

No treaty will appease him. He'll take you first and then the rest of Yesterday stone by stone.

Makeda

My order remains. Raise a resistance that will strike from the shadows. Go. Put your people where Second and her soldiers least expect them.

Omar exits. Lights fade on Makeda and Leta. Lights rise on Omar, Looms and the Ensemble .

Omar and one faction sing:

18. HE WOULD MAKE HER QUEEN

**NOW'S THE TIME FOR US TO FIGHT
NOT THE TIME TO TAKE FLIGHT
WHEREVER WE GO THE ROAD IS BLOCKED
EVERY DOOR WE TRY IS SHUT AND LOCKED**

Looms and another faction sing

**NOW FORM A LINE ON THE RIGHT
COME FROM THE DARK TO THE LIGHT
THE WAY YOU LIVE IS ALL WRONG
PEOPLE GET ON BOARD, COME ON ALONG**

**WE MUST FIGHT TRAIN'S ELECTION
NOW'S THE TIME FOR TRAIN'S SELECTION
LET'S NOT FALL FOR HIS DECEPTION
WARNING LIGHTS START TO BECKON
IF HE CLAIMS MAKEDA'S AFFECTION
TURN YOUR THOUGHTS TO DEFECTION
OUR LIVES MAY TAKE A NEW DIRECTION
BE A PART OF TRAIN'S COLLECTION**

**THE GREAT STRIP CITY WILL BE HER HOME
YESTERDAY WILL BE DEAD AND GONE
TRAIN WILL NAME HIMSELF THE KING
AND HE WOULD MAKE HER QUEEN**

HE WOULD MAKE HER QUEEN
HE WOULD MAKE HER QUEEN
HE WOULD MAKE HER QUEEN
HE WOULD MAKE HER QUEEN

Lights rise on Train and Looms standing amidst the dark and twisted cityscape.

Train

How bad is it in the Northeast?

Looms

I can handle it.

Train

No more music. You must clear the air. We can't take a chance with Yesterday, even if Makeda accepts my offer.

Looms

I say, damn that bitch.

Train places the hand around Looms' throat.

Train (*deadly serious*)

Call her that again and I'll crush your windpipe like a brittle twig.

Looms

I thought she was just part of your game.

Train

Take care of this problem in the Northeast... while I work to make myself better.

Looms

More machine parts?

Train

A tempered lever for my arm and a carbon hinge for my unfitted leg.

Looms

You'll be stronger and faster.

Train

Yes. And afterward I'm going to lead a glorious march on Yesterday. Raise me an army.

Lights rise on Makeda in her room. Leta enters

Makeda

I wavered when he touched me.

Leta (*cradling Makeda's cheek*)

It's no crime to feel.

Makeda

No crime, perhaps. But it divides my mind.

Second enters.

Second

I'll speak to Makeda alone.

Glancing worriedly at Makeda, Leta exits.

Makeda

What do you want, Kyla?

Second

Don't call me that. It's irrelevant.

Makeda

Have you found quarters for the night?

Second

The air here is heavy, thick with your voice.

Makeda

But you loved music once.

Second

Shut up. You don't know what I love.

Makeda

I know we once had love for each other.

19. THE QUEEN CODA Short instrumental, then the Ensemble sings

HE WOULD MAKE, HE WOULD MAKE, HE WOULD MAKE...

Second draws the knife from her jacket and rushes Makeda. Makeda caught off guard, tries to call out. Second clamps her hand over Makeda's mouth. They struggle,

Second

Don't tell me what I love or feel. Just feel this (*stabbing Makeda*)--a cold knife in the sticking place.

Makeda swoons into Second's arms, and then slowly to the floor. Second uses the lining of her jacket to clean the blade, and then withdraws.

MAKE HER QUEEN

END OF ACT I

ACT II

A bell begins tolling, sounding the call.Looms waits, growing impatient, until a man comes out from beneath the rubble, and then another and another, until a group of would-be soldiers crowd the stage.

The Ensemble sing

20. THE CALL WENT OUT

THE CALL WENT OUT FOR THE BRAVE AND THE STRONG

NOBODY KNEW JUST WHY

THE CALL WENT OUT NO COWARDS ALLOWED

PATRIOTS DON'T NEED TO KNOW THE PLAN

PACK UP YOUR PRIDE

DUST OFF YOUR COURAGE

FIND A LOVER WHO WILL CRY WHEN YOU'RE GONE

THERE'LL BE A WAR A RAGIN'

SOON WE'LL BE ENGAGING ANY ENEMY IN THE WAY

THE BATTLE CRY WILL BE

FREEDOM, REMEMBER YOUR BROTHER'S BLOOD

FREEDOM, A TRICKLE BECOMES A FLOOD

FREEDOM, CLOSE RANKS BE UNIFORM

IS THAT WHY THE CALL WENT OUT

IS THAT WHY

IS THAT WHY THE CALL WENT OUT

THE CALL WENT OUT FOR AN ARMY TO MASS
NOBODY SAID JUST WHY
THE CALL WENT OUT, NO MEEK OR MILD
SOLDIERS JUST FOLLOW THE COMMAND

SUCK UP YOUR GUT
TURN OFF YOUR SOUL
FIND A LOVER WHO WILL CRY WHEN YOU'RE GONE
THERE'S A WAR TO BE FOUGHT, A LESSON TO BE TAUGHT
WHEN THE ENEMY IS IN THE WAY

THE BATTLE CRY WILL BE
JUSTICE, EQUAL IN EVERY WAY
JUSTICE, FIGHT TILL THE END OF DAY
JUSTICE, CLOSE RANKS BE UNIFORM
IS THAT WHY THE CALL WENT OUT
IS THAT WHY
IS THAT WHY THE CALL WENT OUT

SUCK UP YOUR GUT
TURN OFF YOUR SOUL
FIND A LOVER WHO WILL CRY WHEN YOU'RE GONE
THERE'LL BE A WAR A RAGIN'
SOON WE'LL BE ENGAGING ANY ENEMY IN THE WAY
THE BATTLE CRY WILL BE

Lights rise on Eccho

21 CROSSOVER PART 2

**E1- The American dream was once a thing
Till liberty's bell refused to ring
Ah the great experiment
Was it just a blip on the screen
Is a heart still beating
Are we still lingering
Better check to see**

**E3- LOOK HARD AND YOU WILL SEE
WE AIN'T WHAT WE USED TO BE**

**E1- You can write the rhythms
You can spit the rhymes
But did you account for the life and times
Tell the stories
Spin the tales
But will you remember
How everything failed**

**E4- WE CROSSED OVER
WE CROSSED OVER
WE CROSSED OVER TO THE MADNESS TIME**

**E2- Yesterday where the past belongs
They still write poems
And sing their songs
When power's gears stop being greased
Funny how artists are the first ones seized**

**E1- But maybe the artist had lost their minds
Talking about peace and being kind
Don't worry if their hungry and broke
Power fears most thinkers and the woke**

**E3- LOOK HARD AND YOU WILL SEE
WE AIN'T WHAT WE USED TO BE**

Lights rise on Train's headquarters. Train stands in front of a large mirror examining and admiring the latest modification to his body, a carbon hinge on his previously unfitted leg.

Train

There's a symmetry now that no one can deny. A rare beauty in these sleek, black lines.
(He turns and steps away from the mirror, but his single step moves him downstage in a flash. He crouches, as if to sprint, but a pounding at the door distracts him) .Why such noise? It breaks my peace like a funeral bell.

Second ENTERS, followed by Train's military guard.

Train (*surprised*)

You were the one pounding? Are you a ghost, visiting at the hour of lead? You're supposed to be guarding Yesterday. I sent no order for you.

Second

I have news that, for now, only you should hear.

Train

My Second, it seems, is filled with urgency. (to the soldiers) Go, leave us.

Soldiers exit.

Train

Your orders were to keep Yesterday on lock down.

Second

The detail I left is more than adequate for keeping things in check.

Train

Did Makeda make her decision?

Second

No. (*She pauses, searching Train's face.*) She was murdered a few hours ago.

Train (*outraged*)

I don't understand. At Yesterday? How could it happen? (*He turns on Second.*) And how could it happen without my order?

Second

Makeda was in her room, preparing for sleep. Someone slipped in – one of her own people – and stabbed her. I found her bleeding at the foot of her bed.

Train (*beginning to pace*)

And you're certain it was one of her own?

Second

One of our soldiers saw the assassin run off.

Train

And Makeda's heart? Had it stopped?

Second

Yes. It was a good wound.

Train

It makes no sense. Why would someone at Yesterday turn on her?

Second

Perhaps someone liked the offer you made and thought it within her reach to take Makeda's place.

Train

And the heart had stopped beating, you say.

Second

Yes.

Train

And the assassin is a woman?

Second

I didn't say –

Train

Just now, you said the offer I made was within her reach. You said it.

Second

Just a theory. The guard couldn't say if the killer was a woman or a man.

Train

And it wasn't you who thought to take Makeda's place?

Second

Me? I would never–

Train

How can I believe it wasn't you, so skilled with a knife, carving the wound and deserting your post, plotting to be my wife?

Second

I won't listen to your ugly suspicions. There was no time to think – and I thought you'd want to hear about Makeda from me. *(She pauses, trying to gauge Train's reaction.)* What about Makeda's body? Should I bring it here?

Train

For what reason? Sweet Makeda is cold. But you, my Second, are still warm. *(He takes her in his arms,)* And what is mine is mine to take. Do you want the metal in me? Do you like the touch of it against your skin?

Second *(trying not show her fear)*

Whatever I feel can wait. We must seize this moment and use it to our advantage? We can take Yesterday. We can win the day.

Train

And if I were to die, who would lead the people? Who would they love and trust?

Second

There is only you, Train.

Train

Yes, there is only me. I cannot die like Makeda. I must be immortal. *(He becomes increasingly animated, obsessed with the idea.)* You were in medical school before the Madness Time. A prodigy.

Second

My history is no secret.

Train

You were an exceptional surgeon. Very good with a knife.

Second

A scalpel. Yes.

Train

You worked on biomechanics. On life extension.

Second

An untested technology.

Train

Until now. (*Placing her hand on his arm, then his thigh.*) I serve as the living proof! And now you'll scrub your hands. You'll open me and practice your unholy arts. You'll finish what I've begun.

Second

It's been too long. Memory will not serve.

Train

Make no excuses. Steel your nerves. Unless putting my trust in you is a mistake.

Second

If this is what you want, then your trust is well placed.

Train

It's all I want. And there will be no complications. Looms will monitor the proceedings, handing you the tools, assuring your steady hand. If the knife slips, then Looms will be your master...

The lights fade then rise on Second in an industrial operating room, making preparations for Train's procedure, laying out chemicals, injections, and precision parts for making Train a complete cyborg. The Ecchoes sing

22. REBIRTH

Chow choo chow choo

Chow choo chow choo

REPLACE IT MAKE IT BETTER

REPLACE IT MAKE T BETTER

TAKE OFF HIS ARM

TAKE OUT HIS HEART

TAKE AWAY HIS SENSE OF TASTE OF TOUCH

CUT HIS NEED TO EAT AND SLEEP

NO FULL SCHEDULE TO KEEP

SET HIM FREE, SET HIM FREE

NEVER SHED A GERIATRIC TEAR

THE GRIM REAPER HE WON'T FEAR

HE'LL STAY YOUNG AND STRONG

WHILE WE GROW OLDER

chow choo chow choo

chow choo chow choo

REMOVE HIS CHARM

REPLACE IT MAKE IT BETTER

THE BEAUTY OF HIS FACE

REPLACE IT MAKE IT BETTER

HIS EYES WILL SEE BUT THEY WON'T TEAR

HIS HEART WILL BEAT A THOUSAND YEARS

HE'LL WALK, HE'LL TALK, HIS POWER MOUNTS

BUT WILL HE KNOW WHAT IT'S ABOUT
WHEN SHE CUTS OUT WHAT REALLY COUNTS

REPLACE IT MAKE IT BETTER REPLACE IT MAKE IT BETTER
REPLACE IT MAKE IT BETTER REPLACE IT MAKE IT BETTER
SET HIM FREE SET HIM FREE REPLACE IT MAKE IT BETTER

Lights rise on Leta keeping watch at Makeda's bedside. Omar enters.

Omar

Still keeping vigil?

Leta

Her pulse waxes and wanes, but still she breathes.

Omar

How can it be? I saw the blood. Everyone here is in mourning. Word in the Great Strip City is that Makeda is dead.

Leta

Fake news.

Omar

For now, perhaps. But we'll make no statement.

Leta

Why not?

Omar

It's plain enough. Hope may yet be defeated. But beyond the loss is an order Makeda gave me. Part of her plan, I think. She said, "If something were to happen and my death is a fast rumor, let the rumor run, even if I live."

Leta

But doing so makes hope a casualty.

Omar

(picking up Makeda's hand and holding it tight) Yes. But I'll trade hope for the power of surprise.

Makeda stirs then stops.

The lights rise on The Ensemble. They sing.

23 THE DREAMPLACE

WHEN NIGHT FALLS DREAMS CALL
TEARING DOWN DAYTIME WALLS
IF YOU'RE SICK OR IF YOU'RE WELL
DREAMS WILL SURELY LIFT THE VEIL

THE DREAMPLACE
WHERE THE PAST AND THE FUTURE COLLIDE
THE DREAMPLACE,
WHERE THE TRUTH NEVER TRIES TO HIDE
THE DREAMPLACE
NO NEED TO BE AFRAID
IN THE DREAMPLACE

WHEN NIGHT FALLS DREAMS CALL
TEARING DOWN DAYTIME WALLS

IF YOU'RE SICK OR IF YOU'RE WELL
DREAMS WILL SURELY LIFT THE VEIL

OLD MEMORIES AND OLD SPIRITS
HIDE AND WAIT (HIDE AND WAIT)
HIDE AND WAIT (HIDE AND WAIT)

IN THE DREAMPLACE
THE DREAMPLACE

WHEN NIGHT FALLS
DREAMS CALL
THE DREAMPLACE
TEARING DOWN DAYTIME
WALLS
THE DREAMPLACE
IF YOU'RE SICK OF IF
YOU'RE WELL
THE DREAMPLACE
DREAMS WILL SURELY LIFT
THE VEIL
THE DREAMPLACE

Lights rise on the cyborg Train lying on a hospital bed and Makeda lying in her bed. Train and Makeda slowly rise. They are both dreaming.

24 A RIVER

Train sings.

THERE IS A RIVER, A GENTLE FLOWING RIVER
LOVERS WHO CANNOT OR WILL NOT CROSS

STAND ON EITHER SIDE
AND LAMENT THE PASSING OF THE DAY
AND THE FLOWERS THAT THEY THROW
AND THE KISSES THEY BLOW
FLOAT AWAY TO BE LOST IN THE SEA
LEAVING YOU AND ME WONDERING
WHY SUCH A LOVELY RIVER
WOULD LEAVE US ALL ALONE

Makeda sings

THERE IS A RIVER, AN EASY-GOING RIVER
LOVERS WHO CANNOT OR WILL NOT TOUCH
WATCH FROM THE SHORES
AND SIGH AT THE END OF THE DAY
A GLANCE FROM AFAR, A WISH ON A STAR
FLOAT AWAY TO BE LOST IN THE SEA
LEAVING YOU AND ME WONDERING
WHY SUCH A LOVELY RIVER
WOULD LEAVE US ALL ALONE

Train and Makeda

ARE WE PAWNS IN A GAME
POETS USE TO EXPLAIN
THAT IN LIFE LOVE DOESN'T ALWAYS PLAY FAIR
IF I CHANGE WILL YOU WANT ME
DOES THE DIFFERENCE ATTRACT ME

WILL WE EVER FIND A WAY
OR MUST OUR FLOWERS AND KISSES
GLANCES AND WISHES
FLOAT AWAY TO BE LOST IN THE SEA
LEAVING YOU AND ME WONDERING
WHY SUCH A LOVELY RIVER
WOULD LEAVE US ALL ALONE

Lights rise on Leta standing before Yesterday's people.

Leta

Makeda cannot join with us, but when we listen in the night, when we listen to our dreams, we hear her words, her voice, her song. If there is beauty in any corner of your mind, then there is reason for hope.'

Omar enters. He stands beside Leta.

Omar

Believe in the power of dreams.

Leta

Believe in the power of free will.

Omar

Recognize your fears.

Leta

Work through your weariness.

Omar

Find the will...

Leta

...to live your dreams.

Omar

The will to give...

Leta

...until life gives back.

Omar

Will you stay the course?

Cheers and applause from the crowd.

Leta

Our ancestors walked this road before. It's time for us to walk it again.

Leta, Omar, and Yesterday's people SING:

25 THE WILL

Leta

THERE WAS A PEOPLE WHO STOOD STRONG

AGAINST INJUSTICE AND GREAT WRONG

A POWERFUL PEOPLE WHO PRAYED TO THEIR GOD

IF YOU PLEASE, IF YOU REALLY LOVE ME

SHOW US THE WAY.

HELP US OVERCOME TODAY

THIS MOST HUMAN LAID DOWN THEIR SWORDS
INTO THE CAMP OF THE ENEMY THEY MARCHED
POWERFUL PEOPLE SO BRAVE AND SO STRONG
TAUGHT A NATION TO NOT FEAR THE DARK

IT WAS THE WILL
THAT KEPT THEM STRONG

IT WAS THE WILL
THAT MADE THEM GO ON

IT WAS THE WILL
THAT NEVER GREW TIRED, NEVER QUIT
WHAT COULD IT BE

IT WAS THE WILL

Omar

YESTERDAY'S PEOPLE SEE A FUTURE
WHERE TRUE FREEDOM WILL PREVAIL
YESTERDAY'S PEOPLE CHOOSE TO DEFY
AND WHEN THE STORM BREAKS
IMPOSSIBLE
YOU'LL HEAR OUR SONG FROM DISTANT HILLS
SO WHEN CHILDREN TELL YESTERDAY'S TALE
AND WONDER HOW WE SURVIVED
HOW DID WE REACH THE HEIGHTS
HOW DID WE KEEP UP THE FIGHT
THE ANSWER IS VERY CLEAR

IT WAS THE WILL

THAT KEPT US STRONG

IT WAS THE WILL

THAT MADE US GO ON

IT WAS THE WILL

THAT NEVER GREW TIRED, NEVER QUIT

WHAT COULD IT BE

IT WAS THE WILL

Leta

A MAN WHO ROWS AGAINST THE RIVER

MUST HAVE THE WILL

MUST HAVE THE WILL

Omar

LOOKING FOR PEACE ON A BATTLEFIELD

YOU NEED THE WILL

YOU NEED THE WILL

Leta

TO HOLD ON TO LOVE

YOU NEED THE WILL

YOU NEED THE WILL

Omar

A WILL IN THE MIDDLE OF A WHEEL

YOU NEED THE WILL

YOU NEED THE WILL

YOU NEED THE WILL

YOU NEED THE WILL

YOU NEED THE WILL YOU NEED THE WILL

YOU NEED THE WILL YOU NEED THE WILL

WHAT COULD IT BE

Lights rise on Leta and Omar at Makeda's bedside. Makeda stirs and Omar supports her as Yesterday's people sing "The Will" softly.

Leta

Makeda, don't try to move. You need rest.

Makeda

My arms feel heavy. How long have I been sleeping?

Leta

Three weeks and three days.

Makeda

Has Train been back?

Omar

No. He's been out of commission, too. But the reason is unclear.

Makeda

Where is Second?

Omar

She returned to the Great Strip City. She believes you're dead. Everyone believes you're dead.

Makeda

(rising from the bed, refusing any assistance) And you've let them believe?

Omar

As you instructed.

Makeda takes a few steps. She takes a deep breath and seems immediately transformed.

Makeda *(to Omar)*

Go. Call a meeting of the people. Make it for tomorrow at sunrise. They will see me then.

Omar

Do you have the strength?

Makeda

More than you know.

Omar exits.

Leta

While you were sleeping, the people gave you a new name, the Spirit Warrior.

Makeda

Too much honor in that.

Leta

It's a gift you can't refuse.

Makeda

No, I suppose not.

Leta

And when the sun rises, what will you say?

Makeda

I will teach them all the things you taught me.

Lights fall on Makeda and Leta as lights rise downstage on Omar. Omar is approached by members of Yesterday's resistance. They speak briefly, then steal away while others approach and speak.

Omar

You have your orders. No change. Secrecy gives us an advantage.

Resistance Fighter 1

Understood.

Resistance Fighter 2

Are we to attend the sunrise meeting?

Omar

Yes, but as much as possible, stay vigilant and keep to yourself.

Lights fade rises on Makeda on a platform that lifts her above the crowd. Looms enters.. He stands apart, watching. Makeda sings

26 THE NATURE OF DREAMS

A MOUNTAIN CAN REACH SO HIGH INTO THE SKY
BUT THE MIGHTY MOUNTAIN WILL NEVER FLY
TREE CAN LIVE SO LONG WITHOUT A CARE
BUT A TREE WON'T CLIMB A MOUNTAIN
BECAUSE IT'S THERE
THAT'S THE NATURE OF THINGS IN THE WORLD
THEN THERE'S THE NATURE OF DREAMS, DREAMS
DREAMS, DREAMS
THERE'S THE NATURE OF DREAMS

THE MOON CAN ROLL THE TIDE
OR LIGHT TWO LOVERS' WAY
BUT THE MOON WON'T TRY TO SEE THE LIGHT OF DAY

THE SUN CAN WARM THE COLD IN A ROCK OR A HEART
BUT THE SUN IN YOU WILL SHINE DESPITE THE DARK
THAT'S THE NATURE OF THINGS IN THE WORLD
THEN THERE'S THE NATURE OF DREAMS, DREAMS
DREAMS, DREAMS
THERE'S THE NATURE OF DREAMS

UNDERSTAND, UNDERSTAND
THERE'S A WAY OF THINGS
THAT NATURE BRINGS TO THE WORLD

UNDERSTAND, UNDERSTAND
THERE'S A WAY OF THINGS
THAT NATURE BRINGS TO THE WORLD

THAT'S THE NATURE OF THINGS IN THE WORLD
THEN THERE'S THE NATURE OF DREAMS, DREAMS
DREAMS, DREAMS
THERE'S THE NATURE OF DREAMS

Leta crosses to Looms.

Leta

There's always room for another voice.

Looms

This music is forbidden. There should be no singing. It disrupts the order.

Leta

Do you despise it so much? Do you really want us to stop?

Looms

It's not about what I want. *(He looks up at Makeda.)* News that she died reached me even in the Northeast. But now here she is, standing and singing. Did she rise from the dead? Is that why you call her the Spirit Warrior?

Leta

It's hard to kill that kind of spirit. Hard to kill music and dreams. Have you come here to stop us?

Looms

In time. Tell me, what is your Spirit Warrior fighting for?

Leta

Our souls.

Looms

You don't get it. There's no soul in me to save. And this music just takes me back to a place I'd rather forget forever.

Lights rise on Looms, alone. He sings

27 REMEMBERING

IN THE MADNESS TIME

I WAS A TACTICIAN

ONE OF THOSE WHO RISE

WHEN NATIONS FALL

SOME SAID I COULD RAISE THE LIVING FROM THE DEAD

OR TURN A SURE DEFEAT INTO VICTORY

SOMETHING DEEP WITHIN

MAYBE AMBITION, THRILLS OR SKILLS

SOMETHING MADE ME CLING TO THAT SAD LIFE

AGAINST ALL ODDS I SOUGHT

TO DEAL AND WIN

UNTIL I FOUND A DREAM TO TURN ME AROUND

BUT IF YOU LOOKED IN ME

YOU'D SEE A SOUL I TRIED TO KILL

HOW DID I THINK I STILL

COULD FIND THE LIGHT

I'M TELLING YOU I WAS RIPPED AND WROUGHT

NO WAY TO HIDE MY SINS

CAN I WASH THESE HANDS AND BEGIN AGAIN

OH SPIRIT WARRIOR

DO YOU HAVE A PLAN

YOU GOT TO TELL ME, TELL ME

IS YOUR WAY A BETTER WAY

SEE I GOT TO KNOW TODAY

PLEASE DON'T LEAVE BEFORE YOU SAY

I'M REMEMBERING

(The Ecchos sing)

I'M REMEMBERING

(Looms responds) SOME HAPPY TIMES

I'M REMEMBERING

MY MOTHER'S SMILE

I'M REMEMBERING

THE TEARS MOMMA CRIED

I'M REMEMBERING

SOME BEDTIME RHYMES

I'M REMEMBERING

THE JOYS OF A CHILD

I'M REMEMBERING

THE DAY MY MOMMA DIED

MEMORIES

MEMORIES

MEMORIES

Music continues with a slower version of "The Nature of Dreams." is heard intermittently. The scene shifts to Train, now more machine than man. A functioning cyborg he looks down on the Great Strip City from his Headquarters.

Train

Second! Second!

Second

Yes, Train. What is it?

Train

What's happening in The City?

Second

Nothing. Most everything is quiet.

Train

I hear something.

Second

Your augmentations will take getting used to. Your senses need to adjust. You should rest.

Train

I don't need rest. And it's not only in my ears. It's in my mind. It's...Makeda. *(He turns to Second.)* What's the situation at Yesterday?

Second

Everything is secure.

Train

I'm not so sure.

Second

It must be time for your injection.

Train

Each one is like ice in my veins.

Second

You'll grow accustomed to the cold.

Train

Will I? Every syringe comes in its own freezing casket.

Second slips on silver, insulated gloves. She opens a large refrigeration unit, releasing a cloud of frost. She reaches in and removes a cooler, which is shaped like a small coffin.

Second *(placing the cooler on Train's desk)*

It's a cooler of liquid nitrogen. It keeps the cocktail potent – and each cooler must be handled with great care. There is no margin for error. Any breach could cause expansion.

Train

You mean suffocation.

Second

What we've done to you was never tested. You knew the risks.

Train

And now something stirs (*pauses for a beat*)...at the Dreamplace.

Second

How do you know?

Train

I hear it.

Train SINGS:

28 I THINK ON IT, I SMELL IT

DANGER

IT'S STILL OUT THERE

IT'S STILL SOMEWHERE

I THINK ON IT, I SMELL ON IT

I'M SENSING IT, I'M FEELING IT

I KNOW IT'S THERE

IT'S STILL OUT THERE

HOW COULD IT DARE

I SEE IT HERE

I KNOW IT'S HERE

IT WANTS A SHARE

WHY SHOULD I CARE

IT'S STILL OUT THERE

A WEED IN WATER

A TREE GROWING TALLER

I CAN'T FALTER

DANGER DANGER

I THINK ON IT, I SMELL IT

NOW TRACK IT DOWN AND KILL IT

RELEASE THE HOUNDS AND KILL IT

THIS TIME FOR THE LAST TIME

THIS TIME FOR THE LAST TIME

THIS TIME FOR THE LAST TIME

Looms and Yesterday's Spy enters.

Looms

Makeda is alive.

Second

What trickery is this? I saw the wound. I saw her bleed.

Looms

The wound was deep. She bled. But she did not die. She sang this morning at the Dreamplace.

Second *(reeling from the revelation)*

That woman must have an armor all her own.

Train *(to Looms, with disdain)*

You were there? You saw Makeda? I gave you no orders to go to Yesterday..

Looms

A messenger found me on the road. The orders came from Second.

Train *(turning on Second)*

You've been busy while I slept. You take my trust and now my power.

Second

I thought the order was one you'd make.

Train

You presume too much. And now Makeda's will is again in play.

Spy

Yes. Makeda and Omar have set something in motion, but no one I've touched is privy to their plan.

Train

Then today we march. I will lead the army. (To Second.) Everyone will see my power.

Second

You'll need three injections given the time it takes to get there.

Train

You'll march with me, then. My personal physician.

Second

Yes. But I'll form a detail, and we'll send the necessary equipment ahead.

Looms

Supply stations?

Train

My lifeblood along the road.

Second

Exactly. The injections will be stable, waiting for Train as he completes each leg of the march.

Train

Looms, you will lead the detail and see that all preparations are made.

Spy

And I will be his right hand.

Train

As you wish. Go. Keep the reasons and the details to yourselves. Tell your men only what they need to know.

Train' March son Yesterday begins. A strong, confident Train leads Second and assembled soldiers Listen Pt 1 overlaps the March

29 TRAIN'S MARCH/LISTEN 1

Makeda/Ensemble

LISTEN, LISTEN

You must stand, live or die.

LISTEN

Are you gonna remember what happened?

LISTEN

Will you let it happen again?

LISTEN ARE YOU GONNA BE READY?

The March segues straight into Trains and Dreams Light's rise on The Ecchos and the Ensemble.

30 TRAINS AND DREAMS

E3- OUT FROM THE GREAT STRIP CITY

A TRAIN CAME

ITS CARGO WAS PAIN AND STEEL

DETERMINED TO CRUSH THE WILL
OUT FROM THE GREAT STRIP CITY
PAIN AND STEEL RODE THE TRAIN

TICK- TOCK, TICK-TOCK

TICK-TOCK, TICK-TOCK, TICK-TOCK, TICK-TOCK

WHILE AT YESTERDAY CLOUDS WERE ROLLING AWAY
AND QUESTIONS WERE ROLLING IN
A DREAM IS NO PLACE TO HIDE
FROM YESTERDAY'S FEARS AND OLD MEMORIES

TICK- TOCK, TICK-TOCK

TICK-TOCK, TICK-TOCK, TICK-TOCK, TICK-TOCK

EACH SIDE HAD TO TAKE THE RIDE

CAN YOU IMAGINE A FUTURE DECIDED

TRAINS AND DREAMS

BY A TRAIN AND A DREAM?

YESTERDAY AND THE CITY

JUST IMAGINE YOUR LIFE

TRAINS AND DREAMS

DECIDED BY A TRAIN AND A DREAM

YESTERDAY AND THE CITY

JUST IMAGINE

TRAINS AND DREAMS

A TRAIN AND A DREAM

YESTERDAY AND THE CITY

A TRAIN AND A DREAM

TRAINS AND DREAMS

The scene shifts to Train's March 2 and his arrival at the first supply station.

Two guards keep watch over the station. One of the guards is Resistance Fighter 1. Under a canvas roof-cover sits a table and chair. On the table sits a small, coffin-like cooler. It is identical to the one previously seen at Train's headquarters, except this one is attached with a heavy cable to a large, purring generator.

Second

(putting on a silver, insulated glove, opening the cooler)Something's rotten. (She pulls off the glove and touches the syringe, her hand shaking.) The syringe is warm. (She looks at Train with fear in her eyes.) The cocktail's ruined.

Train

Ruined by sabotage.

Resistance Fighter 1 makes a break, but Train moves too fast, and he collars the man and breaks his neck.The March continues.

31 MARCH2/LISTEN part 2

LISTEN, LISTEN

The sun is setting fast

LISTEN

You've got to go out on your own

LISTEN

The destroyer's on the way

LISTEN, ARE YOU GONNA BE READY?

The scene shifts to Train's March, slower now, as it approaches the second station. No guards can be seen and the generator is a steaming pile of rubble. Train is weak now and Second moves to help him but is rebuffed. Finally, Second signals a halt.

Train

Why are we stopping?

Second

You need to rest. We've missed two injections.

Train

There is no we! There is only me. *(He touches the side of his head and discovers a fluid coming from his ear.)* You've left me leaking like a rusty pipe. These machine parts don't feel my need. I'll keep marching until we reach the third station. When we get there I want you find what you need to make me a man again.

Train moves forward with effort and the March 3 resumes, slowly.

32 MARCH 3

Second *(to soldiers)*

Your leader may need a new gallbladder, a spleen. You, you, and you *(singling out three soldiers)* will find the new parts. I don't care how.

Soldiers exit. Second sings

33 THE SERVING GIRL'S ROOM

ALL MY HEROES ARE LONG AGO DEAD
ALEXANDER, CHARLEMAGNE AND SHAKA
MEN WHO TOOK EVERYTHING THEY DESIRED
MY HEROES MET TO FEAST AND CONVERSE
OF WAR AND CONQUERED LANDS
ON A FULL HALF MOON, IN MY ROOM
THE SERVING GIRL'S ROOM

I SET THE TABLE
SERVED THEM BREAD MEAT AND WINE
GHENGIS KHAN, HANNIBAL AND CAESAR
MEN FROM HISTORY AND GLORY
MY HEROES BOASTED LOUD AND WILD
AND THEY NEVER HAD TO LIE
ON A FULL HALF MOON, IN MY ROOM
THE SERVING GIRL'S ROOM

AT TIMES MY HEROES GREW QUIET
THEN THEY'D SAY WHY THEY CHOSE ME
I LOVED THEM
FOR THE DANGERS THEY'D PASSED
THEY LOVED ME THAT I PITIED THEM
IN MY INNOCENT EYES
EACH SAW SIMPLE THINGS

Men

LIKE SOIL TO TILL
A HOME TO BUILD
AND A WOMAN TO LAY WITH
WHEN YOU SLEEP

Second

THEN THEY'D TOAST ME
AND THEY'D WARN ME
NEVER DRINK OF THEIR WINE

Men

IT'S A POISON WINE CALLED POWER
IT CAN DRIVE YOU TO MADNESS OR FAME
IT CAN CHANGE YOU
PUT YOU IN DANGER
THE WINE WE DRINK IS POWER

Second

MANY LUST FOR IT
LIVE FOR IT
DIE FOR IT

Men

LUST FOR IT
LIVE FOR IT
DIE FOR IT
THE WINE WE DRINK IS POWER

Second

I NEVER TASTED THEIR WINE
BUT I'M WAITING MY TIME
WHEN ALL MY HEROES
WILL MAKE A PLACE FOR ME
ON A FULL HALF MOON
IN SOME INNOCENT GIRLS ROOM
THE SERVING GIRL'S ROOM

The scene shifts to the three Soldiers who have set up makeshift billboards and a booth next to the road. They sing.

34 TRADING FOR TIME

DO YOU FEEL BRAVE?

WANT TO DRINK FROM THE FOUNTAIN OF YOUTH?

DO YOU NEED SOME MONEY?

INVEST IN A NEW LEASE ON LIFE

THE NEON SIGN SCREAMED

AT EVERY PASSERBY

ADVERTISING HIGH QUALITY

TECHNOLOGY REPLACEMENT PARTS

UNCONDITIONAL GUARANTEE

AROUND FOR THE FUTURE YOU WILL BE

HOW CAN ANYONE RESIST?

TRADING FOR TIME

A TECHNICAL REVOLUTION

TRADING FOR TIME

A DIGITAL REVELATION

TRADING FOR TIME

LONGEVITY INNOVATION

PICTURE YOURSELF IN A HOUSE ON A HILL

IN A THOUSAND YEARS

TRADING FOR TIME

HOW DO YOU SAY NO?
TO THE SUBTLE SUGGESTIONS
FLOWING INTO YOUR BRAIN
THROUGH XM RADIO AND HIGH DEF TV
THAT SAY HEY PRETTY WOMAN
YOUR LONG BLACK HAIR AND SOFT SILKY SKIN
AND HOURGLASS FIGURE
DON'T HAVE TO FADE
WITH THE RAVAGES OF TIME
VAIN AGING MAN
WITH YOUR EYE ON THE YOUNG GIRLS
VIRILITY AND CHARM
ARE SELLING BATTERY CHARGED
UNCONDITIONAL GUARANTEE
AROUND FOR THE FUTURE YOU WILL BE
HOW CAN ANYONE RESIST?
TRADING FOR TIME
A TECHNICAL REVOLUTION
TRADING FOR TIME
A DIGITAL REVELATION
TRADING FOR TIME
LONGEVITY INNOVATION
PICTURE YOURSELF IN A HOUSE ON A HILL
IN A THOUSAND YEARS
TRADING FOR TIME
TRADING FOR TIME

TRADING FOR TIME

TRADING FOR TIME

Lights rise on Train arriving at the third station. Looms stands above the station and everything appears to be in good order. Train is very weak and two soldiers help him to a chair near a table that holds the coffin-like cooler, its cable attached to an unseen but humming generator.

Train

And where is the soldier who came with you? Your right hand?

Looms

We need a scout in the Dreamplace. I sent him ahead.

Second wraps a rubber strap around Train's arm. He shivers. He waits and watches like an addict anticipating his fix.

Second (*putting on a insulated glove, opening the cooler*)

It's cold.

Train leans forward and rests his arm on the table. Second presses the needle but penetration is difficult. She pushes harder, jabbing the needle until it enters the vein.

Train (*shivering and closing his eyes, whispering*)

I feel it. A cold fire. It moves up my arm and fills my chest. My head.

Train slumps on the table as soldiers crowd around him.

35 MARCH 4 is heard, more like a funeral procession than a military advance.

Lights rise on Leta, Makeda, and Omar at Yesterday.

Leta

Something wicked this way comes.

Makeda (to Omar)

Will our stealth win the day? What's the latest from the field?

Omar

Stations one and two were disabled. There's no word, for now, on the third.

Makeda

With luck his fate is sealed.

Omar

Perhaps. But we must refuse any compromise – any offer of a deal.

Makeda

Have faith. A snake without its head cannot live.

Omar

Here's my knife. Flash it for its own sake. Our freedom is not theirs to take.

Train enters, moving slowly, hunched over and weary. Second, Looms, Yesterday's Spy, and soldiers follow.

Train

Have you made your decision? Are you ready to join me?

Makeda

I am ready.

Train

Come, embrace your king and I will take you as my queen.

As they touch, Train falls to his knees. Second, Looms, and soldiers rush to assist him, but Train waves them off.

Train

It seems I've come here to die. Your unseen resistance destroyed my stations, my plan.

Makeda

We have no army. We could only strike from the shadows.

Train (*clutching Makeda's arm for support*)

Yes, my love. Like this metal here, strapped beneath your sleeve.

Makeda (*unveiling Omar's knife*)

A knife. A dagger like the one used on me.

Train

And who was it that came stealing in the night?

Makeda

It was Second.

Second draws her knife and rushes Makeda as Train takes the knife from Makeda and stabs Second..

Second (*gasping*)

I can't stand in line, can't deny the crown should be mine (*falls to her knees, feeling the blade's pain*) ...Second's just the first to lose.

Second falls to the floor, rolling away from Train. Looms reaches for his gun.

Leta

Is that really what you want to do?

Omar

Tell me Looms. How many bullets are in your magazine? Enough to kill dreams?

The soldiers stand ready for an order from Train or Looms.

Train

Looms, put your gun away. There's no fight here. It's over.

Looms

For you, maybe. But there's an army outside waiting for orders.

Train

What orders? The gears in me are binding, metal against metal, all this perfection of carbon and steel grinds finally to a halt.

Makeda

You still have time.

Train

I've run out the clock. I heave, I seize – I become rust.

Looms

Your army is loyal. They'll do anything you say.

Train (*struggling for breath*)

Return to the Great Strip City. Join forces with the Dreamplace. Let the airwaves fill with music. (*He waves the soldiers out.*) Go. Deliver my orders. Tell them it's my dying wish.

Looms (*to Makeda*)

Do you have a plan, Spirit Warrior? Do you see a world less blighted, less cruel?

Makeda

There is no easy answer. Yes, there's a world I see. But I'll need your strength to build it. And we'll start by making the army an instrument of peace, not war. This duty falls to Omar. If you help him make it real, earning his trust – and mine, then you'll surely find your place.

Train

Take the offer, Looms. Save what's left of your soul. Look at me – a failing machine in fragments, in pieces. Take the offer. Make yourself whole.

Train sighs and sags and Makeda sits with him, holding him close.

Train

How did I become this thing? Why? My mouth is a cylinder, filled with metallic bile.

Makeda kisses Train gently.

Makeda

I taste no bile. I remember you as a boy, as a young man, who once told me your dreams.

Train (*trembling*)

I lost him.

Makeda kisses Train again.

Train (*touching her face*)

It's you now. You must make the world (*he pauses*) ... a wonder.

Train takes a short breath and seizes up, dying in Makeda's arms.

A moment of silence,

Leta

We'll take him back to the City.

Omar

The soldiers will carry him. They'll not forget his terror – or his tenderness. They'll hear from me his dying wish.

Makeda (to all assembled)

Train and Second may be gone, but others like them will follow. It's the human way. The way of the world. We cannot look away. We must remain vigilant. We must protect the threshold of change. Only with humility and determination can we make the world ... a wonder. As Leta was for me, I'll be for you.

Makeda SINGS, holding Train:

36 LOOK INTO THE FUTURE

JUST NOW I TOOK A LOOK INTO THE FUTURE

SOMETHING ONLY THE FOOLISH OR DYING WOULD DARE

JUST NOW I TOOK A LOOK INTO THE FUTURE

TO SEE IF MY LIVING HAD BEEN IN VAIN

JUST NOW I TOOK A LOOK INTO THE FUTURE

Leta SINGS:

I SAW A FRUIT TREE DRIPPING WITH DEW
A SKY FULL OF WILD BIRDS HOMEWARD BOUND
I SAW A MAN BEND DOWN AND DRINK WATER FROM A RIVER
TEN THOUSAND PEOPLE SINGING IN THE RAIN
SINGING IN THE RAIN

I SAW RED PEOPLE RED PEOPLE
BLACK PEOPLE BLACK PEOPLE
WHITE PEOPLE WHITE PEOPLE
YELLOW PEOPLE YELLOW PEOPLE
BROWN PEOPLE, RED PEOPLE, BLACK, YELLOW, WHITE PEOPLE
GATHERED AT THE RAINBOW PLACE, CHANTING

WE CROSSED OVER FROM THE MADNESS TIME
WE CROSSED OVER FROM THE MADNESS TIME
WE CROSSED OVER FROM THE MADNESS TIME
AND WE'RE NEVER GOING BACK AGAIN
NO, WE'RE NEVER GOING BACK AGAIN
NO, WE'RE NEVER GOING BACK

ON AND ON, TIME'S MOVING ON AND ON
AND ON AND ON, TIME IS MOVING ON AND ON

E1 We wrote the rhythms
We've spit the rhymes
Its your turn to account for your times

They say history repeats itself
But it doesn't have to, you can save yourself

Omar SINGS:

JUST NOW I TOOK A LOOK INTO THE FUTURE
I HAD TO SEE IF WE MADE IT THROUGH
JUST NOW I TOOK A LOOK INTO THE FUTURE
JUST HAD TO SEE WHAT IT WOULD BE
I HEARD A NEWBORN BABY CRY,
WHILE A MOTHER AND A FATHER SMILED AT THE CHILD
I SAW A MAN BEND DOWN AND DRINK WATER FROM A RIVER
TEN THOUSAND CHILDREN PLAYING IN THE RAIN,
RAIN
RAIN, RAIN, RAIN

Makeda

I SAW RED PEOPLE RED PEOPLE
BLACK PEOPLE BLACK PEOPLE
WHITE PEOPLE WHITE PEOPLE
YELLOW PEOPLE YELLOW PEOPLE
BROWN PEOPLE, RED PEOPLE, BLACK, YELLOW, WHITE PEOPLE
GATHERED AT THE RAINBOW PLACE, CHANTING

WE CROSSED OVER FROM THE MADNESS TIME
WE CROSSED OVER FROM THE MADNESS TIME

**WE CROSSED OVER FROM THE MADNESS TIME
AND WE'RE NEVER GOING BACK AGAIN
NO, WE'RE NEVER GOING BACK AGAIN
NO, WE'RE NEVER GOING BACK**

**WE CROSSED OVER FROM THE MADNESS TIME
WE CROSSED OVER FROM THE MADNESS TIME
WE CROSSED OVER FROM THE MADNESS TIME
AND WE'RE NEVER GOING BACK AGAIN
NO, WE'RE NEVER GOING BACK AGAIN
NO, WE'RE NEVER GOING BACK
ARE YOU GONNA BE READY?**

BLACKOUT